SCREEN RADIO MUSIC STAGE

VARIETY

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BING'S BANGUP BOXOFFICE IN '45

Broadway Legit Lags Far Behind '44-45 Season in Shows, Clicks

By JACK PULASKI

Broadway during the past half-year ran 'way behind the final six months of 1944 both in legit productions and the number of successes. If it is to measure up to last season, producers will have to do plenty of stepping between now and June. By Jan. 1 last year the number of attractions presented exceeded by more than 25% that of the previous corresponding period, but this New Year's saw a decline of that much.

It's possible that some managers held off, because of the uncertainty of getting Broadway bookings, and that could apply to musicals more than straight plays. One indication of postwar, slowed-down production was gleaned during the summer, when only three new shows entered the list, all flops, whereas the summer of '44 saw the debut of 13 new shows, five being successes.

So far this season there have been 25 new shows, only half a dozen of them being in the money. During the same period a year ago there were 48 fresh attractions, 14 of them being winners.

Of this season's output three musicals are among the successes, there being an equal number of drama clicks, another's rating being in doubt. The score may have been a bit better, but for the unfortunately announced withdrawal of another drama ("The Rugged Path"), which was panned, but is getting big money. To balance the musical hits

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Identification

More than ever this season New York legit shows have been selling the house to clubs, parties, organizations.

Boxoffice men say it has reached the point where you can't get in a theatre unless you're wearing a fez.

Black Mkts. Wary Of Fla. Spending

Federal investigations into unreported incomes are expected to hit the Florida season heavily. Although resort bonifaces are preparing for a record-breaking season, there's a distinct suspicion that not much is to be expected in the way of black market dough. Racket men are reportedly fearful of making any conspicuous splurges, due to the possibility of having a Federal finger pointed at them.

For the past two years, this type income has figured heavily in Florida spending, dog-tracks, gambling spots and niteries getting terrific slices of tainted coin. However, Federal crackdown on income taxes is making those with doubts as to the legitimacy of their income avoid being conspicuous.

However, the nitery ops aren't letting this possibility interfere with the season's plans. Bookings are especially heavy in the name brackets.

Frank Sinatra is reported signed

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WAR CORRESPONDENTS MISSED OUT—MENCKEN

Correspondents of World War II muffed their chance completely, according to H. L. Mencken. The Baltimore savant, calling most of them a sorry lot, claimed that they fell much too easily into two types: (a) the typewriter-statesman category, turning out dope stuff smearily dreamed up, or (b) the other extreme, the sentimental human interest scribblers, whose ablest exponent was the late Ernie Pyle, turning out maudlin stuff easy to get by the censors.

No one, says Menk, did a good job on actual reporting of the war, of the whyfor of certain campaigns, the explanation behind a Battle of the Bulge, etc. Criticism ties up with frequent comment on same subject from G. scribes, from such newsmen as Yank and Stars and Stripes staffers. Feeling found its natural vent in ex-GI Harry Brown's embittered caricature of a civilian correspondent in his recent short-lived Broadway play, "Sound of Hunting."

Cost Now $5,200,012

London, Jan. 1.

Gabriel Pascal, who produced and directed "Caesar and Cleopatra," J. Arthur Rank's $5,200,000 pic, appears in it for one shot, leading a camel.

To qualify for that he had to join the Film Extras' Union and was paid $12.

BASEBALL VIA VIDEO ON WRIGLEY SCHEDULE

Chicago, Jan. 1.

Plans for televising major-league baseball games were announced last week by Phil Wrigley, Chicubs (National League) owner who thus became the first biz leaguer to suggest adoption of video for the national pastime. Actual televising is contingent upon the magnate's ability to purchase modern video equipment.

In broaching the question of regularly scheduled programs of baseball television, Wrigley is following the pattern he set with radio when that medium was in its embryonic stage. When he notified the other league club owners that he intended to have Cub games broadcast, immediate opposition was raised on the ground that attendance would fall off. It has since been learned, of course, that instead of decreasing attendance at games, the play-by-plays have brought interest in the sport to an unprecedented peak. Similar opposition is expected in the case of video.

400G FROM DECCA RECORDS ALONE

No other figure on the show business horizon has managed to parlay his multiple pix-radio-music talents into the gross yearly earnings as that wrapped up by Bing Crosby during 1945. That he's the hottest guy in show biz today is reflected in the unprecedented royalties (more than $400,000) from the 1945 sale of Decca records. Add to that the current jockeying among every top advertising agency in the business and the top bankrollers in radio to latch on to Der Bingle's radio services in the wake of his Kraft Music Hall divorce, plus the record four-week grosses racked up by the Radio City Music Hall, N. Y., for his current starrer, "Bells of St. Mary's" (those 7:30 a.m. lines of customers circling the Rockefeller Center theatre building have been one of the top attractions for New York holiday oglers), and you can credit El Bingo with copping, hands down, all laurels for emerging the one-man industry in show biz today.

As Decca's all-time disk grosser, the Crooner has recorded during the year virtually every pop song that struck the public's fancy. It's by far the top royalty slice to any disk performer in modern times, and maybe of all time, with the current Crosby

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Niteries Hit SRO Jackpot on Eve; Cues Continued Top Take in '46

New York celebrated the first peacetime New Year's Eve in a manner indicating that nitery business will continue on a high level during the forthcoming annum. At most spots price was no object—champagne parties at $20 and up for the bubbly stuff was the rule in most large parties.

Nationally, the greatest New Year's Eve celebration in history was also indicated. Spots were a sellout a few days before the big night at prices at nabe niteries ranging from a $2 cover to $12.50.

Headwaiters hit their heaviest harvest, as the majority of spots sold out, available reservations during Monday (31) and last minute trade had to get it up.

A major reason for the sellouts during the day were the news stories that trek down Broadway would be a hazard. Safest bet therefore was either a theatre (SRO) or a nitery. Consequently the flood of last minute reservations.

Broadway, however, although difficult to navigate, was unexpectedly orderly. Police kept traffic on the east side of the street going south, and pedestrians on the other side were ordered to walk in the opposite direction. It was difficult to cross the street at most points because the gendarmes wouldn't let celebrants off the curb. As expected, traffic in the immediate Times Square area was heavy. It took about 20 minutes to negotiate any of the short blocks in that region.

Prices were the same level as last year, OPA restrictions holding tariffs to the 1943 level. At that, some did get over that hump. The Embassy, Bill Miller's new eastsiderie, with no 1943 criterion, charged $20 per. Miller anticipated that the gross for the evening would run over $12,000. Since this was his first year as a N. Y. operator, he kept the capacity down to 275, although jamming could have made room for an additional 50 people. "I gotta stay in business the rest of the year," he said.

All-around take in the niteries was heavier than last year due to the additional two hours operating time allowed this year with payment of an additional $10 license fee for the evening. This additional time brought in a heavier rush of after-party celebrants who were able to stay a longer time. Clubs accommodating them didn't put the minimum clip on them and allowed them to get off with Saturday night minimums, usually around $3.50 per.

Major touch of showmanship for the evening was the free aspirin and bromo seltzer service at the Zanzi-bar, with a sexy looking nurse in attendance. That too got a heavy play.

N.Y.'s New Mayor O'Dwyer to Ballyhoo Gotham as World's No. 1 Amus. Capital

By SAUL CARSON

Showbusiness in New York is due for a major hypo in the next 12 months through a worldwide bally campaign to be inaugurated under auspices of the new Mayor, William O'Dwyer.

O'Dwyer plans to set up a special public relations bureau, attached to the office of his secretary, William J. Donoghue, to boost the city as "a center of art, culture, entertainment, fashions and commerce."

While at present there is no city appropriation for a publicity job, friends of the new Mayor, who've been advising him to put New York into the ballyhoo business on a big scale have pointed out that there would be little difficulty both in getting an appropriation for the purpose and in lining up the cooperation of various private and public groups to contribute to the campaign.

Part and parcel of the plan is the drive being made by the city to

(Continued on page 46)

Deflation

An example of Broadway financial figuring:

If a guy touches you for $100
He hopes for 50
He wants 25
He needs 10

Tracy Detour Costs 40G Red

"The Rugged Path," with Spencer Tracy starred is announced to close at the Plymouth, N. Y., on Jan. 19, a casualty when it could have been a financial success. Unless the picture rights are sold the venture will not only mean plenty of red for the Playwrights Co., but a loss of employment by supporting actors. The star's desire not to continue is responsible for the fold.

It cost $75,000 to produce "Path" and the loss at this time is placed at more than $40,000. Show is costly to operate and virtually no profit was earned out of town. Grosses at the Plymouth have been exceptional

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CHI CRITICS CAN'T BE CRITICAL THIS SEASON

Chicago, Jan. 1.

There's a noticeable dearth of cracks from Chi drama critics so far this season re "shoddy road companies," "broken-down sets," and "crumbs from the Broadway table"—possibly because the town is actually, for a change, getting a number of shows pre-Broadway.

Anyway you look at it, it's definitely a "first-run" season. So far, Chi, traditionally queen city of the road, has caught sight of "Winter's Tale," "Desert Song," "A Joy Forever," "St. Lazarel's Pharmacy" and "Spring in Brazil" (latter two are current), and definite bookings include "Passing Show," Jan. 7, and "Joyous Season," Jan. 14.

Maybe it's a trend. At any rate, it's noteworthy also that "Anna Lucasta," with the "original N. Y. cast"—and not a road company—is now in its fourth month at the Civic theatre, which means it's broken all records at the house. Longest run known there to date was chalked up by "Glass Menagerie" last year. Laster tucked 13 weeks under its belt here before it took off for N. Y.

Kern's Last 2 Songs Set in Show and Film

Hollywood, Jan. 1.

Last two songs the late Jerome Kern wrote are to be spotted prominently, "Nobody Else But Me," finished two weeks before his death, goes into the legit revival of "Show Boat" at Ziegfeld, N. Y., Sat. (5), with Jan Clayton singing it.

"All Through the Day" will be sung in "Centennial Summer," Otto Preminger production at 20th-Fox, with Larry Stevens? Jack Benny's radio singer, signed to do the number. Oscar Hammerstein, II, wrote lyrics for both songs.

Symph Maestros Veer to Broadway Musicals Whose Composers Are Alive

By ARTHUR BRONSON

Trend of opera and symphony conductors segueing into the Broadway theatre continues on the increase. This season, for instance, Edwin McArthur, who was Kirsten Flagstad's accompanist and directed the Columbia, S. C., Symphony Orchestra as well as at the Met, will baton—for "Show Boat," while Ignace Strasfogel, recently resigned as asst. conductor of the N. Y. Philharmonic, is directing "Polonaise."

Segue is a continuation of such recent longhair-to-legit switches as Fritz Mahler, longtime symph conductor, into last season's "Rhapsody"; and the forthcoming "Lute Song"; Joseph Littau, Omaha Symphony director and vet Music Hall associate conductor, into "Carmen Jones" and current "Carousel"; Maurice Abravanel, Met French-repertoire and Wagner conductor, into "Lady in the Dark" and current "Day Before Spring"; Franz Allers, Ballet Russe conductor, into "Day Before Spring" recently when Abravanel left for Australia to conduct opera; Max Goberman, ex-Pittsburgh Symph associate, into "On the Town," "Polonaise" and now "Billion Dollar Baby," and others.

Switch is admittedly an economic move primarily, the serious symph field being so limited that there aren't sufficient jobs available, or a living to be made at those jobs that occur. But there are other factors involved in the change, according to such batonists as McArthur.

McArthur, who years ago was George Gershwin's pianist and Richard Rodgers' rehearsal pianist before going longhair, sees other advantages, such as the social one of appealing to a larger public, and the opportunity of conducting nightly without having to worry about a temperamental board of directors or symph guarantors.

Top Musicians in Radio, Theatre

Then again, he says, you've got the best musicians to deal with; the top musicians, he claims, are in radio and the theatre today. And artistically, he says, a conductor is working with creative talent first-hand. He says the thrill he gets working with Oscar Hammerstein, 2d, or Abravanel gets working with Kurt Weill, or Littau with Richard Rodgers—all men of creative genius—can't be equalled in the longhair field, where the greatest composing geniuses are dead.

As to the serious music field, McArthur says, problems still continue for the American artist, especially the conductor. It is true that opportunities have opened a bit more in the last five years for the American in the symphony field. Saul Caston has the Denver Symph, Antal Dorati, Bricken, the Seattle Orch; Alfred Wallenstein, the Los Angeles Symph; Karl Krueger, the Detroit Symph; Leonard Bernstein, the N. Y. City Symphony.

But the opera field definitely is not open to the American conductor, McArthur claims. The Met used him five years ago for a few performances at the insistence of Mme. Flagstad, but he's been its only American-born batonist. The Met takes on no young American-born director to build him up, as it did with such young foreign-born talent as Erich Leinsdorf.

Of course, says McArthur, Americans haven't got the opportunities to learn the trade in the serious field as Europeans had, with orchestras and opera houses everywhere. But when a Mrs. Lytle Hull, sponsoring the New Opera Co., declares that she had to engage foreign conductors because no American was available, McArthur says he disagrees. He says such Americans as Sylvan Levin, Henry Weber and himself, among others, could have fitted the bill. He calls her statement an indictment of such schools as Juilliard and Curtis, who apparently after 10 years are classes in conducting, haven't turned out opera conductors.

McArthur sees the concert field situation tightening, as the war's end brings an influx of foreign artists, and the Met fails all over itself to import singers and conductors from abroad. The only way for the American to meet such competition is for the powers-that-be to take notice, as was done by the N. Y. Philharmonic in recently appointing Walter Hendl as associate conductor, or the N. Y. City Symphony engaging Leonard Bernstein.

Frantic Hotel Moving

Chicago, Dec. 25.

Five-day limit on rooms in some hotels has added slight confusion to Chi's clearing room situation.

Recently one show biz character was curtly told by Congress hotel management that his five days were up and that he'd have to vacate in 10 minutes to make the 3 p.m. checkout time. After calling frantically, said character dug up last-minute reservation at the Stevens, threw his clothes into a grip and dashed out. Upon arrival at the Stevens he discovered several shirts had been left behind and returned to Congress. After receiving clerk's permission he went to room to pick up forgotten shirts. New occupant handed them over, for which character thanked him, and explained the situation. New occupant grinned and replied, "S'funny, I just got tossed out of the Stevens."

HOBLITZELLE'S $125,000 GRANT TO M.D. COLLEGE

Dallas, Jan. 1.

Announcement of a $125,000 grant by Karl Hoblitzelle, prez of Interstate Theatres, to the Southwestern Medical Foundation was made here.

The grant, a memorial to his wife, the late Mrs. Esther Thomas Hoblitzelle, will make possible purchase of approximately 62 acres of land on which permanent buildings of the medical college will be constructed. Hoblitzelle had previously given two grants for a total of $225,000.

Par Coin in Two Abbott Legits, but No Pre-Prod.

Paramount is investing in two George Abbott legit productions, Arthur Koestler's "Twilight Bar" and Mark Reed's "One Holy Day." However, no pre-production deal for films on either. Abbott prefers to wait till plays are staged, with likelihood then of making some special pix deal involving his services, or even producing himself.

Columbia was at one time reported interested in going in with Abbott on stage-legit combines this season, especially on "One Holy Day," but this has fallen through. Abbott prepared film versions of his "Kiss and Tell" and "Snafu" legiters for Columbia.

"Twilight Bar," which will be directed by Everett Sloane (recently seen on Broadway in "A Bell for Adano"), will go into rehearsal in mid-January, with "Day" skedded for February rehearsals, Abbott directing.

Legion of Merit Given To Maj. Goldsmith, Benjamin

Robert S. Benjamin, general counsel for United World Pictures and Pathe Industries, Inc. has been pinned with the Legion of Merit for "exceptionally meritorious service" in the Signal Corps Photographic Center at Astoria, L. I., where he was until recently the exec officer with rank of major.

Major Lloyd T. Goldsmith, director of Pictorial Engineering & Research of Signal Corps Photographic Center, Long Island City, N. Y., received from Col. R. C. Barrett, Commanding Officer of the Center, the Legion of Merit for his services to the Army of the U. S. during the war.

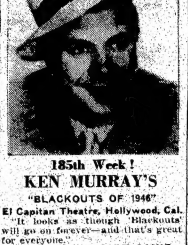
Major Goldsmith is on military leave from the sound department of Warner Bros. studios.

Dotty Jumps Gun

Hollywood, Jan. 1.

Dorothy Lamour inked an unusual contract with RKO, two-years-and-a half before the expiration of her current pact with Paramount.

New commitment, starting in June, 1948, calls for the femme star to appear in one RKO picture per year for five years.



185th Week!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"It looks as though 'Blackouts' will go on forever—and that's great for everyone."

JACK OAKIE

Seek Dick Greene For 'Hungry Hill'; Wilcox Plans New Neagle Pic

London, Dec. 25.

First picture that Brian Desmond Hurst will make for Two Cities Films, under two film deal, is "Hungry Hill," in which J. Arthur Rank wants Richard Greene to star. But Greene, under two-year contract with 20th-Fox involving $250,000, wants to go back to Hollywood, especially if there is a possibility for him to get the lead in "Forever Amber."

Herbert Wilcox soon will announce that he is doing another pic for Associated British Picture Corp, titled "Piecadilly Incident." It will star Anna Neagle, with Derek Farr, Dean Jagger and C. Aubrey Smith, latter two brought over from Hollywood, in support. Shooting will start in the Spring.

John Stafford Productions resume activities shortly with "Three Came to Babylon," which has an Italian background. Lead will be played by Derek Farr and Marta La Barr, Continental star, set as femme star. Picture will be made for J. Arthur Rank.

After being discharged after four years in the Navy, John Argyle resumes film activities for his John Argyle Film Productions with four pics based on British Broadcasting Corp. radio serial, "Meet Paul Temple," with shooting to start April 1, at Nettlefold studios. Butcher's Films will release.

Robert Morley will not go to America to star in "The First Gentleman," when Henry Sherek takes show to New York. Instead he will star in film to be produced by Individual Films. It's called "Green for Danger," with shooting to begin in April.

ASK BERGNER AID IN REVIVING GERMAN PIX

London, Jan. 1.

Elisabeth Bergner, currently touring the U. S. in "The Two Mrs. Carrolls," has been asked to return to Berlin and assist in reviving German film production. Miss Bergner, who was born in Vienna, won early stage and film success in Berlin. She became German by her marriage to Dr. Paul Czinner, her producer, here in 1933.

It was reported this fall Miss Bergner might play the lead in a picture based upon the life of the Austrian scientist, Dr. Lise Meitner, whose research aided in developing the atomic bomb.

James J. Geller
(Story Editor, Universal Pictures Corp.)

progressticates on how movie plots will NOT be changed

in

"Postwar Story Trends"

an editorial feature of

VARIETY'S

40th Anniversary Number Out Next Week

Show Biz Rates Bows in Inter-Racial Bouquets Handed Out by Negro Daily

Chicago, Jan. 1.

Every branch of show business—pix, radio, legit, vaude, niteries and the concert stage—took a deep bow here last week when the Chicago Defender, Negro daily, called seven persons in the biz in their 10th annual list of citizens who have contributed most during the year to racial harmony. There's a total of 21 names, so show-biz characters make up a third of the select membership—an unequalled record.

Those honored by the sheet (biggest circulation of any Negro paper in the country) "for their honesty and sincerity in moving swiftly to break long-standing racial discrimination" are James Gow and Armand d'Usseau, playwrights, for the Broadway hit, "Deep Are the Roots"; Walter Winchell; Todd Duncan, Negro singer; Danny Kaye, Hazel Scott, Frank Sinatra, and John Wildberg, producer of "Anna Lucasta."

Among others cited are Branch Rickey; Jackie Robinson, Negro shortstop, through whom Rickey broke the unwritten color line of the major leagues by signing him up for the Brooklyn Dodgers; Ben A. Davis, Jr., member of the N. Y. city council; Robert M. Hutchins, University of Chicago chancellor; James Forrestal, secretary of the Navy; Charles Houston, member of the Fair Employment Practices Committee; Mayor Edward J. Kelly of Chi; Agnes Meyer of the Washington Post; Secretary of the Interior Harold Ickes; Irving Mollison of Federal Court, N. Y. City; Robert R. Taylor, chairman of the Chi Housing Authority, and Sterling Brown, professor of English, Howard University.

Raphaelson's M-G Pact

Samson Raphaelson has signed a five-year former with Metro, following his screenplaying chore on "Green Dolphin Street," and it privileges him to write off the lot and anywhere he pleases.

Now east, he heads for an Arizona dude ranch for a spell, while his Bucks County farmhouse is being repaired.

FLOCK OF B'WAY LEGIT PEOPLE DUE AT METRO

Trekking to Metro's studio in the coming months will be five Broadway legiters currently appearing in hit productions. Richard Hart, of "Dark of the Moon," is due at Culver City, May 1, '46. "Carousel's" John Raitt, Montgomery Clift of "You Touch Me," Patricia Marshall, singing comedienne of "Day Before Spring," and Jan Clayton of "Show Boat" are skedded to hit the Metro trail at the closing of their respective shows.

Also on the dotted line by M-G are Irene Vernon, Copacabana showgirl, and Joan Elmes, a singer out of a Detroit church choir.

DOS Ups Paul McNamara; Bob Levitt Confirmed

Paul McNamara, in charge of Coast publicity for Vanguard Films, since July, has been appointed chief of all advertising and publicity for the David O. Selznick enterprises in Hollywood, New York and London, Daniel T. O'Shea, Vanguard prexy, announced Friday (28). Post is a new one in the Vanguard setup, O'Shea said, and McNamara will continue to headquarter in Holyywood.

McNamara, former promotion manager of Hearst magazines and m.e. of Cosmopolitan, confirmed the appointment of Lt. Col. Robert D. Levitt as eastern director of publicity and advertising and announced he would name publicity directors for the west Coast and for London immediately. Levitt replaces Jack Goldstein, who resigned to join RKO as N. Y. rep to handle stars and personal publicity in conjunction with the studio.

Levitt served as public relations officer of the N. Y. Port of Embarkation. Before joining the Army, he was circulation promotion chief of the American Weekly, Pack and The Pictorial Review and previously had been promotion director of the N. Y. Journal-American.

New appointments are in line with Selznick's plans for expansion in 1946, according to O'Shea. Plans include an advertising budget of $1,000,000 for his soon-to-be-released "Duel in the Sun" and the $250,000 ad budget for "Spellbound."

Dick Jurgens Out Of Service, Setting Band

San Francisco, Dec. 31.

Dick Jurgens, in the Marines for 34 months, 10 months of it fronting the only all-Marine orchestra in the South Pacific, has just been discharged.

Now in San Francisco, Jergens is in the process of organizing a band, with his brother Will, his former manager, also back in harness. He expects to wind up about 17 pieces, four from his original outfit, now all discharged veterans.

More P.A.'s Pixites

Indications point to a greater than usual number of personal appearances by film names during the new year. Start is being made with Eddie Bracken and Donald O'Connor, who are being submitted by the William Morris agency.

Decrease of income taxes in the upper brackets, it's believed by bookers, will be helpful in getting the monied names to come out.

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ACADEMY BUYS H'WOOD THEATRE FOR GEN'L HQ

Hollywood, Jan. 1.

Academy of Motion Picture Arts & Sciences is purchasing the Marquis theatre here as headquarters with formation of Academy Building Corp. announced by prexy Jean Hersholt. Corporation will issue $100,000 worth of 5% debentures to cover cost of purchasing building from Fox-West Coast. Hersholt also announced loan of $100,000 being negotiated with Bank of America to remodel and modernize the building to house ultimately the Academy's executive offices, library, film vaults, players and directors' offices, and meeting plant. Wiard Ihnen is at work redesigning the plans.

Debentures will be sold in units of $1,000, redeemable in 15 years. Charles Skouras handled arrangements for purchase of theatre by the Academy which will be completed in three months. Remodeling starts immediately and offices will be ready for occupancy by June.

French Legion of Honor And Cross to Forrester

Paris, Jan. 1.

Jack Forrester, former Metro film producer in Hollywood, has been awarded the Legion of Honor by the French government; also the croix de guerre with palm for his Underground activities throughout occupied France. Forrester's war work was with the Office of Strategic Services, and from a Madrid and Lisbon listening post he was very influential in the French underground.

A former musicomedy juvenile at the "Folies Bergeres" and Casino de Paris, and later the head of the Forrester-Parant Productions here—one of the top indie film producers—his knowledge of French and French customs made the American showman very valuable.

Chas. Morrisons Part

Hollywood, Jan. 1.

The Charlie Morrisons (Mocambo and Crillon niteries) are reported apart.

Mrs. Morrison, the former Dora Hall (Frank) Joyce, is reported in Reno.

SEE TIME BUYS ON COMM'L FILMS

Films Scout Radio for Scenarios, Deem Flack Density As Big Factor

Story scouts of all the film companies have stepped up coverage of dramatic radio programs in an effort to reap more material potentially suitable for basic screen scenarios.

Until recently considered a poor source of material because dramatic programs were chiefly soap operas, radio's increased prestige dramawise during the war years has made the pix producers sit up and take notice. What they're paying particular attention to are the program series, not just the single shows.

In the search for appropriate material, an unwritten set of laws must be adhered to by both the New York scouts and the home offices on the Coast: (1) The program series must be well established; anything on the air less than 26 weeks is given little or no consideration at all, since it is felt that publicity given in less than that period would benefit the potential film negligibly. (2) Several pix companies consider the type of publicity given the program series the primary factor, with intensive studies made to determine whether it would directly favor the picture's commercial chances.

The latter is considered an important point especially since radio has been getting more space in national magazines during the past couple of years. These are the mags which have hitherto been culled for basic scenario ideas. Incidentally, the consensus of opinion among story scouts is that radio is being more closely scrutinized for

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Sam Eckman, Jr.

(Head of Metro in England)

has a few pertinent things to say about

"Those Authentic 'British' Films"

an editorial feature of

VARIETY's

40th Anniversary Number Out Next Week

Retirement of Pfd. Stock Cues RKO's Consolidation Plan

With $22,000,000 in financing set via debentures sold to Equitable Life Assurance Society of U. S., actual redemption of RKO preferred and details of the consolidation plan are expected to be set early this year, according to reports in Wall Street. RKO is understood to have virtually finished the plan, but did not announce it in December even after the new financing was set before Christmas.

Bulk of the Equitable money will be used in retiring nearly all existing indebtedness of RKO theatre companies, being part of the company's plan to consolidate all theatre activities into B. F. Keith Corp. Another portion of this plan would wipe out the preferred issue, leaving only the common and RKO common warrants outstanding.

A portion of this plan would permit preferred shareholders up until a certain date to convert into common, it's reported in financial circles. Remaining amount would be fully redeemed, with original idea of company officials being to hold down the number of common shares out-

(Continued on page 47)

Rep Prod. Shakeup Makes Wilson Top

Hollywood, Jan. 1.

Shakeup in the production staff at Republic eliminates a number of executive producer posts and concentrates all production under supervision of Allen Wilson, company veepee. Under the new setup Armand Schaefer and William O'Sullivan, former executive producers, will function as straight producers, each personally responsible for his group of pictures. In the past they worked with a number of associate producers.

First to leave the lot in the shakeup was Stephen Auer, who checked out of his producership a couple of weeks ago. Next to leave will be Rudy Abel. George Blair, producer-director, will serve as a director only. Dorrell and Stuart McGowan, producer-writers, return to their old status as writers.

Retaining their ratings under unit producing deals are Frank Borzage, Ben Hecht and Allan Dwan. Eddy White will produce the Roy Rogers pictures, Lou Gray the Maguacelor westerns, Bennett Cohen the Sunset Carson saddlers, and Sidney Picker the Red Ryder series. Meanwhile, Don Brown has been handed eight features to produce during the coming season, under Wilson's supervision.

Mamoulian and Brecher On Musical 'Wilderness'

Hollywood, Jan. 1.

Eugene O'Neill's "Ah, Wilderness," which Arthur Freed is producing for Metro in musical form, is to be directed by Rouben Mamoulian.

Irving Brecher is scripting the adaptation of the play first produced by the Theatre Guild in 1933 with George M. Cohan starring and then filmed by Metro in 1935.

WB's Medium Budgeters

Hollywood, Jan. 1.

Flock of new writers signed by Warners cues an increase in the Burbank plant's modest-budgeted productions.

Even with the biggies, Jack L. Warner is committed to the idea of keeping them as near the $1,000,000 cost mark as possible.

WIDER AUDIENCE FOR QUALITY PIX

With more and more top industrialists turning to motion pictures as a new advertising medium, it's possible that advertisers may soon buy time in theatres in much the same manner as they now buy radio time for their commercials, according to Stanley Neal, prez of Associated Filmakers, who are now building a $500,000 studio in Yonkers, N. Y.

Pointing to the steadily increasing quality of commercially sponsored pix, Neal predicts that full-length features, on a scale comparable to those now being turned out by the major studios in Hollywood, will be industry-sponsored in the near future and will make their way to the nation's screens. "The ever-increasing recognition of the tremendous power of sponsored films is paving the way for this," he said. "Popular pictures, presented by commercial firms in the same manner that radio now presents its shows with no advertising other than the sponsorship, will be a customary thing. With the calibre of today's commercial film on the upgrade, made possible by the awareness and wealth of industry, the tremendous production costs necessary to present our films will become absorbed by big industrial firms interested in doing an institutional type of advertising."

Stressing his point, Neal declared

(Continued on page 28)

Figure New Year's B.O. the Top Take

When the figures are available from around the country it is expected the first peacetime New Year's since 1940 will average up terrifically and probably exceed, in the take at picture houses, anything that has ever been done before on the year-end holiday. Despite bad weather in New York on the New Year's eve, huge crowds turned out to celebrate the incoming Victory year of 1946 in more ways than one. Something that may never be equalled was, for instance, is the sensational $160,000 which the Music Hall, N. Y., expects to do this week on the fourth frame of "Bells of St. Mary's" and its annual Xmas stageshow.

Christmas Day last Tuesday, while very strong throughout the nation, averaged up less than was done on the same holiday in 1944. Explanation for the slight decline is that last year Xmas fell on a Monday, making it a straight three-day weekend, while in '45 it fell on a Tuesday. Additionally, much bad weather in many parts of the country, together with a bad epidemic of flu, had the effect of also retarding what might have been the biggest Xmas for the b.o. in history.

DeSYLVA-PAR CALL IT OFF BY AGREEMENT

Hollywood, Jan. 1.

Buddy DeSylva's contract with Paramount has been called off by mutual agreement, with the explanation that the producer has been in ill health since his heart attack more than a year ago and needs an extended rest.

DeSylva shifted from Broadway to Hollywood four years ago to join Paramount as a producer, and later was upped to executive in charge of all production on the lot. Organizing his own company, B. G. DeSylva Productions, more than a year ago, he produced one picture, "The Stork Club," for Paramount release.

$381,000,000 in 1945 Amusement Taxes Cues This As the Best B.O. Year Ever

Washington, Jan. 1.

Nineteen forty-five was the sock boxoffice year of all time, according to Internal Revenue Bureau figures here.

Uncle Sam's 20% bite will come to something over $381,000,000 on the basis of actual receipts for the first 10 months of the year and unofficial Government estimates for November and December. Actual November figures will not be available until the latter part of January, and December figures will not be ready until February.

The overall take, excluding the tax, was something over $1,905,000,000 for motion pictures, legit, niteries, professional and amateur sports events, circuses, etc.

Internal Revenue does not have this broken down by types of entertainment, but on the generally accepted figure that films provide 90% of the total, picture theatregoers plunked down $1,714,500,000 at the boxoffices in 1945, exclusive of the 20% revenue tax, more money than the industry has ever before taken into its till.

The actual revenue tax in 1944 amounted to $308,115,536. This included a first quarter in which the old rates of 10% on tickets and 5% on nitery tabs was in effect, plus nine months during which the ticket tax was 20% and part of the

(Continued on page 40)

Another Wartime London Resident

Jerome Weidman

recalls

"A Sense of History"

in

VARIETY's

40th Anniversary Number Out Next Week

Del Guidice in U. S. To Study Yank Methods In Rank Exchange Setup

Felippo Del Guidice, managing director of Two Cities Films, one of the three major J. Arthur Rank production companies, arrived in New York Saturday (29) aboard the S. S. Waipura to huddle with execs of the recently formed United World Pictures, which will distribute Rank films in this country.

Del Guidice's ship arrived a day late after a very rough journey because of bad weather and ramming of another ship in N. Y. harbor while attempting to dock. British producer left immediately with Jock Lawrence, head of the Lawrence Organization, and Mrs. Lawrence for a holiday vacation in Pennsylvania, and is slated to return to N. Y. today (2). Lawrence handles the Rank publicity in this country.

First on Del Guidice's American schedule is a series of conferences in New York with Matty Fox, prez of UWP, after which he will tour the country to study audience reactions and talk with various American

(Continued on page 45)

PIX STOCKS END 1945 WITH PRICES NEAR PEAK

Despite a dip in RKO preferred in final day's trading on N. Y. Stock Exchange, most picture company stocks wound up 1945 on Monday (31) with prices near the peaks of year. Film shares had taken active part in bull drive during the last few months, with the result that film company issues showed their biggest advance since the boom 1928-29 era.

Paramount took lead among common stocks of picture companies, hitting $55.50 on final day, less than two points from year's best price. Next was Universal at $44.50. Highest, of course, was RKO preferred, which closed at $129, after registering $145.62½ high during last 45 days of year.

U.S. Execs Probe Snafu in Italy

Paris, Jan. 1.

American distributors have sent a committee consisting of Robert Schless, Paramount; Jack Segal, Columbia, and David Lewis, Metro, to Rome to check up on the delay in getting imports into Italy. The Italian authorities recently held up all picture importations. When all U. S. distribs thought full-scale commercial operations were set to resume.

This committee will report back here to all U. S. companies for proper action. Understood that Metro may shake up its Italian distribution setup, but details have not been revealed.

40th Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 9

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$10 a Year—$12 Foreign

Theatres Decide to Keep Minimum Amts. of Cash to Frustrate Stickups

Precautions against what is feared may develop into a rash of theatre robberies are being considered by film house operators in the wake of the Astor, N. Y., holdup Sunday night (30) and various others that have recently occurred. Keeping less money on hand at any given time in the boxoffice and burglar alarm or buzzer systems are likely measures against any sudden pouncing on theatres by holdups. The Brandt circuit has ordered its managers not to have more than $50 on hand in the b.o. at any one time.

Management of the Astor, currently playing "Spellbound," is baffled over how two youths, armed with guns, found their way to the obscure, backstage manager's office and escaped with nearly $1,000 in receipts. The robbery was timed with the counting of receipts by an assistant manager and cashier. Theatre is insured against the loss.

During the past few weeks there have been various other stickups at film theatres, in the downtown N. Y. area, on the upper west side, in Brooklyn and in the Bronx.

Robbed several years ago of a large amount of money, the N. Y. Paramount has since installed what is regarded as a burglar-proof system, with pneumatic tubes carrying money, as it piles up, through secret tubes to an equally secret treasurer's office, where it is placed in a safe. Even the manager can't enter the treasurer's office until he is seen through special outlets which view him but which he can't look through.

The crime wave which lapped at the Broadway area last week also hit the Down-Beat Club on West 52d street, whose safe was jimmied for $5,000 by burglars unknown.

Yeggs used a drill to break into and used a drill press to break into a small safe in the club's office on the building's second floor.

Futile Safecracker

Philadelphia, Jan. 1.

A would-be-safe cracker worked for several hours last Thursday morning (27) to crack a safe in the Stanley-Warner Yorktown theatre, but had to scram without getting a nickel. The safe, still unopened when found, contained $1,000 in cash and $14,000 worth of Victory Bonds.

Police believe the man went to the theatre Wednesday night and hid under the seats until the house closed and then forced his way into the manager's office.

LOEW'S FETE FOR ITS NEW CO. TREASURER

Homeoffice execs, departmental heads and theatre managers of Loew's, numbering over 200, will tender a testimonial dinner tomorrow night (Thursday) to C. C. Moskowitz to honor him on his recent appointment as treasurer of the company. It will be held at the 7-11 restaurant, New York.

Ex-Mayor James J. Walker will act as toastmaster, while masters of ceremonies will include Ed Sullivan and Louis Sobol, Broadway columnists; Joe E. Lewis and Harry Hershfield. Gilbert Marbe, Jack Harris, Ed Burke, Sam Perlman, Bernard Zeleniz and Leo Sidewsky of the Loew managerial staff are in charge of arrangements.

Russell Gleason's Death By a Fall Accidental

Army officers and New York city police have agreed that Sgt. Russell Gleason's death last week by a fall from the fourth floor of the Hotel Sutton, N. Y., was accidental. Gleason had been given sulfa drug to clear up a bad cold, and it's believed that he became groggy and fell. His body was found on a parapet outside a second-story window.

His thespic parents, Jimmy Gleason and Lucille Webster, Coast residents, couldn't get travel accommodations to attend the burial service at an Army cemetery on Long Island. Army officers said that Gleason had been in good spirits and had just completed a play. He was to have been discharged in two months, after three years' service. Gleason was 29 but, despite his age, enlisted, and constantly said that he liked the Army.

His wife, Cynthia, returns to the Coast next week with their 6½-year-old son, Michael.

Sidney L. Bernstein stresses

"The Importance of International Film Trade as an Aid to World-Wide Goodwill"

an editorial feature of

VARIETY's

40th Anniversary Number Out Next Week

ROB COLORFILM STUDIO OF 40G EQUIPMENT

Hollywood, Jan. 1.

Hollywood Colorfilm studios were robbed over the weekend of $40,000 in motion picture and recording equipment. Police believe the burglary to be a sequel to the Decca cleanout of two months ago. Burglars took camera, projector, engineering equipment and film and disk recording apparatus.

According to Dr. Franz Fodor, co-owner of the studios, the burglars apparently were not as familiar with sound apparatus as with disk type because they left behind camera magazines and other pieces of equipment that render useless machinery they stole.

An attempt was made to rob Colorfilm the night after the Decca burglary, but bandits were either frightened away or didn't have time. Practically all important equipment taken on this current attempt, none of the machinery was insured, so loss puts studio in bad spot with equipment shortage. Independent film for Republic release was just finished shooting a few hours before burglary took place, either late Saturday night or Sunday morning.

Sparks Joins RKO As Executive Producer

Hollywood, Jan. 1.

RKO added Robert Sparks to its list of executive producers, making a total of three bearing that title on the lot. Others are Sid Roggil and Jack J. Gross. Trio will exercise supervision over 43 features slated for production during the coming year.

Sparks shifts to RKO from Universal, where he recently resigned as a member of the Advisory Board. In his new setup will be five producers: Adrian Scott, Joan Harrison, William Pereira, Alfred Bloomingdale and Warren Duff.

L. A. to N. Y.

Everett Crosby
Fran DeVol
Florence George
Lou Gardella
Bud Hutton
Virginia Johnson
Lewis Milestone
George Murphy
Joe Pasternak
Alan Reed
Lynne Roberts
Louis de Rochemont
Andy Rooney
Victor Saville
Adrian Scott
Anne Shirley
Sam Spewack
Elizabeth Taylor

N. Y. to L. A.

Jim Backus
Ann Corio
4 Chicks & Chuck
Jean Gillespie
Betty Kern
Mrs. Jerome Kern
Jules Levey
Dickie Monohan
Norman Paul
Ed Peskay
Eddie Polo
Dave Schwartz
Bob Williams
Alan Young
Joe Young

Sailings

(London to N. Y.)

Lou Wilson

3 Back on 'Variety'

Three VARIETY men got their Xmas presents from Uncle Sam in the way of discharges, and have returned to the homeoffice.

They are Lt. Herb Golden (Navy), who rejoins the editorial staff. Jimmy Anton is also a landlubber again, and returns to the news staff. Cpl. Jimmy Tierney is back in circulation dept.

20 Colleges Will Add Film Courses

Just returned from a nationwide tour of the nation's colleges to line them up for the proposed "Motion Picture Foundation," Prof. Robert Gessner, exec director of the Foundation, said that all colleges he visited were very receptive to the idea of instituting film workshops as part of the curricula. With the goal for the Foundation's first year set at 20 universities, Prof. Gessner reported that more of the institutions expressed interest than could be handled, with the result that some will have to wait until the following year to begin.

Foundation is the brainchild of Gessner, head of New York University motion picture dept., and several top Hollywood names who believe that the entire motion-picture industry will benefit through the organization of film workshops in the nation's colleges. Showmen with long-range perspective, including Burgess Meredith and his wife, Paulette Goddard, Lewis Milestone, Dudley Nichols, John Steinbeck and Orson Welles, are enlisting their individual creative resources to support the experimental move. Backers, cognizant of the benefits accruing to the legit stage from drama workshops, such as Prof. Baker's famed 47 Workshop at Yale, feel that with experimental work in the cinema going on in many colleges simultaneously, students could come up with many ideas for the benefit of the entire industry.

Morris L. Ernst, motion-picture attorney and counsel for the Foundation, is slated to leave for the Coast Jan. 10, and will be followed several days later by Gessner. Two will line up the best Hollywood people to do consultative work for the Foundation, write textbooks and syllabi for the different courses and act in a generally advisory capacity. Believed that this will set up a definite relationship between Hollywood and the college workshops.

Gessner attributed the colleges' interest in the Foundation to the success the armed forces had with films during the war. Many returning veterans had direct contact with films, either in production or their training and it's these who will probably give the move its initial impetus.

Only two universities, NYU and the University of Southern California, have non-picture departments now and USC's program was sharply curtailed during the war. In England, Oxford recently accepted a grant from J. Arthur Rank to study the educational and artistic phases of the motion picture.

Keaton Will Return To Star in Mex. Pix

Hollywood, Jan. 1.

Buster Keaton, outstanding comic of silent films, is returning to stardom via Mexico City, where he has been inked for a feature starting Feb. 15, with options calling for two films annually for four years.

Deal was made with Alejandro Salkind of ALCA Films, Inc., and William B. David, who will produce the picture in Spanish and English. Keaton will function as co-director, writer and star, for a flat sum plus 12½% of the gross.

Fellows to Ankle RKO

Hollywood, Jan. 1.

Robert Fellows, producer at RKO for 3½ years, will check off the lot at the expiration of his contract in March.

During his stay at the Gower street studio, Fellows turned out 12 pictures, winding up with "Lady Luck," currently in the editing stage. Among his other productions were "Back to Bataan," "Scottish Man," "Experiment Perilous," "Tall in the Saddle," "The Iron Major," "Bombardier," "The Fallen Sparrow" and "Marine Raiders."

British Product, Old U. S. Indie Pix Dominate Danish Mkt.; New Producers

C. E. Smith gives a sidelight on

"A Small Town Exhibitor's Relations With His Customers and Distributors"

an editorial feature of

VARIETY's

40th Anniversary Number Out Next Week

THAT FLACK MELON MAY TURN OUT TO BE LEMON

Hollywood, Jan. 1.

Hopes of a $250,000 retroactive melon, to be cut up by members of the Screen Publicists Guild, took a tailspin when the SPG contract negotiating committee and representatives of the major producers wound up their meeting in a deadlock.

Fred Pelton, labor relations exec for the Motion Picture Producers Association, objected to terms of a decision handed down last Nov. 23 by the regional War Labor Board, Pelton said: "The WLB decision is not binding. Had the war still been on, we would have been able to appeal the verdict to Washington. Since no machinery of appeal remains, we are taking the only way left. We are starting from scratch and hope to come to an understanding at our meeting next week."

Anti-Trust Video Suit Reading For Settlement

Washington, Jan. 1.

Reps of Paramount, General Precision Equipment Co. and other defendants in the Scophony monopoly action have already approached the Dept. of Justice regarding a settlement of the suit brought by the Anti-Trust Division.

No immediate deal is looked for here, but the fact that the Justice Dept. and the defendant companies have both indicated their willingness to try and work it out in conference, is regarded as a highly hopeful sign.

Meantime, there is no easing of the sternness with which FCC is regarding the situation. First time any applicant for a video license with any Scophony tie-in appears before the Commission at a hearing, FCC will delve thoroughly into the matter and ask tough questions about the alleged monopoly in equipment. FCC is waiting for new applicants or renewals with any Para, Du Mont, 20th-Fox General Precision Equipment connection.

Under the Supreme Court ruling in CBS vs. U. S. in 1943, the point was laid down clearly that FCC can go into a monopoly situation without awaiting a court decision in the case.

Gould Reverses Field, Lowe Continues Trip

Walter Gould, UA foreign manager, returned to N. Y. from the Coast last week after cancelling his proposed trip to Australia in company with Al Lowe, division manager for the Far East, Australasia and South Africa.

After arriving on the Coast, Gould discovered that he and Lowe would be stuck in Manila, first stop on the trip, for several weeks because of transportation difficulties. With plenty of h.o. biz to take care of, he decided to send Lowe on alone and to return east. UA exec announced he would probably make the Far Eastern trip some time within the next few months, but has no definite plans yet.

MATURE'S NEW 20TH PACT

Hollywood, Jan. 1.

Victor Mature was handed a new term contract by 20th-Fox, in keeping with the current studio policy concerning returned servicemen.

First job for Mature will be male lead opposite Ida Lupino in "The High Window."

Copenhagen, Dec. 25.

Situation in the Danish film market finds the Danish government not allowing new American films to be imported because Denmark wanted to use its dollars on machines, steel, cars, etc., while U. S. distribs won't allow new pictures to be shown while the Danish state only allows the state-licensed cinemas to pay 30% top rental for Yank pictures. American films soon will come in but only via the Export Assn., soon to start operations in Denmark.

Meanwhile the old U. S. pictures are doing big business. Oldies like "The Citadel," "Prisoner of Zenda" and "Berkeley Square" play to sold-out houses. About once a month a new American picture is first-nighted, but the supply will soon run out. Film buyers are going to London in droves. Eagle-Lion has set up own office with Ingolf Madsen, former UA manager, as chief. The other new firm is "Criterion" (their first name "Nordeuropaisk Film" could not be registered) by Benjamin Nossen and Elsie Ebster. They are starting out with 10 pictures from Anglo-American and have taken over "Pimpernel Smith" and "Seldom a Citizen."

Preben Philipsen, director of Constantin Film, which formerly specialized in French pictures, returned home from London with several American and Korda films, among them "Intermezzo" and "Thief of Bagdad." These were bought outright with English pounds.

However, the public and press are constantly complaining about all the good new Hollywood pictures, written about in the papers, but never shown here. People, who can get Swedish valuta, go to Malmo by ferry, a journey of an hour, to look at the newest films.

The shortage of cinemas in Denmark is bad. The big Kinopalast, which was blasted by Gestapo, is still in ruins. Copenhagen is otherwise well known as a gay, modern and charming city. But the cinema system that allows only persons with a state license to operate a house works so badly that the public hopes the industry will be given a free hand to build new theatres.

The new film outfits that have sprung up recently are Max Film, started during the occupation by Alfred Mazure, youthful Dutch comic cartoonist; the Netherlands Film Production Assn., consisting of documentary film producers; Resistance Films, headed by Kees Stroband; Dutch Film Action, headed by Peter Rijnders, and a group headed by Otto Van Nijenhof.

LEVEY'S 'JAZZ' NEXT, SET 'ABILENE' PREEM

Jules Levey leaves N. Y. today (Wed.) for the Coast to make final arrangements on casting for "Conspiracy in Jazz," next picture in which he is making for United Artists release. Levey will take stars of "Abilene Town" to Abilene, Kans., for preem of that picture on Jan. 14. Ann Dvorak, Randolph Scott and Rhonda Fleming will make the trek to Kansas. Group also goes to K. C. for opening of picture at Midland theatre there.

Wolfe Kaufman, his aide on promotion for "Town" and "Conspiracy in Jazz," has gone to Abilene on advance work for "Abilene Town."

50th Film Anniversary Celebrated in Paris

Paris, Jan. 1.

Fiftieth anniversary of the start of motion pictures in France was celebrated in Paris last Friday (28) when a group of actors, producers and other film industry leaders went to a former cafe where, purportedly, the first motion picture show had been held. Warning was made that unless something is done to relieve conditions in the French picture business, the industry will die.

Building where the anniversary meeting was held bears an inscription honoring Frenchmen connected with earliest films. The French claim that the exhibition here 50 years ago was the first public picture show. Actually, the initial showing of motion pictures, via Edison Kinetoscope, was in a former N. Y. shoestore back in 1894.

189 NEW PIX COST $130,000,000

H.H. Thomas Upped as PRC President; To Distrib Eagle-Lion (Rank) in U.S.

Elevation of Harry H. Thomas, vice-president and general sales manager, to the presidency of PRC Pictures, and revelation that PRC will handle the physical distribution of Eagle-Lion Productions in America highlighted the PRC eastern sales meeting in Albany last week. Kenneth M. Young, chairman of the directorate, had been serving as president while Thomas set up the sales policy of the company during the last eight months. Young continues as chairman of PRC, which is controlled by Pathe Industries, Inc. (the Young group).

Lloyd L. Lind was named veepee to succeed Thomas. Both Thomas and Lind were with Monogram formerly.

Robert Purcell, chairman of Pathe Industries board, announced the PRC physical distribution on Eagle-Lion Productions, new producing and distributing company recently formed by Robert R. Young and J. Arthur Rank. Thomas explained that, in addition to PRC's own picture program, the Eagle-Lion physical distribution would be handled by PRC's 22 wholly owned and operated branches. In the exchange centers where PRC still operates under franchise, Eagle-Lion pictures will be handled via other arrangements.

It also was revealed that in keeping with PRC's expansion the company had purchased the Milwaukee and Little Rock exchanges from franchise holders.

Elmer Hollander has been named to head the playdate department and will be put on the homeoffice executive staff. He formerly was with Warner Theatres in Philadelphia in theatre operation and also in buying-booking department.

Espy Heads PRC on Coast

Hollywood, Jan. 1.

Reeves Espy yesterday was upped to dual prexyship of PRC Productions and PRC Studios, from post of veepee in charge of production, position he has held since joining company some months ago. Promotion was made by board of directors of Pathe Industries, which controls PRC. Financier Kenneth Young was prexy pro tem of the two companies.

James Burkett has checked in at PRC to produce three "Philo Vance" mystery tales starting Jan. 15. Meanwhile, Burkett will continue to produce his "Charlie Chan" series for Monogram.

BRITANNICA TO RENT ITS CLASSROOM FILMS

Chicago, Jan. 1.

Encyclopedia Britannica Films, Inc., will introduce a new film rental plan for schools in the midwestern area some time in March, it was announced last week by H. R. Lissack, EBFI veepee. Under the plan, more than 9,500 prints of EBFI classroom films will be made available to schools for rental; each school may use a film as many times in as many buildings as it finds necessary during a week. Meanwhile, the educators will be building an equity for future ownership of the most used pix.

States affected by the plan will be Indiana, Illinois, Michigan, Missouri, Wisconsin, Iowa and Minnesota, with a possibility of further extension of territory. In the past EBFI classroom pix were made available to schools through either outright purchase or rental from a few universities with necessary extension departments.

State May Probe Strike

Los Angeles, Jan. 1.

Petition for an injunction to halt the legislative inquiry into violence in the recent film strike was denied by Judge Charles A. Paulsen in Superior Court.

Studio union leaders contended that the inquiry, now temporarily in recess, is prejudicing the position of pickets in current trials growing out of the strike.

Radie Harris'

"Reflections of a Broadway Run-around"

is an editorial feature of

VARIETY's

40th Anniversary Number

Out Next Week

RKO's Merit Raises Despite Mgrs. Guild Decision Via NLRB

RKO, which lost its appeal to the National Labor Relations Board to set aside the decision of the New York State LRB in favor of the Motion Picture Theatre Operating Managers and Assistant Managers Guild, embracing managerial help in RKO Greater N. Y. theatres, last week handed out merit increases ranging from 7 to 15%, depending on length of service, status, etc.

This increase, retroactive to Dec. 12, antedates any wage scale rates that may be negotiated in dealings with RKO following the NLRB decision, but explained that the Guild agreed to any merit boosts that might be made meantime, with the provision if any such increases were granted they were to include all managers and assistants, whether members of the MPTOMAMG or not. N. Peter Rathvon, president of RKO, proposed a merit increase at a meeting at RKO headquarters with the Guild negotiating committee while its appeal was still pending, it is learned.

An early meeting with RKO will be asked by the Guild for the negotiation of a contract in line with the SLRB decision of several months back.

Organizational activities, similar to that on the RKO circuit, are reported in full swing among managerial employees of the Loew chain in the Greater N. Y. area. Within the past week two different letters have been sent to managers and assistants urging them to swing into line. There was circularization before also.

Joe Unger Gets UA Sales Post Held by Leserman

J. J. Unger, western sales manager for United Artists, is UA's new general sales manager, under Grad Sears, distribution veepee. Unger, who starts at his new post immediately, replaces Carl Lesserman, resigned, and will announce his own successor to the western sales post and also a new eastern sales manager shortly to replace Harry Gold, also resigned.

Announcing Unger's appointment, Sears said it was in line with the company's policy of promotion from within the ranks "whenever possible." Sears declared that "aside from being the logical choice for the important post of general sales manager, Unger's long training and experience admirably qualifies him for this vital role in the UA sales organization."

Unger started his film career as a booker for the General Film Co. in 1920. A year later he joined First National as N. Y. branch manager, transferring to Paramount in 1924 in a similar capacity. In 1932, Unger became eastern division manager and in 1939 was made eastern and Canadian division manager.

BIGGEST BACKLOG EVER RECORDED

Hollywood, Jan. 1.

Total of 189 feature pictures, costing approximately $130,000,000 to produce, and currently on ice in the various studio vaults, makes up the greatest and most expensive backlog in the history of Hollywood. These pictures, piled up during a period of two years, in spite of labor disputes and wartime shortages, are ready for release during 1946. Backlog includes many top-budget productions.

Leading studio in the backlog futurity is Columbia, with 26 entries, closely followed by Paramount, with 24. Third on the list is Republic, with 22, and the field winds up with RKO, which has 10 nominations. Here is the lineup of completed features:

Paramount: "Calcutta," "The Road to Utopia," "Kitty," "Masquerade in Mexico," "Two Years Before the Mast," "Miss Susie Slagle's," "The Bride Wore Boots," "The Virginian," "Cross My Heart," "Well Groomed Bride," "Our Hearts Were Growing Up," "The Blue Dahlia," "The Trouble With Women," "To Each His Own," "Blue Skies," "The Imperfect Lady," "Monsieur Beaucaire," "Easy Come, Easy Go." "Follow That Moman," "Hot Cargo," "They Made Me a Killer," "Big Town" and "Suddenly Are Funny."

Columbia: "Bandit of Sherwood Forest," "Blondie's Lucky Day," "Meet Me on Broadway," "Renegades," "Out of the Depths," "A Close Call for Boston Blackie," "Tars and Spars," "The Notorious Lone Wolf," "The Gentleman Misbehaves," "Gilda," "Exposed by the Crime Doctor," "Thomas Holiday," "Murder is Unpredictable," "Duchess of Broadway," "Roaring Rangers," "Gunning for Vengeance," "Galloping Thunder," "Two-fisted Stranger," "Phantom of the Desert," "Heading West," "Terror Trail," "Land Rush," "Song of the Prairie," "That Texas Jamboree" and "Smokey River Serenade."

Republic: "I've Always Loved You," "Night Train to Memphis," "Gay Blades," "Crime of the Century," "Murder in the Music Hall," "A Guy Could Change," "Home on

(Continued on page 19)

TAXES CAUSE 100G MEG CHORES TO GO BEGGING

Hollywood, Jan. 1.

Top film directors are brushing off $100,000 jobs, just like that, and top producers are feeling bad about it, when you listen to the latest discussions of the Screen Directors Guild. Let it not be thought that all directors in Hollywood are spurning hunnert-grands, but some are, and their number is growing serious, according to complaints from producers who have oodles of financial backing and high-calibre story material but no director.

Question came up recently at a discussion during a meeting of the Screen Directors Guild. One of them had made two pictures at $100,000 per, and had turned down a third, calling for the same figure with a bonus tossed in. He explained that he would save money by staying in the $200,000 classification. Most other directors in the same financial stratosphere said he had been ducking all jobs since last March.

Situation is particularly tough on indie producers who have been able in the past to make one-picture deals with name directors. The same problem prevails in the case of top thesps, many of whom have to work at a loss after two or three pictures.

Strike Breakers Nixed

Hollywood, Jan. 1.

Fifteen unions which took part in the late film strike notified major producers that strike replacements would not be tolerated on any studio jobs under jurisdiction of the various locals.

Move was caused by reports that the producers were planning to restore strike breakers to studio jobs after the first of the new year.

Korda Forms Paris Corp. to Distrib All His Films; to Produce in France

Frank Sinatra

writes

"On Intolerance"

an editorial feature of

VARIETY's

40th Anniversary Number

Out Next Week

Sydney Box Would Groom New British Talent Via Series of 'B' Features

London, Dec. 25.

"Company of Youth" has been formed by independent producer Sydney Box, of Riverside Studios, Hammersmith, to develop and present unknown talent in a series of six feature pictures costing about $100,000 each. Box recently completed "The Seventh Veil" with Ann Todd as star, result of which was a 14-picture contract for Miss Todd, six to be made by her producer and eight for Rank.

Box's new "youth" scheme is a project based on his experience as shorts producer during the war before he went into the feature film field.

"In no other industry in the world," says Box, "is the development of new young talent so completely neglected as it is in our film studios." He takes a rap at British producers for talking a lot of hot air about trebling output but doing nothing to groom the people vital for such expansion.

"It will be frankly a second feature," it is stated, "but players and technicians will all have had stage or film experience of some kind, and the result will not be a quickie of the old objectionable type."

Solution to star starvation in this country is to be found in players and personnel used for making training films during the war, Box maintains. He claims to have given 14 directors a chance in the 250,000 feet of films he turned out in the war years, and that six of them have since become valuable assets to the

(Continued on page 19)

Warner Gets Jump On U.S. Cos. on Italy Dubs

Warners is getting the jump on other U. S. companies in Italy and likely will do so in France because it has so many dubbed features ready to distribute. Company has 23 features dubbed into Italian in Hollywood, ready for release in Italy, where the market has been opened up to U. S. films. Warners would do the dubbing in Rome, per usual, only facilities are not available. The Nazis took everything out of the film studios when they retreated out of Rome.

Warners has been working on dubbing, both in French and Italian, for about a year.

SAG's Streamline Meet

Hollywood, Jan. 1.

First general membership meeting of the Screen Actors Guild under its new rules has been called for Jan. 27.

New streamlined procedure, adopted to "facilitate discussion of Guild problems," provides that all resolutions must be submitted in writing to the resolutions committee at least three weeks before the meeting. Committee is made up of Leon Ames, Robert Shayne, Frank McHugh, Selena Royle and Henry O'Neill.

Paris, Dec. 26.

Subject to final okay of the French government's Office for Foreign Exchange, the Sir Alexander Korda setup is now ready to operate here. This would leave Korda free for London production activities and provide for world-wide release of his product through a newly-formed Paris corporation, excepting in England and dominions. New company is not named yet.

Korda's new alignment stems from tactful handling of the intricate local situation. This leaves French interests a majority in the distributing corporation, said to be 55%. It also provides world distribution for French product either produced by Korda here, or purchased by the new corporation. First purchases will be "Enfants du Paradis," a Pathe production directed by Marcel Carne. First Korda production here, to start in January at Victorine studios, Nice, will be "Panic." It stars Viviane Romance and Michel Simon. Will be directed by Julien Duvivier.

The new organization will be formed by doubling the capitalization of Regina Distribution (Georges Bureau's firm), to 20,000,000 francs.

Korda's holdings in the new corporation will come via his taking up most of the increase. His interests will be represented by Wolfgang Schmidt, former U. S. A.C.B., who will supervise contracts for French territories, and by Laudy Lawrence, who will organize world distribution. Prexy will be Edouard Corniglion Molinier, soon returning from service, with Georges Loureau, general manager.

Korda and Lawrence plan to visit the U. S. in January to set American distribution.

Locally, Korda has visas now for 10 out of 12 pictures, including six reissues, and expects them for the other two, "Lydia" and "Over the Moon." As a reissue, "Four Feathers" recently played the Balzac. Opening this week in original versions are "Lady Hamilton" at the Madeleine, and "Lydia Bolk" day-date at the Aubert and Champs-Elysees. Dubbing of product is nearly completed at Billancourt studios, under direction of Isabelle Klowkowsky, who formerly dubbed for Metro.

3 From Mexico in '46

Hollywood, Jan. 1.

Three Spanish-language pictures will be produced in 1946 by RKO in its newly acquired studios in Mexico City. Charles W. Koerner, company's veepee in charge of production, announced plans for continued picture-making south of the border with top native players, directors and technicians.

Joseph Noreiga, for years a film editor at RKO, is now in Mexico to handle production reins on the 1946 program.

NEW COL. STOCK ISSUE TO REDEEM OLD $2.75

Columbia Pictures has registered 75,000 shares of cumulative preferred stock (no par value) with the Securities & Exchange Commission, and named Hemphill, Noyes & Co. and Hallgarten & Co. as principal underwriters. Each preferred share has non-detachable common stock purchase warrant.

Net proceeds are to be used to redeem all outstanding $2.75 convertible preferred at $53 a share plus accrued dividends, and to increase Columbia's working capital. This move had been expected for some time. Public offering price will be supplied by amendment.

MORROW'S BENNY BIOG

Hollywood, Jan. 1.

Bill Morrow's first postwar writing job will be a comedy biography, based on the life of Jack Benny, to be produced by Jerry Wald at Warners.

Picture is slated to start late in spring, with Benny and Humphrey Bogart named for starring roles.



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20th CENTURY-FOX

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Caesar and Cleopatra

(Technicolor)
(BRITISH-MADE)

London, Dec. 12.

Eagle-Lion release of Gabriel Pascal production, directed by Pascal. Stars Vivien Leigh, Claude Rains. Screenplay and dialog from his own play by Bernard Shaw. Music by Georges Auric; decor and costumes by Oliver Messel; camera, F. A. Young. Robert Krasker, Jack Hildyard, Jack Cardiff. At Odeon Marble Arch, London, Dec. 11. Running time, **138 MINS.**

Caesar	Claude Rains
Cleopatra	Vivien Leigh
Apollodorus	Stewart Granger
Pirates	Flora Robson
Pothinus	Francis L. Sullivan
Ruffio	Basil Sydney
Ptolemy	Anthony Harvey
Lucius Septimius	Raymond Harvey
Britannus	Cecil Parker
Achillas	Antony Eustrel
Theodotus	Ronald Ward
Bel Affris	Leo Genn

Deplorable as is London critics' savage delight in damning the work of native artists—the while they praise to the heavens anything and everything of Russian or French origin—today's newspaper excoriation of the $6,000,000 spectacle is justified. Scripted by Shaw himself the actual lines are exactly as written in the original stage version, but perhaps because of the overpowering opulence of the screen settings the Shavian brilliance of 1898 sounds corny to 1945 ears.

To those on both sides of the Atlantic who realize the significance of more extensive distribution of British films in America, "Caesar and Cleopatra," intended to be the spearhead of Arthur Rank's pic invasion, will come as a disappointment. In spite of its prodigal magnificence, indeed because of its production values, such vague story interest as it has is hopelessly swamped.

Claude Rains' Caesar—thanks to Shaw and Gabriel Pascal, director—is accurately and succinctly pinpointed by Vivien Leigh as Cleopatra when she calls him "a nice old gentleman." As for her portrayal of the Queen of Queens again the responsibility of author and director—Rains calls the turn when he tells her with justifiable incredulity that it is not Queen of Egypt, but a queen of the gypsies. So they each establish the other's characterization at their first meeting—in the desert, under the stars, between the paws of a "kitten" sphinx. And so they go on for two and-a-quarter hours — Caesar a flabby old appeaser, Cleopatra a petulant child-woman who does everything to disprove her royal birth except chew gum.

Mystery and the Sphinx have furnished a plethora of cliches down through the ages, but this Shavian yarn as presented in film is not one another mystery. Anybody who can tell you what it is all about when the final title comes, and can stay awake over it sequence by sequence, will have to be a super Gunga Din.

Sketchy references to the earlier visit of a young Roman "with strong round, gleaming arms" elicit his identification by Cleopatra as being Marc Antony, and at the end of the flick, as the Emperor departs in his trireme for Rome, Cleopatra is left with his promise to send a ship back to her. Apart from this vague, soft-pedal reference to the possibility of her knowing what pregnancy means, Miss Leigh's Cleopatra is as lacking in sex consciousness as the boy actor (Anthony Harvey) who plays the part of her brother, Ptolemy, whose throne she seizes.

If her characterization did not show her to be utterly unmoral and capricious — ordering murder done between changes of gowns and not batting an eye—excuse might be found for her sexlessness on the grounds of her youth to the far distant Marc. But there is nothing in the script to suggest she would be loyal—even if she ever met Marc Antony, as to which you are left more than somewhat in doubt.

Seemingly just to add things more irritating there appears halfway through the pic Stewart Granger as Apollodorus, a figure with flashing eyes, dazzling white teeth and a torso of burnished bronze which, by contrast, makes chubby old Caesar remind you more than ever of an especially easy going President Taft. On his first meeting with Cleopatra all the femmes at the preview sat up straight, and took a new interest in the screen, just in case was what they'd been waiting for. But nix on anything like that, says Mr. Shaw. So Cleopatra passes Granger up as if he were a fifty decuet—instead of being what he so obviously, so vibrantly is, a grand chunk of three-quarters male male s.a.

In a cast of more than 100 of Britain's finest stage actors individual performances of bits are all flawless. To individualize would be to do injustice to those unnamed but for the pic to have a chance in America, one of these supporting actors ought to be cut bodily out of the many sequences in which he figures in the present version as comic relief.

This is not to say anything disparaging of Cecil Parker's performance as Britannus. As a Dundreary-mustached, laddish Englishman with an Oxford accent and a deeprooted disapproval of Caesar's gorgeous (Technicolor) trappings, Parker cuts a mildly amusing figure in English eyes. To Yanks dragging in this character—even if it were as historically accurate—it will be distasteful, and definitely unfunny. Doubtless, Shaw idolators will appreciate the Shavian irony implicit in Britannus' prudish regard for Caesar's having tete-a-tetes with Cleopatra—unchaperoned—but ordinarily one will regard it as an unwarrantable intrusion of a Briton into Cleopatra's Egypt.

Genuine disappointment will be felt by those who have the love of Hollywood and Wardour Street at heart if "Caesar and Cleopatra" proves to be the flop the London notices would seem to make certain. For at long last, in the person of J. Arthur Rank, a British film producer has arisen with daring enough to spend money as lavishly as his predecessors have scrimped penuriously. And make no mistake about it, the prodigality of this one makes Griffith and De Mille and Von Stroheim look like niggards. Tulb.

Miniature Reviews

"Caesar and Cleopatra" (Eagle-Lion). Vivien Leigh (Rank) Shavian epic disappointing despite opulence.

"The Harvey Girls" (Musical Color) (MGM). OK filmusical with Judy Garland, John Hodiak, Ray Bolger, certain for big b.o.

"Leave Her to Heaven," (Technicolor) (20th). Lush color values and highly exploitable theme gear for heavy femme trade.

"Scarlet Street" (Diana-U). Okay b.o. melodrama with some help from that lauded "Woman In Window" (RKO) last season.

"The Sailor Takes a Wife" (MG). Smooth comedy about young love, based on stage play. B.o. outlook good.

"Up Goes Maisie" (MG). Typical "Maisie" comedy with plenty of laughs.

"One Way To Love" (Col). Fair comedy that should do okay.

"Snafu" (Col). Uninspired screen version of last year's legiter.

"I Ring Doorbells" (PRC). Mild melodrama for the dual situations.

"The Red Dragon" (Mono) (Song). Dull Charlie Chan whodunit.

"Allotment Wives, Inc." (Mono). Good cast in fair meller.

"Trojan Brothers" (Anglo-Am.). British-made comedy looks mild for U. S.; lacks names for marquee.

"The Old Clock at Roennesberga" (Swedish). Well produced Svensk pic, but too long.

The Harvey Girls

(MUSICAL; COLOR)

Metro release of Arthur Freed production; associate producer, Roger Edens. Stars Judy Garland, John Hodiak; features Ray Bolger, Angela Lansbury, Preston Foster. Directed by George Sidney; screenplay by Edmund Beloin, Nathanael Curtis, Harry Crane, James O'Hanlon, Samuel Hoffenstein; adaptation by Eleanore Griffin and Willam Rankin, based on book by Samuel Hopkins Adams; additional dialog, Kay Van Riper; songs, George Forbes, Warren Newcombe; songs, Johnny Mercer and Harry Warren; dances, Robert Alton; music, Lennie Hayton; scheduling, Conrad Salinger; vocals, Kay Thompson, edited, Albert Akst. Tradeshown N. Y. Dec. 26, '45; running time, **101 MINS.**

Susan Bradley	Judy Garland
Jeff Carey	John Hodiak
Chris Maule	Ray Bolger
Em	Angela Lansbury
Judge Sam Purvis	Preston Foster
Alma	Virginia O'Brien
Terry O'Halloran	Marjorie Main
Sonora Cassidy	Marjorie Main
Ned Trotter	Chill Wills
Miss Bliss	Selena Royle
Deborah	Cyd Charisse
Ethel	Ruth Brady
Alfred	Mark Lambert
Jed Adams	Edmund Glover
Mrs. Taggert	Morris Ankrum
Sol Salinger	Will Wright
John Henry	Ben Carter
Second Cowboy	Norman Leavitt
"Goldust" McClean	Horace McNally

"The Harvey Girls" owes its prime b.o. heft to its beautiful Technicolor production values, Fashion, Oregon & Santa Fe." The way that this Johnny Mercer-Harry Warren tune and Judy Garland would make any Lindy's songplugger do nipups with every. These factors, plus Judy Garland, John Hodiak and Ray Bolger for the marquee, are enough insurance for fancy wicket takings.

As a story, "The Harvey Girls" is a curious blend of technicolor wild-westernism, frontier town skullduggery and a troupe of Harvey restaurant waitresses who comport themselves in a manner that's a cross between a sorority and a Follies chorus line. The principal boy-girl ops are pictured as trailblazers who bring civilization to the wild, wild west. They have the spirit of Vassarites on a picnic and the pulchritude of a Ziegfeld line.

In the "Oklahoma!" idiom—in fact the "Harvey Girls" would have made an even better lensed musical—Miss Garland is a correspondence bride, hoaxed by the boss gambler (Hodiak) who has been doing a John Alden for Chill Wills, the town drunk. The manner in which Miss Garland tells off the gaming-house owner, upsets the crooked judge (Preston Foster), brings religion back to the New Mexico pioneer town, and the rest of it are of familiar but palatable pattern.

Hodiak is a curious casting in a musical of this nature. Miss Garland, however, makes romance believable and most of it acceptable.

Angela Lansbury is prominent as the Mae West of the casino, Hodiak's No. 1 flame until Miss Garland, Virginia O'Brien, Cyd Charisse, Selena Royle and Marjorie Main appear on the scene. Bolger is the itinerant dancer; Kenny Baker is the gambling hall perfesser at the piano (who also writes songs on the side); a good vis-a-vis for Miss Charisse, newcomer who impresses. Baker's "I Shall Have You" is a good one, while Miss O'Brien deadpans "Wild Wild West" in standard style.

There's the usual fol-de-rol such as hijacking all the good sixshs; snakes in the Harvey girls' closets; incendiary tactics, and the like.

Climax is the mixup given by the Harvey Girls which the saloon dolls can't break up, proving that virtue is triumphant and that for the first time in the history of Sandrock, N. M., the forces of good have prevailed. The story, obviously, is one of those things put together the lush Metro production auspices, along with the color, the fine scoring, director George Sidney's direction and the rest of it, the film more than sustains itself. Abel.

Leave Her to Heaven

(TECHNICOLOR)

Hollywood, Dec. 22.

20th-Fox release of William A. Bacher production. Stars Gene Tierney, Cornel Wilde, Jeanne Crain; features Vincent Price, Jean Peters, Ray Collins, Mary Lockhart, Reed Hadley, Darryl Hickman, Chill Wills, Gene Lockhart. Directed by John M. Stahl. Screenplay, Jo Swerling; based on novel by Ben Ames Williams; music, Alfred Newman; camera, Leon Shamroy, Fred Sersen; editor, Harry B. Clark. Previewed Hollywood Circle, Hollywood, Dec. 19; '45. Running time, **111 MINS.**

Ellen	Gene Tierney
Richard	Cornel Wilde
Ruth	Jeanne Crain
Russell Quinton	Vincent Price
Mrs. Berent	Mary Philips
Glen Robie	Ray Collins
Dr. Saunderson	Jean Peters
Dr. Mason	Reed Hadley
Danny Hallett	Darryl Hickman
Mrs. Hallett	Addison Richards
Harrison	Harry Hayden
Carlson	Grant Mitchell
Bentley	Milton Parsons
Norton	Ray Sch
Lin Robie	Gene Lockhart
Rose Noble	Betty Hannon
Nurse	Kay Riley

Sumptuous Technicolor mounting and a highly exploitable story line considerably augment the importance to "Leave Her to Heaven" that it might not have had otherwise. Theme offered by this yarn of the femme trade and grosses should be correspondingly big. Added impetus is the casting given Gene Tierney by 20th-Fox with a strong exploitation campaign. Starring personalities have draw value to aid the selling.

Script by Joe Swerling, based on Ben Ames Williams' bestseller, has emotional appeal in the triangle theme but it hasn't been as forcefully interpreted by the leads as it could have been to make it dramatically capable bands. This is not likely to make much difference in film's draw nor will its motivation towards frankness and directorial slowness by John M. Stahl.

Essentially woman's story tells of a girl whose possessive passion smothered her father and destroyed her husband's infatuation. Gene Tierney, as the girl, meets Cornel Wilde while en route to the Western home of Ray Collins. Wilde, an author, is recuperating from a late illness and she falls madly in love. His infatuation for her leads her to rush into marriage. Jealousy takes over when Wilde and Miss Tierney's kid sister, recovering from infantile paralysis. Trip to Wilde's Maine lodge results in the latter's the death of the youngster by drowning. Her next murder is that of her unborn child. To round out the yarn Miss Tierney, discovering she has lost her husband, commits suicide in a manner that fosters complications whom Wilde now loves, be accused of murder.

Story is told in retrospect by Ray Collins, family attorney, and film opens with Wilde returning to Maine after his waiting love, Jeanne Crain, after serving time in prison for concealing Miss Tierney's crimes. Latter and Wilde use their personalities in interpretation of dramatic assignments. Miss Crain's role of the foster-sister is more subdued but exceptionally fine. Vincent Price, as the discarded lover, gives a theatrical reading to the courtroom scenes as the prosecuting attorney.

Top performances are turned in by the supporting players. Mary Philips, as the mother; Darryl Hickman, the family idiot and the crippled brother; Gene Lockhart, seen briefly; Reed Hadley, Chill Wills and others make the most of their assignments.

William A. Bacher's production guidance furnished a lush frame for the outstanding color photography by Leon Shamroy. Mounting is exceptionally eye-appealing and lensing is of the highest quality. Among other production distinctions are special photographic effects by Fred Sersen and Alfred Newman's muted, latter proving considerable aid to direction and playing in developing the mood. *Brog.*

7th Veil

British-made "The Seventh Veil" (General Film Distributors), which was tradeshown in N. Y. last week, was reviewed in VARIETY from London, Oct. 31, by *Talb.* Latter described it as "exposition of the way English kids are kept in their place" (as against U. S. bobby-soxers), "bringing into sharp contrast a fundamental difference between the two countries." Pic, "magnificently acted" is intelligently done," has an "engrossing story," plus a "feast of harmony," by the London Symphony Orch. Talb referred to Ann Todd's "superb" performance and praised Herbert Lom, young Czech, spotted "as a potential Valentino."

Scarlet Street

Hollywood, Dec. 20.

Universal release of Diana production. Stars Edward G. Robinson and Joan Bennett; features Dan Duryea, Jess Barker, Margaret Lindsay, Rosalind Ivan, Samuel S. Hinds. Produced and directed by Fritz Lang. Screenplay, Dudley Nichols, based on novel and play, "La Chienne," by George de la Fouchardiere in collaboration with Mooney-Rond; camera, Milton Krasner; editor, Arthur Hilton; musical score, H. J. Salter; special photography, John P. Fulton. Previewed in Hollywood, Dec. 20, '45. Running time, **95 MINS.**

Christopher Cross	Edward G. Robinson
Kitty March	Joan Bennett
Johnny	Dan Duryea
Millicent	Margaret Lindsay
Adele	Rosalind Ivan
Charles Prinzle	Samuel S. Hinds
Janeway	Jess Barker
Dollarwood	Arthur Loft
Mr. Zachary	Vladimir Sokoloff
Patches	Charles Kemper
Mrs. Prinzle	Jane Adams
Mrs. Michaels	Anita Bolster
Vice Cop	Clyde W. Kendall
Manchetti	Fred Kesler
Phillips	Edgar Dearing
Policeman	Tom Dillon
Thumpher	Charles Lane
Employee	Gus Glassmire
Employee	Ralph Littlefield
Employee	Thelma Bates
Employee	Jack Statham
Barney	Rodney Bell

"Scarlet Street" has all the earmarks of getting Diana Productions off to an excellent boxoffice start. Star and production values gear it to fill first-class b.o. situations. Extra exploitation value is offered through star names being same as those in Diana's initial click, "The Woman In The Window" (RKO). Melodrama is presented by Walter Wanger for Universal release.

Fritz Lang's production and direction ably project the sordid tale of the romance between a Milquetoast character and a gold-digging blonde. Script is tightly written by Dudley Nichols and is played for sustained interest and suspense by the stars. Edward G. Robinson is the mild cashier and amateur painter whose love for Joan Bennett leads him to embezzlement, murder and disgrace. Two stars turn in top work to keep the plot, which, and Dan Duryea's portrayal of the crafty and crooked opportunist whom Miss Bennett weds for spite, a standout in furthering the melodrama.

Robinson is partied for his 20 years of faithful service as a clothing store cashier. When he discovers he's a distinguished artist although actually his amateurish painting is for own amusement. She and Duryea plot to milk Robinson for money and persuade him to finance an exhibition. Duryea learns to sell some of Robinson's unsigned daubs. The paintings become a hit but Robinson, still in love with the embazzled cash from his firm to satisfy the gal's demands for money, finds that Miss Bennett has returned to her for comfort but finds her in Duryea's arms. He kills her with an ice pick and then frames Duryea's rap to the electric chair for the crime. Finale has Robinson a drifting derelict after he discovers that anyone he's not crazy when he tries to give himself up for his crimes.

Featured cast capably carries out the mood of the piece. Jess Barker, art critic; Margaret Lindsay, as the girl's roommate; Rosalind Ivan, Robinson's shrewish wife; Samuel S. Hinds, Charles Kemper and others are expert. Production mounting is good. Melodramatics are sided considerably by the excellent camera work of Milton Krasner; H. J. Salter's musical score and editing by Arthur Hilton. *Brog.*

The Sailor Takes a Wife

Hollywood, Dec. 28.

Metro release of Edwin H. Knopf production. Stars Robert Walker, June Allyson, Jean Rogers; features Chester Clute, Audrey Christie, Rochester Anderson, Reginald Owen, Directed by Richard Whorf. Screenplay by Jerome Chodorov and Joseph Fields, based on play by Chodorov; camera, Sidney Wagner; score, Johnny Green; special effects, A. Arnold Gillespie; editor, Irvine Warburton. Tradeshown at Los Angeles, Dec. 27, '45. Running time, **99 MINS.**

Mary	Robert Walker
Freddie	June Allyson
Mrs. Rochester	Jean Rogers
Harry	Eddie "Rochester" Anderson
Mr. Rochester	Reginald Owen
Butler	Gerald Oliver Smith

"The Sailor Takes a Wife" stage play has been given light, broad screen treatment to head it for good returns in all situations. Production by Edwin H. Knopf isn't elaborate but has polish, the direction is smooth and Whorf got the best from the comedy situations.

Robert Walker and June Allyson heading the funning, making the antics and complications around which the plot revolves delightful. Story is on the light side and laughs are mostly the situation, but Richard Whorf's direction keeps it on the move and audience interest. Plot deals with a sailor and a girl who meet and marry, all in one evening, and subsequent efforts to adjust themselves to marital status.

Bride's first disappointment comes when her husband is discharged almost immediately, leaving her with a civilian instead of the hero she expected. Further complications develop when Walker, searching for a job, becomes entangled innocently with a romantically-inclined foreign femme menace, brightly played by Audrey Totter. The husband also gets his chance to misunderstand when Hume Cronyn, as Miss Allyson's former boss, continues his pursuit of the bride. Situations contrive to keep bride and groom from consummating their marriage right up to the final footage. It's all broad farce with bedroom implications that will keep audiences amused.

In addition to the top foursome of players, Eddie "Rochester" Anderson rates considerable chuckles as funny man in the apartment house occupied by the newlyweds. Reginald Owen has one neat scene as Miss Totter's rich boy friend.

Production appurtenances are excellent, including camera work by Sidney Wagner, the editing by Irvine Warburton and Johnny Green's score. *Brog.*

Up Goes Maisie

Hollywood, Dec. 28.

Metro release of George Haight production. Stars Ann Sothern; features Robert and Anne Murphy; features Hillary Brooke, Horace McNally, Ray Kinney, Clyde W. Kendall. Directed by Harry Beaumont. Story and screenplay, Theima Robinson, based on the character created by Wilson Collison; camera, Robert Planck; editor, Irvine Warburton; score, David Snell; special effects, A. Arnold Gillespie. Tradeshown at Los Angeles, Dec. 27, '45. Running time, **89 MINS.**

Maisie Ravier	Ann Sothern
Joseph Ravier	Robert Murphy
Barbara Nuboult	Hillary Brooke
Mr. Nuboult	Horace McNally
Mr. Hendricksen	Ray Collins
Elmer	Jeff Yorke
Mr. J. G. Nuboult	Paul Hurst
"Mitch"	Murray Alper
Reverend Harwood	Clyde Fillmore
Jonathan Marbey	Jack Davis
Mrs. Wells	Gloria Gaston
Benson	John Elkins

Continuing the screen adventures of "Maisie," Metro's comedy character, Ann Sothern as the lovable gal, film hits consistent pace throughout most of its footage and averages out as excellent laugh comedy. It has been given good production mounting to back up performances. George Haight's maiden effort as co-star with Miss Sothern lends additional marquee value.

Plot has the brash *femme* leaving war work and enlisting a man in civilian business now that hostilities are over. She lands a job with Murphy, the boss, and leads him to accept with an automatic pilot control. Romance develops between Maisie and the boss and before she can come to successful conclusion, Maisie is instrumental in saving Murphy's brainchild from a rival plane company's machinations. Result is to demonstrate it to a west coast industrial giant.

Development gets rather broad at times, a typical feature of the usual "Maisie" film, and plays up Miss Sothern's amateur pilot when she flies the helicopter away from the rivals, after it had been stolen, as the boss' sweetheart. Harry Beaumont's directorial pacing is good with exception of couple of scenes that could have been tighter.

Menace is provided by Hillary Brooke, Horace McNally and Paul Harvey in the plot. Jeff York and Murray Alper play well as loyal supporters of Murphy's experimental work, and Ray Collins is expert as the Washington convention magnate.

George Haight produced. Robert Planck's photography is good. Particularly fine is the sequence in special effects by A. Arnold Gillespie. *Brog.*

One Way to Love

Columbia release of Burt Kelly production. Features Willard Parker, Marguerite Chapman, Ann Savage, Charles Fredericks, Hugh Herbert. Directed by Ray Enright. Screenplay, Karen DeWolf and Paul Yawitz, from original by Lester Lee, Lester Welch. Camera, Richard Fryer; editor, Harold Lawton, Jr. Tradeshown N. Y. Dec. 26, '45. Running time, **68 MINS.**

Mitchell Raymond	Willard Parker
Marcia Winthrop	Marguerite Chapman
Barry Cole	Ann Savage
Josie Hart	Jeanne Cagney
Eugene Trumble	Charles Fredericks
Captain Henderson	Dusty Anderson
Sergeant Kennedy	Tom Kennedy
Train Conductor	Irving Bacon
Hank Simmons	Hank Patterson
Hopkins	Frank Sully
Bellhop	Bobby Blake
Roger Winthrop	Lewis Russell

"One Way to Love" is an amusing little piece of escapist comedy with a capable cast, nice production mounting and direction. Plot has its moments but the various gags that follow each other in rapid succession. Film misses, however, because of an overdrawing and that gives the impression the scripters got so entangled with their story they didn't know where to stop. This fact, plus the dearth of any top marquee names, sets the film as a supporting feature on twin bills, where it should hold its own.

Plot, most of which takes place on

(Continued on page 16)

France Trains Pix Personnel With Free Studies; Govt. Supplies Coin

By SIDNEY MARTIN

The French government is running an Institute for Advanced Cinema Studies (Institute des Hautes Etudes Cinematographiques) with the purpose of training skilled film personnel. Financed by the state and under French Ministry of Information jurisdiction, this project was the idea of film directors Marcel L'Herbier and Pierre Gerin. The purpose is to develop trained technicians and thus keep pace with motion picture business expansion, as it was realized the broadening of film activities will be hampered by skilled help shortages and there is not time for future technicians to learn their craft empirically as was the case of the past.

Within the Information Ministry framework, the Institute is under control of the Director of the Cinema's office, headed by Jean Painleve, although school affairs are controlled by L'Herbier and Gerin. Andre Malraux, recently appointed Information Minister in General de Gaulle's new cabinet and known in the U. S. for his bestselling novels, "Man's Fate" and "Man's Hope," has had some film experience himself. Several years ago while fighting on the Loyalist side in the Spanish war, he filmed "Espoir" (never shown in the U. S.) based on "Man's Hope" and dealing with the Spanish war.

(Malraux's career in World War II reads like a melodrama scenario. During the defeat of France in 1940, he was captured by German troops but escaped before they had learned his identity. Later he joined the FFI and led a large number of resistance fighters under the nom-de-guerre "Colonel Berger." His outfit operated on direct orders from Allied HQ in London. Wounded and again captured in southern France, he posed as an Allied officer to escape summary execution. He was interned in a prison hospital from which he was liberated by his own FFI troops. After the Normandy breakthrough, he became a staff officer to General de Gaulle.)

Explains Function

Gerin explains the function of the cinema institute as follows: "The making of a film requires various cooperational activities. There is an artistic side, but economic and social responsibilities must also be taken into consideration. The matter of finance is important, as well."

Emphasizing the necessity for cooperation, the curriculum contains three divisions: sound and camera techniques, production and direction, decor and dialog. Courses of study contain all technical details, but students major in whatever of the three branches they desire. Final examinations at the completion of the course call for each student to produce a film based on a faculty-selected story, and the student's assignment will be based on whatever field he majored in. Classes are conducted by topnotch directors, technicians and actors.

Must Pass Stiff Exams

Institute applicants must pass stiff written and oral examinations. The written test is concerned with the history of art, music and films. Film criticism is the basis of the oral test. The purpose of these examinations is to discover applicants with superior natural aptitudes and to gauge their cultural backgrounds. Examinations are held in July each year. Of 300 applicants examined last summer, only 20 were judged suitable for enrollment. They will study for three years. Tuition is free, and, if necessary, the Government will advance loans. The Institute contains a large reference library and publishes a magazine, Cinema. Plans are being developed for the entrance of foreign students.

Apparently, the French government is the first to display tangible interest in the development of trained manpower for the film industry, although the Soviet government might have similar projects under the auspices of the Government Cinematography Committee and the Trade Union of Film-Photo-Workers. Last year the Soviet organized a Theatre of the Cinema Actor as an experimental laboratory for film acting.

Comedie Francaise To Have New Alignment

Paris, Dec. 25.

Plans for the impending reorganization of the Comedie Francaise are breaking away from the old traditions of the company. They would use a second theatre for plays not of the classical rep, with the old stage entirely devoted to the latter. Since the Odeon, also governmentowned, is still farmed out to Abram management for the next two years, use of the Marigny, on the Champs Elysees, when surrendered by ENSA, has been suggested.

Talent activities would be split into two yearly periods of five months each. During one of these, actors would devote all their services to the Comedie performances. During the other five months, they could play on tours or in pictures.

RUSS FILMS READY TO CRASH WORLD MKT.

Hollywood, Jan. 1.

Russia not only maintains a close monopoly on its own motion-picture territory but is readying to break into the world market with a highly competitive program, according to Major Norris J. Nelson, who recently returned after two years with the Office of Strategic Service in Europe.

With England already making a bid for world-wide film supremicy, he added, it looks like a three-way fight for foreign markets.

Monte Carlo Already Seeking Tourist Coin

Paris, Dec. 20.

Monte Carlo casino is making a bid for the anticipated tourist trade, with entertainment placed back on something like the 1939 scale.

Besides opera, theatre and concerts, the club will feature a floor show, with a weekly change of five or six local acts and three bands. Louis Van Burgh will emcee. Bookings are by Audiffred and Marouani. Season opened this month.

1944-45 Saw 308 Pix In Canada Film Program

Ottawa, Ja. 1.

National Film Board's annual report shows that during the 1944-45 fiscal year, NFB completed a total of 308 productions, 46 under the national film program, 153 under the War Information Program and 109 for government depts.

National film program was set up to tell Canadians and others about Canada, and included series on communities, agriculture and rural development, natural resources, industries, art, science, medicine and tourist films. War Information Program covered the two NFB theatrical series, "World in Action" and "Canada Carries on," as well as newsreels.

French Conserve Further

Paris, Dec. 25.

New government order to save electricity has forced all French restaurants and niteries to close three days weekly and to shutter at 10:30 p.m. during the rest of the week.

To give the French people their first uninhibited holiday in five years, however, the government has permitted restaurants and niteries to remain open all night Christmas and New Year's Eves.

Vogel Heads Coast Body

Hollywood, Jan. 1.

Robert M. W. Vogel, international department head for Metro, was named chairman of a reorganized International Committee of Producers Association group, which will serve as overall committee on international questions, including production, censorship, and public and press relations.

It is composed of studio international department heads and top international publicity representatives.

Ray Josephs
(Expert on Latin America queries)

"Will the Pan-American Highway Become the Hemisphere Main Street?"

an editorial feature of

VARIETY's 40th Anniversary Number Out Next Week

Picture Control Plan In Queensland Not Likely; Draws Film Biz Fire

Brisbane, Dec. 18.

Understood in trade circles that the Queensland government, after postponing legislation for film control, may decide to nix bill completely. Film biz opposed proposal.

Bill proposed a standard form of contract, 25% right of rejection, rejection not to apply to British or Australian films, and a commission of three to determine all applications for new cinemas.

Opposition government members strongly criticized bill on grounds that it would stifle competition and create a monopoly for vested interests. Said proposal to restrict erection of new cinemas would eliminate competition and might create conditions under which public would suffer. One member said that bill played right into the hands of big film interests, forecasting that it would mean most Queensland cinemas would be controlled by the powerful film moguls of either U. S. or Britain.

During debate on bill, a government member said a draft of the bill had been shown to the Motion Pictures Exhibitors' Assn. of Queensland six months ago.

FILM EXPORT ASSN. TO FILE WITH FTC THIS WK.

Formal filing of papers of the film industry's Export Assn. with the Federal Trade Commission in Washington is expected to be made this week. Export Assn. already has been authorized to do business, and actually has planned to launch operations in Holland shortly. A couple of other countries, first likely to be Czechoslovakia, also are in mind for the Export Assn. to go in and represent the U. S. film industry.

Filling with FTC is regarded among film company foreign executives as being more or less a formality.

Parnell, Harry Foster To N.Y. After Talent

London, Dec. 25.

Val Parnell, managing director of General Theatres Corp. and chief booker for Moss Empires, is flying to U. S. with Harry Foster, Jan. 20. It's their first trip over since the war ended. They intend to look over the vaudeville field and will sign up acts suitable for England.

Foster also plans visiting Hollywood to try and line up American film stars for British films.

RKO DICKERS CHILEAN STAR

Mexico City, Jan. 1.

RKO is dickering deal with Malu Gatica, Chilean actress-singer, current at Ciro's here.

Understods that RKO plans to feature La Gatica in a musical. She has starred in two Mexican films and has played in several in Chile.

Josef Israels II
reports from Vienna that
"U. S. Authorities Face a Hefty Task on Austria's Show Business Reorganization"
an editorial feature of
VARIETY's 40th Anniversary Number Out Next Week

Vienna Show Biz Slowly Returning To Normalcy; Faces Control Muddle

By JOSEF ISRAELS II

Vienna, Dec. 15.

Only two of the four powers occupying semi-minded Austria have taken any active part in controlling existing theatre or inspiring introduction of imported plays. The United States and Russia are both active and influential, with America getting a slow and confused start, while the lads from Moscow earlier grabbed themselves one of Vienna's best known legit houses (Volkstheater) as a show window for far-left drama and assumed radical censorship powers over all plays and theatres productions in Vienna's internationalized Innere Stadt where showplaces center. This is supposed to be controlled only by Austrian and city governments under Allied direction.

U. S. interest in Austrian theatre works through the Army's Information Service's Branch, with theatre and music section under civilian Otto de Simoni, former Austrian singer. Theatre is directly supervised by a young second lieutenant, Henry Alter, with Viennese background, left here just before the war in 1939, studied drama in U. S. colleges and held a secretarial job in Hollywood. He has his hands full with both local and Allied intrigues and politicking here in one of world's best theatre towns. He's faced also with the big task of sifting out actors, directors and show business men to eliminate former Nazis, allocating remaining unbombed theatres in U. S. zones fairly and getting production of plays of democratic life before the public that has lived in a Nazified intellectual vacuum for seven years. As a sideline the ISB must contend with the hopes and requests of army personnel.

Kraut occupying forces shut all legit houses and cabarets tight in 1944 when things began looking black. Actors and other personnel were assigned factory work. It wasn't until May this year, after Russians had the town pretty thoroughly occupied, that houses gradually reopened.

Kremlin Boys Changed Things

Vienna's best known theatres were State Opera (completely burned out in a U. S. saturation bombing), the Burgtheatre (likewise kaput) and Volkstheatre which suffered relatively slightly. These had permanent statesubsidized companies, and in freer pre-anschluss times enjoyed worldwide dramatic and intellectual reputation. Before the U. S. officially joined in occupation of lower Austria, the Kremlin boys had plenty of time and inclination to reshuffle things.

The Staatsoper company was moved to the smaller Volksoper house and immediately began presentation of its more modest repertoire. The Burgtheatre outfit was installed in the Konscher concert hall, a former variety house, and unliked by Burgtheatre's not too modest personnel accustomed to their own dignified, timeless house. The Burg repertoire kicked off with "Jedermann" and has followed with an excellent "Lilliom," "Candide" and "Medea aus der Forstadt." It is planning "Nathan the Wise" and "Jacobs Dream" for the near future. Repertoire also included one newcomer "Leuchtfeuer," from Robert Ardrey's play "Lighthouse."

The Volkstheatre's reincarnation under dramatic freedom had seen a political foul ball not yet dissolved. Final solution is now up to American authority. Rolf Jahn, who had the house before the Nazis tossed him out of Austria, came back from Italy. He lasted only until he announced he would put on "Our Town," U. S. play which Russians also banned in Berlin. Then Victor Matejka, communist cultural chief for Vienna municipality, withdrew Jahn's license and installed Gustav Haenel, who staged Red propaganda plays. Haenel was persona grata under the Nazis, who paid him to produce Goebbels' okayed dramas. The Soviet attitude in his case is no more understandable than their toleration, as director of the Praterstern theatre in their own zone of Harald Bratt, a top Nazi picture writer ("Oom Paul Kruger") and SS pet whom the Americans would like to throw out.

Volkstheatre Setup Boils Over

Volkstheatre affairs recently boiled over with two developments. Students staged demonstrations at performances of "Haben," a Moscowish piece which critics panned. The U. S. Army Special Services indicated it would requisition the house for troop shows. The howls from Haenel and his Communist sponsors went right up to General Mark Clark. Plea was that Army shouldn't interfere with one of countries "cultural institutions." On that ground the Army ducked the issue by requisitioning the equally satisfactory Stadttheatre, whose revue production was switched to evenings to suit the film house. But the ISB people still must do something about Volkstheatre if U. S. is to retain some vestige of cultural and military prestige already badly battered by giving in to Communist pressure on many points here and in Germany.

Jahn wants his theatre back to show U. S. plays in German in an American zone.

Another knotty problem for American Army people and their civilian government successors is sifting of theatre people to eliminate Nazi sympathizers and propagandists. Some criteria applied in film world are to be used here. However, elimination of everybody who worked during seven years anschluss period to purge these theatre completely until a new generation can come up. Solution appears via appointment of three regional tribunals (Salzburg, Linz and Vienna) to pass on individual cases with ISB people holding final veto power. First two appointed in Vienna tribunal are Dr. Egon Hilbert, old time administrator of State Theatres, back from seven years in concentration camps, and Aurel Novotny, who heads Federation of Theatrical Unions. Of first twelve cases regional boards considered only one decision was vetoed by Americans.

Only a few U. S. or English plays have found their way spontaneously to Vienna stages so far. Famed but small Josefstadter theatre, where Max Reinhardt made his name, put on J. B. Priestley's "Time and the Conways." Neues Schauspielhaus in Miedling has announced redone "Broadway" for January with Ilka Windisch, film and coming film actress. ISB people have now cleared and readied 10 American plays for Austria. They are "Thunder Rock," "Our Town," "Yellowjack," "Anoke and Sing," "Abe Lincoln in Illinois," "3 Men on a Horse," "Ethan Frome," "Knickerbocker Holiday," "Uncle Harry" and "On Borrowed Time."

18 Shows in Vienna

There are now 19 legit productions listed. Almost all do capacity biz. But inflationary troubles face theatre and cabaret managers. Ticket prices, already high for working people whose wages haven't kept pace with skyrocketing black market food and clothing costs, are legally fixed at levels averaging 10 schillings (1 official dollar) for seats to 15 for opera. Cabarets, which usually present no dancing, are also faced with financial inequalities.

On other side of the picture are plentiful legit salaries paid actors and musicians who haven't any important unions to do anything about it. Top dramatic player may get 1,000 schillings a month. In official dollar terms that's $5. Unless inflation and currency runaways are soon curbed show biz may have to be severely curtailed.

Vienna cabarets are playing to big crowds. Traditionally topical character of many shows has suffered from rigid, unauthorized Russian censorship. Clubs and shows run from 6 to 10 p.m. Allied troops spend freely in cafes. Musical world still suffers from removal of Jewish artists and prevailing attitude of good conductors. U. S. authorities didn't approve banning of Hans Knapperbusch, forbidden by Austrians to conduct, and the Americans don't enthuse over proposed return of Fuertwangler, exiled in Switzerland after becoming a Nazi musical favorite, without seance to want. Vienna's principal conductor is Josef Krips, giving routine programs with Philharmonic featuring much Soviet music.

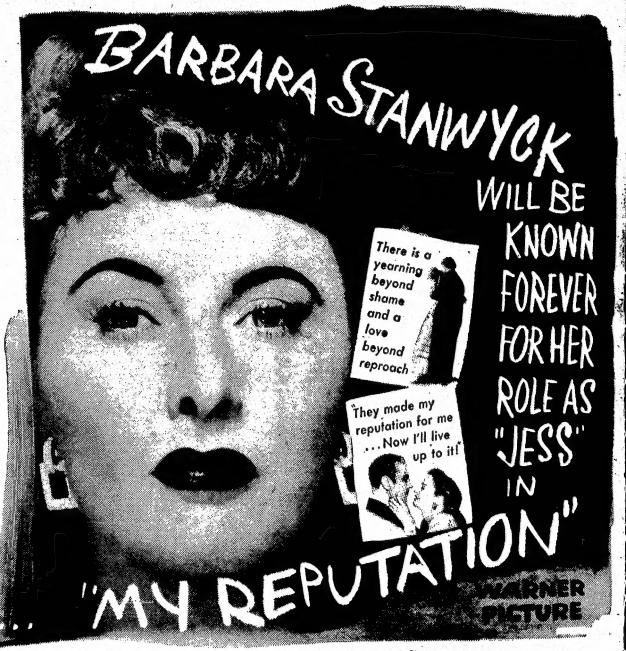
'Kiss' Big Aussie Hit

Perth, Dec. 13.

"Kiss and Tell" proved a hit here for Williamson-Tait. Stage play ran a year in Melbourne and also was a click in Sydney.

Here it looks a natural for road spots. Claude Flemming is star.

"I Know What I'm Doing!" she said...



with GEORGE BRENT · WARNER ANDERSON · LUCILE WATSON · JOHN RIDGELY · EVE ARDEN · CURTIS BERNHARDT · HENRY BLANKE

Directed by Produced by

Screen play by CATHERINE TURNEY from the novel "Instruct My Sorrows" by Clare Jaynes • Music by MAX STEINER

WARNERS' TRADE SHOW JAN. 7!!

ALBANY . . . . . Warner Screen. Room
79 N. Pearl St.

ATLANTA. . . . RKO Screening Room
191 Walton St. N.W.

BOSTON . . . . . RKO Screening Room
122 Arlington St.

BUFFALO. . . . . Paramount Sc. Room
464 Franklin Street

CHARLOTTE.....20th Cent.-Fox Sc. Rm.
308 S. Church St.

CHICAGO.....Warner Screen. Room
1307 So. Wabash Ave.

CINCINNATI .....RKO Screening Room
Palace Th. Bldg. E. 6th

CLEVELAND. . . . Warner Screen. Room
2300 Payne Ave.

DALLAS . . . . . 20th Cent.-Fox Sc. Rm.
1803 Wood St.

DENVER . . . . . Paramount Sc. Room
2100 Stout St.

DES MOINES .....20th Cent.-Fox Sc. Rm.
1300 High St.

DETROIT.....Film Exchange Bldg.
2310 Cass Ave.

INDIANAPOLIS.....Paramount Sc. Room
116 W. Michigan St.

KANSAS CITY. . . 20th Cent.-Fox Sc. Rm.
1720 Wyandotte St.

LOS ANGELES . . . Warner Screen. Room
2025 S. Vermont Ave.

MEMPHIS . . . . . Paramount Sc. Room
362 S. Second St.

MILWAUKEE.... ..... Warner Th. Sc. Rm.
212 W. Wisconsin Ave.

MINNEAPOLIS...20th Cent.-Fox Sc. Rm.
1015 Currie Ave. N.

NEW HAVEN ..... Warner Th. Proj. Rm.
70 College St.

NEW ORLEANS.....20th Cent.-Fox Sc. Rm.
200 S. Liberty St.

NEW YORK . . . . . Home Office
321 W. 44th St.

OKLAHOMA . 20th Cent.-Fox Sc. Rm.
10 North Lee St.

OMAHA..... . . 20th Cent.-Fox Sc. Rm.
1502 Davenport St.

PHILADELPHIA. . . . Vine St. Sc. Room
1220 Vine St.

PITTSBURGH . . . 20th Cent.-Fox Sc. Rm.
1715 Blvd. of Allies

PORTLAND. . . . Jewel Box Sc. Room
1947 N.W. Kearney St.

SALT LAKE.....20th Cent.-Fox Sc. Rm.
216 East 1st South

SAN FRANCISCO .....Republic Sc. Room
221 Golden Gate Ave.

SEATTLE..... . . Jewel Box Sc. Room
2318 Second Ave.

ST. LOUIS..... S'renco Sc. Room
3143 Olive St.

WASHINGTON..... Earle Th. Bldg.
13th & E Sts. N.W.

N. Y. Sock; 'Antonio' Wow 80G, 'Bells' Amazing 160G, 4th Wk.; 'Heaven'-Stage Huge 145G, 'Cornered' Terrif at 48G

Victory year (1945) went out with a bang last night (Tues.) but was wet in more ways than one with a rainy New Year's Eve keeping the take in the film theatres from going higher than it was though still very big. Since Christmas day business has grown progressively stronger, but on Saturday (29), with snow and rain, it suffered a rather severe setback. Strong comeback, however, was registered on Sunday (30). New Year's day, yesterday (Tues.) was expected to end up strongly.

Business opened big Monday (31) in spite of rain. All theatres put on extra shows New Year's Eve, with the Paramount and Strand holding on seven, the Capitol, Roxy and State six, and the Music Hall five. Prices were upped for the usual New Year's Eve killing, with the Strand getting the most, $2.40. The Paramount, Roxy, Capitol and Hollywood went to $2.20. Music Hall remained as usual at a lower figure, charging $1.50, same as the State, Criterion, Victoria, Globe and Gotham. Rivoli went to $1.70, and the Astor to $1.80. Rialto got $1.20. All topped prices, late, Fav and Strand until 5 a.m., Rialto until 6 a.m., while the Globe went around the clock.

Only two new shows came in for New Year's. On Friday (28) the Strand opened with "San Antonio" and the Lionel Hampton band, which to do a sensational $80,000 on the first week. Other opening was "Johnny Angel," at the Palace, which is remarkably strong at an indicated $35,000 or better.

In the holdover column, nothing short of amazing is the anticipated $160,000 the Music Hall will do with "Bells of St. Mary's" and its annual Xmas spectacle on the fourth week. This is a new high for house by a margin of $16,500. Extra shows, for total of five on stage, since last Wednesday (26), in addition to recently increased scales, have helped attain this astonishing figure.

Roxy is another house that jumps into the high coin, with "Leave Her to Heaven," Tony and Sally De Marco, Paul Winchell, others, on stage, pushing gross to a colossal $145,000 on initial week-ended Monday night (31). Palace's $48,000 take, which also wound up its first seven days with New Year's Eve, went to a sock $48,000. Another that opened Xmas day is "What Next, Corporal Hargrove?" which is okay $30,000 at the Criterion on first week.

"Stork Club," with Woody Herman band, Buddy Lester and others on stage, shot forward in a big way at the Paramount, with second week ended last night (Tues.) rising to a smash $185,000. Capitol's "They Were Expendable" and the Tommy Dorsey band also picked up steam and should come through the stretch tonight (Wed.) on fourth round at Rivoli, looks to tear to a sensational $67,000, not far from what it did on opening week.

Estimates for This Week

Ambassador (Siritzky) (1,250; 65-$1.20)—"Snafu" (Col) (2d wk). Doing very well here, having finished first week Monday night (31) with $5,500, and holds. In ahead, "Holiday Inn" (Par) (reissue) was poor $7,000.

Astor (City Inv.) (1,300; 75-$1.80)—"Spellbound" (UA) (9th wk). Bounces upward to a probable $59,000, terrific. Last week, stout $45,000. Remains indef.

Capitol (Loew's) (4,820; 60-$1.10)—"They Were Expendable" (M-G) and Tommy Dorsey orch (2d wk). Terrific high gear for New Year's week, with likely $95,000 on way. Holds. Initial week ended powerfully at $90,000.

Criterion (Loew's) (1,700; 60-$1.25)—"What Next, Corp. Hargrove?" (M-G) (2d wk). Not on big side but still okay at $30,000 on first week ended Monday night (31). Last week, "Frontier Gal" (U), 2d wk), mild $11,000.

Globe (Brandt) (1,416; 70-$1.50)—"Johnny Angel" (RKO). Fairly good to a socko $35,000 or better. Remains over. Concluding (5th) week for "Capt. Kidd" (UA) was fair $15,000.

Gotham (Brandt) (900; 60-$1.20)—"Dakota" (Rep) (3d wk). Holiday hypo sending this to great $22,000, same as for opening week, while second was $16,000. Holds.

Hollywood (WB) (1,499; 80-$1.10)—"Saratoga Trunk" (WB) (7th wk). Shot upwards in big way, with sixth week having ended last night (Tues.) at $47,000, leagues from the $29,000 garnered on fifth.

Palace (RKO) (1,700; 60-$1.20)—"Cornered" (RKO) (2d wk). Strong since Xmas, when opened, having ended first frame Monday night (31) at $48,000, socko. Concluding (7th) week for "Spanish Main" (RKO) was $17,000, good enough.

Paramount (Par) (3,664; 70-$1.20)—"Stork Club" (Par), with Woody Herman orch, Buddy Lester, others, on stage (3d wk). Holiday trade sent this show to extra special $123,000 on second stanza ended last night (Tues.), a considerable distance ahead of the big $94,000 grossed on the first.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.20)—"Bells of St. Mary's" (RKO) and Xmas spectacle (4th wk). A new alltime high of $160,000 is in sight this week, truly a figure for the house to shoot at in the future. Last week was $143,500. Continues indefinitely.

Rialto (Mayer) (594; 35-85)—"House of Dracula" (U) (2d wk). Very strong at likely $12,000 and holds. First week was $14,000.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Lost Weekend" (Par) (5th wk). Benefit of New Year's sending this one to $67,000, terrific. Last week, with aid of Xmas, gross went to $65,000.

Roxy (20th) (5,886; 65-$1.10)—"Leave Her to Heaven" (20th), with Tony and Sally DeMarco, Paul Winchell, others, in person (wk). Sensational $145,000 scored here on first week through last night (Tues.) with aid of New Year's sixth day of "Dolly Sisters" (20th), Gomez and Beatrice, Beatrice Kay and Maurice Rocco dropped severely to thin $30,000.

State (Loew's) (3,450; 43-$1.10)—"Weekend at Waldorf" (M-G) (2d run), Milt Britton orch and Norn Martin. Very forte from gun and should hit $40,000 or near, remaining holding. Last week, "Duffy's Tavern" (Par) (2d run), with Jerry Wayne orch and Lionel Kaye on stage, was $26,000, okay.

Strand (WB) (2,756; 75-$1.20)—"San Antonio" (WB) and Lionel Hampton orch. Mighty from the barrier and should end initial week at smash $80,000, holding. Last week, third for "Too Young to Know" (WB) and Hal McIntyre orch, $31,000, weak.

Victoria (Maurer) (720; 70-$1.20)—"Enchanted Forest" (PRC) (3d wk). Looks another $19,000 or better, stout, somewhat scored over fine last week and remains on.

Winter Garden (UA) (1,312; 60-$1.50)—"Seventh Veil" (U) (2d wk). Finished first week very disappointingly at under $15,000 and started second yesterday (Tues.) "Adventure for Two" (U) in ahead, was only $9,000 on its second week.

'Bells' New High At 32G in Wash.

Washington, Jan. 1.

Washington bounced right back into the big money at the film theatre boxoffice this week. Keith's with "Bells of St. Mary's" will garner a new record for this small spot. "Yolanda and the Thief" and "San Antonio" also are big.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Yolanda and the Thief" (M-G) with Lucille Ball (2d wk). Fancy $32,000 and good. Last week, "Blithe Spirit" (UA), $20,000.

Columbia (Loew) 1,234; 44-72)—"Hold That Blonde" (Par) Sturdy $8,500. Last week, "Tender Grapes" (M-G), $6,500.

Earle (WB) (2,240; 30-90)—"San Antonio" (WB). Headed for a nice $25,000. Last week, "Pardon My Past" (Col) (2d wk) mild $7,300.

Keith's (RKO) (1,800; 44-72)—"Bells of St. Mary's" (Par). New record at $32,000, far this small spot. Last week, "Pinocchio" (RKO), good $12,000.

Metropolitan (WB) (1,800; 44-72)—"Snafu" (Col). Strong $10,000. Last week, "Too Young To Know" (WB), $8,000 in 5 days.

Palace (Loew) (2,278; 44-72)—"Fallen Angel" (20th). Stout $15,000 for 5-day holdover after okay $16,000 opener.

'Bells' Cincy Record At 38G; 'Heaven' Huge 23G

Cincinnati, Jan. 1.

"Bells of St. Marys's" is setting an all-time Cincy record and, coupled with smash draws of "Leave Her to Heaven" and "San Antonio," is sparking the overall score for downtown houses to a modern high. Current sesh is hyped by holiday padding and upped prices from 5 p.m. to midnight for New Year's Eve when the Albee, Palace, Capitol and Grand raised to $1 and other houses went to 85c for all seats.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"San Antonio" (WB). Wham $20,000. Last week, "Gertie's Garter" (UA), (5 days, sharp $11,500.

Capitol (RKO) (2,000; 44-70)—"Leave to Heaven" (20th). Terrific $23,000 for face-off pauning by local crix. Last week, "Spellbound" (UA) (5th wk), 5 days, fair $3,500.

Grand (RKO) (1,430; 44-70)—"Enchanted Forest" (PRC). All right $9,500. Last week, "Mexicana" (Rep), $3,000 on 5 days.

Keith's (RKO) (1,500; 44-70)—"Dakota" (Rep) (m.o.). Lively $8,-000. Last week, "Capt. Kidd" (UA) (2d run) $3,500.

Lyric (RKO) (1,400; 44-70)—"House of Dracula" (U) and "Pillow of Death" (U). Great $8,000. Last week, "Sylvia Scarlet" (RKO) and "Annie Oakley" (RKO) (reissues), fair $3,500.

Palace (RKO) (2,600; 44-70)—"Bells of St. Mary's" (RKO). Piling up an all-time Cincy record at $38,-000. Beats Bing Crosby's previous local high on "Going My Way." Last week, "Dakota" (Rep), $10,000, no complaints.

Shubert (RKO) (2,100; 44-70)—"Gertie's Garter" (UA) (m.o.). Dandy $7,500. Last week, "Frontier Gal" (U) (2d run), five days, $2,500.

'Woman'-Prima Huge 45G, Philly

Philadelphia, Jan. 1.

With the biggest New Year's Eve biz in local film theatre history, exhibitors are set for a lush session currently. Face-setter is the Earle date in local Prima band is boosting "Follow That Woman" to near house record. Also headed for heavy take is "San Antonio," Miss Lamarr's flick, "Spanish Main," "Dolly Sisters," "Hold That Blonde" and "They Were Expendable."

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Kiss and Tell" (Col) (2d wk). Fine $18,-800. First week hit a big $25,000.

Arcadia (Sablosky) (700; 40-85)—"Too Young to Know" (WB) (2d run). Oke $6,500. Last week, "Confidential Agent" (WB) (2d run), only $4,000.

Boyd (WB) (2,560; 40-85)—"They Were Expendable" (M-G). Fancy $31,000. Last week, "Yolanda and the Thief" (M-G) (2d wk), thin $4,000 for 6 days.

Earle (WB) (2,760; 50-95)—"Follow That Woman" (Par) with Prima orch. Band is pushing this to terrific $45,000, near record of house. Last week, "Spanish Main" (RKO) with Henny Youngman, Jerry Wayne, others on stage, fair $17,000.

Fox (WB) (2,400; 40-85)—"Dolly Sisters" (20th) (2d wk). Sock $30,-000. Opener was nice $28,000.

Karlton (Goldman) (1,000; 40-85)—"Fallen Angel" (20th) (2d run). Good $9,000. Last week, "Weekend at Waldorf" (M-G) (2d run) (2d wk), neat $8,000.

Keith's (Goldman) (2,200; 40-85)—"Wouldn't Say Yes" (Col) (2d run). Trim $8,500. Last week, "Cap'n Kidd" (UA) (2d run), $6,000.

Mastbaum (WB) (4,802; 40-85)—"San Antonio" (WB). Opened Sunday midnight (30). Shapes up for strong $40,000. Last week, "Stork Club" (Par) (2d wk), bright $26,000.

Stanley (WB) (2,760; 40-85)—"Spanish Main" (RKO) (2d wk). Smash $31,000 for near after okay $29,000 on first week.

Stanton (WB) (1,475; 40-85)—"Hold That Blonde" (Par). Rousing $18,500 or close. Last week, "Enchanted Forest" (PRC), modest $7,-000.

'BELLS' 52G, 'KIDD' 22G, NEW FRISCO RECORDS

San Francisco, Jan. 1.

Biz is great all over town this session. Standout are "Bells of St. Mary's," at Golden Gate, and "Capt. Kidd," at United Artists, both looking sure of new house records.

Estimates for This Week

Golden Gate (RKO) (2,448; 66-95)—"Bells of St. Mary's" (RKO). Breaking all house records with colossal $52,000. Despite bad rain storm, opening brought long lines all day Monday (31). "Pinocchio" (RKO), rousing $33,000.

Fox (FWC) (4,651; 55-85)—"Stork Club" (Par) (2d wk), 4 days, and "They Were Expendable" (M-G), 3 days. Sock $40,000. Last week, "Stork Club" hit hot $34,000.

Warfield (FWC) (2,656; 55-85)—"Leave to Heaven" (20th). Smash $52,000. Last week, "Spellbound" (UA) (6th wk), fancy $19,000.

Paramount (FWC) (2,646; 55-85)—"San Antonio" (WB). Great $38,000. Last week, "Yolanda and Thief" (M-G) (2d wk), $20,000.

St. Francis (FWC) (1,400; 55-85)—"Spellbound" (UA) (m.o.). Sixth week downtown. Good $17,000. Last week, "Dakota" (Rep) (m.o.), $7,500.

State (FWC) (2,133; 55-85)—"Abbott-Costello in Hollywood" (M-G), 4 days, and "Stork Club" (Par), 3 days. Fair $16,000 for two movies. Last week, "Abbott-Costello," $15,000 on first week of moveover.

Orpheum (Blum) (2,448; 55-85)—"Wouldn't Say Yes" (Col) (2d wk). Trim $19,000 to top first week's smooth $18,000.

United Artists (Blum) (1,207; 55-85)—"Capt. Kidd" (UA). Breaking house record at terrific $22,000 or over. Last week "Guest Wife" (5th wk) slow $6,500.

'Bells' Wow 45G In 10 Days, Hub

Boston, Jan. 1.

Though coming up fast, biz is still off at most theatres except for special nights like New Year's Eve. "Bells of St. Mary's" nonetheless is wow at Keith's, and "Stork Club" is coming on fine at the Metropolitan.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Then There Were None" (20th) plus Earl Carroll's "Vanities." Strong bill attracting about $28,000 and may go higher, if not, "Girl on Spot" (RKO) plus Count Basie orch, $27,-000.

Fenway (M-P) (1,373; 40-74)—"Fallen Angel" (20th) and "People Are Funny" (Par). Here from Met but only average $6,000. Last week, "Confidential Agent" (WB) and "Danny Boy" (RKO), $4,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Letting Gertie's Garter" (UA). About $6,000 second week following $5,500 first.

Memorial (RKO) (2,900; 40-74)—"Bells of St. Mary's" (RKO). Rocketoned through today this big hit has done close to $45,000, wow, in 10 days, and should maintain average $4,500 daily for some weeks to come. Figure at least six weeks here.

Metropolitan (M-P) (4,367; 40-74)—"Stork Club" (Par) and "Life With Blondie" (Col). Strong attraction held down to about $25,000 by weather and season, but looks to do better on holdover. Last week, "Fallen Angel" (20th) and "People Are Funny" (Par), $17,000.

Old South (Brand-Mage) (700; 40-80)—"Blithe Spirit" (UA). Gaining on second week as biz loosens up and might get $7,500 following $6,000 first.

Orpheum (Loew) (2,900; 35-74)—"They Were Expendable" (M-G). Opened big yesterday. Last week, "Yolanda" (M-G) and "Went to Races" (M-G), took about $18,000.

Paramount (Par) (3,700; 40-74)—"Fallen Angel" (20th) and "People Are Funny" (Par). This bill didn't do so well at the Met last week but with holiday trade here may average up to $16,000. Last week, "Confidential Agent" (WB) and "Danny Boy" (RKO), $12,000.

State (Loew) (3,200; 35-74)—"They Were Expendable" (M-G). Opened yesterday (Mon.). Last week, "Yolanda" (M-G) and "Went to Races" (M-G), $8,000.

Translux (900; 30-74)—"Black Doll" (U) and "Lady in Morgue" (U) (reissues). Second week hitting $4,000. Last week, stout $7,000 in 8 days.

Tremont (Brand-Mage) (1,500; 40-80)—"Blithe Spirit" (UA). Second week gaining with $8,000 indicated after $7,500 first.

Mont'l. Still Dragging; '92d Street' Only 12½G

Montreal, Jan. 1.

"House on 92nd Street" looks good for only one week and other biz along the main stem still is dragging and there are no holdovers.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Pardon My Past" (Col). Finish $11,500. Last week, "Then None" (20th), good $12,800.

Capitol (CT) (2,700; 35-62)—"Fallen Angel" (20th). Steady $10,000. Last week, "Capt. Eddie" (20th), nice $9,000.

Loew's (CT) (2,800; 35-67)—"House on 92nd" (20th). Modest $12,500, closing after one session. Last week, "Wilson" (20th), disappointing $11,-500.

Princess (CT) (2,300; 35-53)—"Man Alive" (RKO) and "Sing Way Home" (RKO). Weak $6,000. Last week, "Capt. Kidd" (UA) and "Game of Death" (RKO), $5,500.

Imperial (CT) (1,850; 25-45)—"Crusades" (Par) (reissue) and "Tanks a Million" (UA). Good $5,-800. Last week, "Within These Walls" (20th) and "Senorita from West" (U), good $5,500.

'Bells' Record $40,000 in Chi; 'Stork' Vaude 68G; 'Heaven' 50G; 'Gal' at 32G; 'Pierce' 30G; 'Expendable' 32G, All Big

Chicago, Jan. 1.

Admishes were $1.50 and $1.80 for New Year's Eve, and holiday prices also applied today (1). This coupled with a lot of new product means current session likely will hit biggest take in years.

"Bells of St. Mary's" is breaking all records at the Woods, at a sensational $40,000. Other biggies are "Stork Club," with Tito Guizar on stage, Chicago, $68,000; "Getting Gertie's Garter," with Harry Cool's band and King Cole Trio on stage, Oriental, $58,000; "Leave Her to Heaven," State-Lake, $50,000; "Frontier Gal," with "Scarlet Street" for New Year's Eve only, Palace, $32,000; "They Were Expendable," United Artists, $32,000; and "Mildred Pierce," Roosevelt, $30,000.

Estimates for This Week

Apollo (B&K) (1,200; 55-85)—"Incendiary Agent" (WB). Bangup $22,000. Last week, "Pardon My Past" (Col) (2d wk), 4 days, and "Agent" (WB), 3 days, keen $11,000.

Chicago (B&K) (3,900; 55-85)—"Stork Club" (Par) with Tito Guizar heading stage. Smash $68,000. Last week, "Dolly Sisters" (20th) plus Pat Henning, Gloria Van, others, on stage, 4 days, and "Stork" (Par), with Guizar, big $48,000, 3 days.

Garrick (B&K) (900; 55-95)—"Then None" (20th) (2d wk). Fat $17,000. Last week, $13,500, okay.

Grand (RKO) (1,150; 55-85)—"House of Dracula" (U) and "Pillow of Death" (U) (reissued Monday (31). With "Enchanted Forest" (PRC) and "Club Havana" (PRC), 3 days, closing Sunday (30), giant $14,000. Last week, "We Girls Can Take It" (PRC) and "White Pongo" (PRC), 4 days, and "Forest" (PRC) and "Havana" (PRC), 3 days, smooth $10,000.

Oriental (Iroquois) (3,240; 55-95)—"Getting Gertie's Garter" (UA) with Harry Cool orch and King Cole Trio on stage (2d wk). Trio replaced Mamie Van Doren, Thurston Hall. Great $55,000. Last week, brisk $43,000.

Palace (RKO) (2,500; 55-95)—"Frontier Gal" (U) and "River Gang" (U), with one-night only showing of New Year's Eve of "Scarlet Street" (U). Hefty $32,000. Last week, "George White's Scandals" (RKO) and "Pursuit to Algiers" (U), 4 days, and "Gal" (U) and "Gang" (U), 3 days, nice $32,000.

Roosevelt (B&K) (1,500; 55-95)—"Mildred Pierce" (WB). Lofty $30,-000. Last week, "Kiss and Tell" (Col) (5th wk), 4 days, and "Pierce" (WB), 3 days, okay $20,000.

State-Lake (B&K) (2,700; 55-95)—"Leave to Heaven" (20th). Did $7,-500 on first day (Monday) and fair wham $50,000. Last week, "Weekend at Waldorf" (M-G) (5th wk), fine $25,000.

United Artists (B&K) (1,700; 55-95) "They Were Expendable" (M-G). Sizzling $32,000. Last week, "Yolanda and Thief" (M-G) (2d wk), 4 days, and "Expendable" (M-G), 3 days, excellent $20,000.

Woods (RKO) (1,200; 55-95)—"Bells of St. Mary's" (RKO). Breaking all records at this house with $40,000. Sensational. Last week, "Dakota" (Rep) (5th wk), 4 days, and "Bells" (RKO), 3 days, wonderful $25,000.

'Expendable' Trim 25G, St. L.; 'Wouldn't Say' 16G

St. Louis, Jan. 1.

New Year's eve biz plus break in longest cold spell in 27 years is producing above average grosses at the big houses. "They Were Expendable," rukning solo, looks the best bet with sock stanza.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"They Were Expendable" (M-G) Trim $25,000. Last week, "Yolanda Thief" (M-G) and "Life With Blondie" (Col), $16,000.

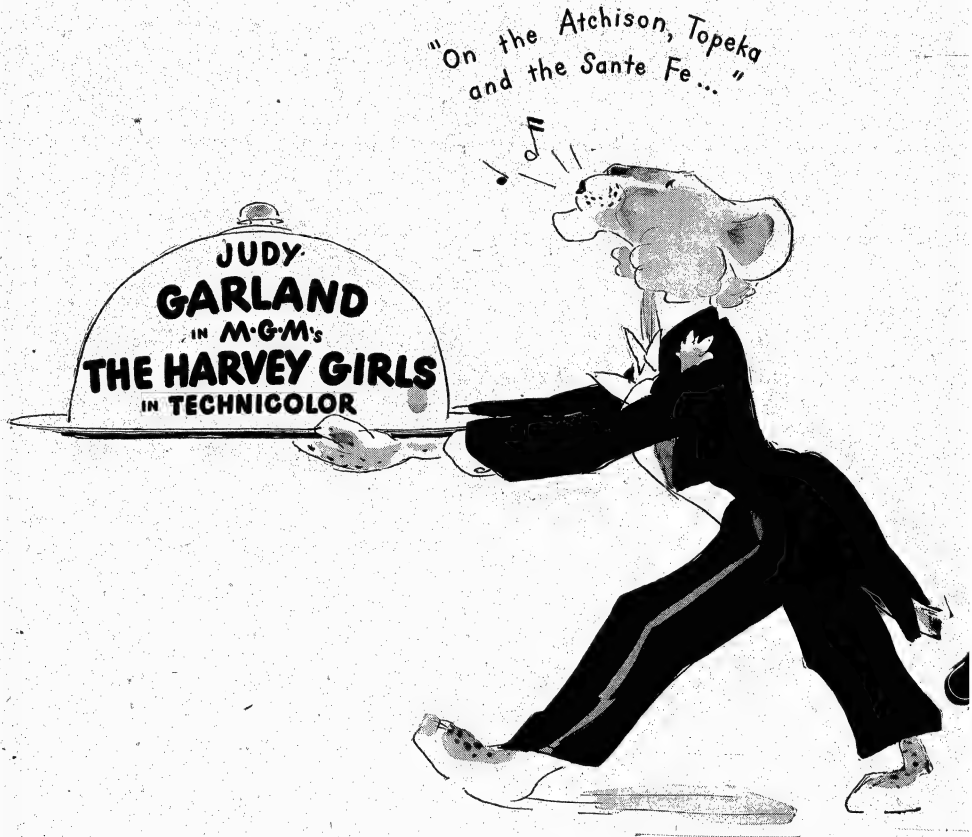
Missouri (Fanchon & Marco) (3,500; 30-60)—"Getting Gertie's Garter" (UA) and "Hit The Hay" (Col). Solid $19,000. Last week, "This Love of Ours" (U) and "Shady Lady" (U) (2d wk), $7,500.

Ambassador (F&M) (3,000; 50-60) "She Wouldn't Say Yes" (Col) and "Escape In Fog" (Col). Nice $16,000. Last week, "This Love of Ours" (U) and "Shady Lady" (U) (2d wk), $7,500.

Fox (F&M) (5,000; 50-60)—"Hold That Blonde" (Par) and "Scotland Yard Investigator" (Rep). Only fair $15,000. Last week, "Portrait" (Par) and "Follow That Woman" (Par) (2d wk), Oke $9,000.

Missouri (F&M) (3,500; 50-60)—"Duffy's Tavern" (Par) and "Love of Ours" (U). Neat $12,000. Last week, "Love Letters" (Par) and "Too Young To Know" (WB), $6,500.

St. Louis (F&M) (4,000; 40-50)—"Fallen Angel" (20th) and "George White's Scandals" (RKO). Just $5,000. Last week, "Dolly Sisters" (20th) and "Men In Diary" (U), $3,000.



FOR EXTRA HELPINGS!

JUDY GARLAND in "THE HARVEY GIRLS" • With John Hodiak, Ray Bolger, Angela Lansbury and Preston Foster, Virginia O'Brien, Kenny Baker, Marjorie Main, Chill Wills • Photographed in Technicolor • Screen Play by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson • Additional Dialogue by Kay Van Ripper • Based on the Book by Samuel Hopkins Adams • Words and Music by Johnny Mercer and Harry Warren • Directed by George Sidney • Produced by Arthur Freed • A Metro-Goldwyn-Mayer Picture

L. A. Sock; 'Bells' 98G, 2 Spots, 'Heaven' 105G in 3, Both Records; 'Expendable' Big 79½G, 3; 'None'-'Sue' 53½G in 5

Los Angeles, Jan. 1.

Business soared to new records for any week this season with an estimated $500,000 total coming through the ticket windows. "Bells of St. Mary's," starting off with an opening day record, has registered successive highs daily. Looks to hit colossal $98,000 in two theatres, Pantages and RKO Hillstreet, an initial week, almost unheard of in these parts.

Likewise terrific is "Leave Her to Heaven," going to likely record $105,000 or near in three houses. "Then There Were None," paired with "Sunbonnet Sue," is clocking a great $53,500 in five spots, including three smallseaters.

"They Were Expendable" looks sock $79,500 or over in three spots. "Stork Club" is off to a fast start, teeing off New Year's Eve in two Paramount theatres with robust session in prospect. Second frame of "San Antonio" is potent, $65,000 in three locations. Also in second stanza is "Getting Gertie's Garter," with nice $38,000 for four houses.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-Gé&S) (424; 55-81)—"Getting Gertie's Garter" (U) (2d wk). Swell $5,500 with New Year's Eve trade after handsome $3,800 first week.

Carthay Circle (FWC) (1,518; 50-$1)—"Fallen Angel" (20th) and "Senorita From West" (U). Fine $8,500 with "Spellbound" (UA) (3d wk), smooth $6,200.

Chinese (Grauman-WC) (2,048; 50-$1)—"Leave Her to Heaven" (20th). Smash $30,000. Last week, "Fallen Angel" (20th) and "Senorita From West" (U) (2d wk), fine $20,000.

Downtown WB) (1,800; 50-$1)—"San Antonio" (WB) (2d wk). Pushing for big $24,000. Last week, New Year's Eve show after boffola $28,000 initial frame.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20)—"Gertie's Garter" (UA) (2d wk). Soaring to sock $19,000 with holiday eve business after fancy $18,500 first frame.

Egyptian (FWC) (1,538; 50-$1)—"They Were Expendable" (MGM). Came through with boff $20,000 on first week ended Monday (31) night and second frame looks bright.

Four Star (UA-WC) (900; 50-$1)—"Then Were None" (20th) and "Sunbonnet Sue" (Mono). Closed first week with fancy $7,000, including New Year's Eve, and launches second frame today.

Guild (FWC) (968; 50-$1)—"Then None" (20th) and "Sunbonnet Sue" (Mono). Nice $8,500 on first week ended Monday (31).

Hawaii (B&S) (956; 55-$1)—"Gertie's Garter" (UA) (2d wk). Shoehorning for solid $8,500, including holiday, after okay $6,300 first week.

Hollywood (WB) (2,756; 50-$1)—"San Antonio" (WB) (2d wk). Thriving $21,000 with holiday show, after smash $27,000 first week.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Gertie's Garter" (UA) (2d wk). Robust $3,000 on holiday week after $3,900 first week.

Loew's State (Loew-WC) (2,404; 50-$1)—"Leave Her to Heaven" (20th). Record $50,000. Last week, "Fallen Angel" (20th) and "Senorita From West" (U) (2d wk), potent $25,100.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Expendable" (M-G). Closed first week Monday (31) eve with giant $44,000 and may hold over on second frame.

Orpheum (D'town) (2,000; 65-85)—"Sunset El Dorado" (RKO) with Polack Bros. circus on stage (2d wk). Smooth $28,000 with special midnight show. Last week, neat $22,800.

Pantages (Par) (2,812; 50-$1)—"Bells of St. Mary's" (RKO). Record-smashing $48,000 after record opening day on Dec. 27. Last week, "Woolly's Way Yes" (Col) and "Julia Ross" (Col) (2d wk), good $12,900.

Paramount (F&M) (3,398; 50-$1)—"Stork Club" (Par) and "Expendable" (Indie). Opened Monday (31) night. Last week, "Lost Weekend" (Par), and "Love, Honor" (Rep), final 4½ days were $11,000 after good $17,500 on fourth frame.

Paramount Hollywood (F&M) (1,451; 50-$1.—"Stork Club" (Par). Opened Monday (31) night. Last week, "Lost Weekend" (Par), on final 4½ days hit $8,000 after smooth $11,900 fourth week.

RKO Hillstreet (RKO) (2,890; 50-80)—"Bells of St. Mary's" (RKO). Smashing all marks here with better than $50,000 after record opening day, Dec. 27. Last week, "Woolly's Say Yes" (Col) and "Julia Ross" (Col) (2d wk), went out with $14,700.

Ritz (FWC) (1,370; 50-$1)—"Expendable" (M-G). Closed first week Monday (31) with sock $15,500, and will hit near that on second frame.

United Artists (UA-WC) (2,100; 50-$1)—"Then None" (20th) and "Sunbonnet Sue" (Mono). Closed first week Monday (31) with solid $19,000 and launches second week today.

Uptown (FWC) (1,790; 50-$1)—"Leave to Heaven" (20th). Record $25,000. Last week, "Fallen Angel" (20th) and "Senorita From West" (U), finaled at sturdy $8,500.

Wagon Wheel (Indie) (500; 50-$1)—"They None" (20th) and "Sunbonnet Sue" (Mono). Stout $7,500 on first frame, closed on Monday (31), and business shapes steady on second week.

Wilshire (FWC) (2,296; 50-$1)—"Then There None" (20th) and "Sunbonnet Sue" (Mono). First week ended Monday (31) with robust $11,000 and should near that figure on second frame.

Wiltern (WB) (2,300; 50-$1)—"San Antonio" (WB) (2d wk). Likely great $20,000 or second week after closing first stanza (30) at strong $24,000.

Million Dollar (D'town) (2,300; 40-65)—"Fallen Angel" (20th) and "Senorita From West" (U). Comes in on moveover day-date with Century Circle and sighting $7,000. Last week, subsequent run.

Broadway Grosses

Estimated Total Gross
This Week $1,009,500
(Based on 17 theatres).
Total Gross Same Week
Last Year $574,200
(Based on 16 theatres)

'Stork' Sock 16G In Mild Indpls.

Indianapolis, Jan. 1.

Grosses here currently are not up to expectations due partly to bad weather. "Stork Club" at the Indiana looks to be the only big money-maker in town. "Yolanda and the Thief" at Loew's and "This Love of Ours" at the Circle also rans. All deluxers changed programs Monday (31).

Estimates for This Week

Circle (Katz-Dolle) (2,800; 35-55)—"Love of Ours" (U) and "That Night With You" (U). Modest $10,500. Last week, "Call of Wild" (20th) (reissue) and "Don Juan Quilligan" (20th), thin $4,500 in 5 days.

Indiana (Katz-Dolle) (3,200; 35-55)—"Stork Club" (Par) and "Follow That Woman" (Par). Sock $16,000. Last week, "Danger Signal" (WB) and "Brighton Strangler" (RKO), sad $3,000 in 6 days.

Keith's (Indie) (1,200; 35-60)—"Adventures of Rusty" (Col) and vaude. Oke $4,500 in weekend run. Last week, "Man from Music Mountain" (Rep) and vaude, $3,000, same time.

Loew's (Loew's) (2,450; 35-55)—"Yolanda and the Thief" (M-G) and "Life With Blondie." Fair $11,500. Last week, "Went to Races" (M-G) and "Prison Ship" (Col), sluggish $4,800 in 4 days.

Lyric (Katz-Dolle) (1,600; 35-55)—"All Came True" (WB) and "3 Ways In My Heart" (WB) (reissues). Average $5,000. Last week, "Fallen Angel" (20th) and "Mexicana" (Rep), slim $3,500 in 6 days on m.o.

'Bells' Tops All Houses, 'Forest' Big in Omaha

Omaha, Jan. 1.

Biggest gross since Brandeis theatre has been running on a film policy, looms for "Bells of St. Mary's." Means it will top all houses here despite limited capacity of house. "Enchanted Forest," also at Brandeis, and "San Antonio," at Paramount, also are in the money.

Estimates for This Week

Brande's (RKO) (1,500; 16-60)—"Bells St. Mary's" (RKO). Sensational $16,000 or better. Last week, "Pitiocchio" (RKO) and "Scotland Yard Investigator" (Rep), nice $6,200.

Omaha (Tristates) (2,000; 16-60)—"Enchanted Forest" (PRC) and "Jealousy" (Rep), fine $10,600.

Paramount (Tristates (3,000; 16-60)—"San Antonio" (WB). Solid $11,000, or over. Last week, "What Next, Cpl. Hargrove" (M-G), lively $11,500.

State (Goldberg) (865; 15-50)—"Zender Crazy" (M-G) and "Silver Devil" (FC) (reissue). Fairish $2,200. Last week, "Dolly Sisters" (20th) and "Terror of Tiny Town" (FC) (reissue), $2,000.

Orpheum (H-E) (2,600; 45-80)—"Weekend at Waldorf" (M-G) (6th wk). Indicated $6,000. Got $6,300 the week before.

Music Hall (H-E) (2,200; 45-80)—"Stork Club" (Par). Look for great $13,500. Last week, "Man Alive" (RKO) and "Wasteland" (RKO), $6,000.

Orpheum (H-E) (2,600; 45-80)—"San Antonio" (WB). Rousing $18,000 or close. Last week, "Too Young to Kiss" and "Crimson Canary" (U), $12,000.

Palomar (Sterling) (1,350; 45-80)—"Scotland Yard Investigator" (Rep) and vaude. Solid $12,000. Last week, "Capt. Tugboat Annie" (Rep) and vaude, $13,000.

Paramount (H-E) (3,038; 45-80)—"Fallen Angel" (20th), and "Follow That Woman" (Par) (2d wk). Great for $13,000, sock. Ditto the week before.

Roosevelt (Sterling) (800; 45-80)—"Too Young" (WB), Moveover from Orpheum. Nice $6,500. Last week, "Dalton Brothers" (U) (2d wk), $5,000.

Warner Garden (Sterling) (600; 25-50)—"GI Joe" (UA) and "Radio Stars Parade" (RKO) (3d run). Fine $4,500. Last week, "Club of World" (Par) and "Junior Miss" (RKO) (3d run), $6,000.

Despite Storm, 'Bells' Smash $28,000 in Prov.; Carle Ups 'Divorce' 27G

Providence, Jan. 1.

Despite heavy snow storm which crippled the city transportation Saturday night, "Bells of St. Mary" is hitting on all cylinders at RKO Albee to give house a smash session. Other stands are doing fairly well.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bells of St. Mary's" (RKO). Second week started Tuesday (1) after first week. New Year's Eve show thrown in biz terrific $28,000.

Carlton (Fay-Low) (1,400; 44-65)—"Two Young To Know" (WB) and "Song of Old Wyoming" (WB) (2d run). Fair $7,000. Last week, "Then None" (20th) and "Shadow of Terror" (PRC) (2d run), $3,000.

Fay's (Fay) (1,400; 40-65)—"Club Havana" (PRC) and "Live Wire" (PRC). With New Year Eve show included should do over $6,000. Last week "Mexicana" (Rep) and vaude, $4,000.

Majestic (Fay) (2,000; 44-65)—"Fallen Angel" (20th) and "Danny Boy" (PRC). Snow weekend with storm keeping people indoors, good near $12,000. Last week, "Too Young To Know" (WB) and "Song Old Wyoming" (WB), good $10,000.

Metropolitan (Snider) (3,100; 44-85)—"Divorce" (Mono) and Frankie Carle orch heading stage (2d week). This week's run. With home-town Carle, should get close to wow $27,000. Last week dark.

State (Loew) (3,200; 44-65)—"They Were Expendable" (M-G). Started Monday (31). Last week, "Yolanda and the Thief" (M-G) and "Went to Races" (M-G), okay $16,500.

Strand (Silverman) (2,200; 44-65)—"Stork Club" (Par), Opened Monday (31). Last week, "People Are Funny" (Par) and "Boston Blackie's Rendezvous" (Par), nice $10,500.

'Bells' 32G Record In Balto.; 'Antonio' 27G

Baltimore, Jan. 1.

Extra-strong showings are in evidence here this week. Easily the winner is "The Bells of St. Mary's," at the combo Hipp, where a new house high is in the offing. Also faring exceptionally well is "San Antonio," at the Stanley. Same is true of "Scarlet Street" at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"They Were Expendable" (M-G). Opened yesterday (Mon.) after all-night round of Yolanda and the Thief" (M-G) to $14,700.

Hippodrome (Rappaport) (2,240; 25-65)—"Bells St. Mary's" (RKO) plus vaude. Setting an all-time house high with early morning openings and New Year's Eve all-night shows at holiday prices, all aiding toward a sensational $32,000 or close. Last week, "One Way to Love" (Col) and vaude, mild $13,800.

Keith's (Schanberger) (2,400; 20-60)—"Scarlet Street" (U) (3d wk). Started second round today (Tues.) after a nice-going opener to $13,500.

Maryland (Hicks) (1,480; 20-44)—"Senorita From West" (Rep) and "Trail to Vengeance" (PRC). Average at $3,000. Last week, "Strange Confession" (PRC) and "Angel From Texas" (Rep) not much better at $3,200.

Mayfair (Hicks) (980; 25-55)—"Dakota" (Rep). Sunning at $3,000 or better. Last week, "Pursuit Algiers" (U), fair $4,100.

Stanley (WB) (3,280; 26-65)—"San Antonio" (WB) (2d wk). Started second sesh today (Tues.) after mopping up with mighty $27,000 on opener.

Valencia (Loew's-UA) (1,840; 20-60)—"Yolanda and Thief" (M-G) (m.o.). Started yesterday (Mon.) after "Dolly Sisters" (20th) also in m.o. held well at $4,400 after two fine weeks immediately preceeding at downstairs Century.

'Hargrove' Leads in Pitt, Strong 21G; 'Thief' 19G, South'rner' 9G, Both Hot

Pittsburgh, Jan. 1.

Schedules all jazzed up this week with theatres planning to get holiday openings. Result is that films are running everywhere from just four days to 11. Most first-run sites waited until New Year's Eve (last midnight) to get their new attractions going.

Xmas Week, closing Monday (31), looked hot at gateway but pickup in momentum down the stretch, indicating that biz may be back on the beam again. Best showing was made by "What Next, Corporal Hargrove?" at the Stanley. "Yolanda and Thief" is a close second at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Mexicana" (Rep). Got only around $5,000, quite a comedown after "Dolly Sisters" (20th), which ran 3 days beyond 4 weeks to land nearly $50,000, breaking all records for this length of run here.

Harris (Harris) (2,200; 40-85)—"Wouldn't Say Yes" (Col) (2d wk). Got $9,500 in 7 days of holdover, swell $10,000. Last week, only got mild $9,500. Moved to the Senator. "Leave Her to Heaven" (20th) opened today.

Penn (Loew's-UA) (3,300; 40-85)—"Yolanda and the Thief" (M-G). Combo of Fred Astaire and technicolor helping this to nice $19,000. Preceding week, "Dolly Sisters" (20th) and "House of Dracula" (U) pulled $3,000, mild for before-Xmas stanza.

Stanley (WB) (3,800; 40-65)—"Hargrove" (M-G). Best thing on downtown Xmas tree, strong $21,000 and excellent considering slow start. Last week, "Scandals" (RKO), oke $6,500 on 4 days.

Warner (WB) (2,000; 40-65)—"The Southerner" (UA) (m.o.). Stuffy $9,000 or near. Four days of "Abbott and Costello in Hollywood" (M-G) preceding was about $3,800.

'Heaven' Highd 22G For 3 K.C Spots

Kansas City, Jan. 1.

Outstanding new product at the deluxers gets the new year off to a flying start. Standout this week is "Leave Her to Heaven," day-date at the Esquire, Uptown and Fairway. "They Were Expendable" opened big at the Midland. "Bells of St. Marys" is still is potent at the Orpheum, after breaking all house records there.

Estimates for This week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 1,000; 40-60)—"Leave to Heaven" (20th). Terrific $22,000 or near. Last week, "Behind Rising Sun" (RKO), $10,000 but not bad considering week.

Midland (Loew's) (3,500; 45-65)—"They Were Expendable" (M-G). Robust $18,000. Last week, "Yolanda and Thief" (M-G) and "Out of Depths" (Col), lively $14,500 but under hopes.

Newman (Paramount) (1,900; 46-90)—"Stork Club" (Par) (2d wk). Nifty $14,500. First week, with four New Year's showings of "Kitty" (Par) substituted, was smash $22,000.

Orpheum (RKO) (1,500; 46-65)—"Bells St. Mary's" (RKO) (2d wk). Sweet $15,000 after wham opening round on new house record record at $21,000, better than expectations.

Tower (Fox-Joffee) (2,100; 39-60)—"Don't Fence Me In" (Rep) and "Senorita From West" (U) with vaude. Lush $12,000. Last week, "Spider" (Rep) and "Tiger Woman" (Rep) plus stage show, offish $9,000.

'Heaven,' 'Spellbound' Lead Fairish Detroit

Detroit, Jan. 1.

Post-Christmas pickup flushed business to good takes locally. But all spots are off. "Leave Her to Heaven," at the Fox, "Spellbound," at the Palms-State, and Glen Gray's band at the Downtown, pulled best.

Estimates for This Week

Adams (United Detroit) (2,863; 60-90)—"Fallen Angel" (20th) and "Girl on Spot" (Mono) (m.o.). Fairish $14,000. Last week, "Love of Ours" (U) and "Spider" (20th), $12,000.

Broadway-Capitol (United Detroit) (3,000; 60-85) — "Mildred Pierce" (WB) and "Club Havana" (PRC). Good $12,000 for fourth week in town, second week here. Last week, $14,000.

Downtown (Balaban) (2,863; 60-90)—Capt. Tugboat Annie" (Rep) and Glen Gray orch on stage. Fine $28,000. Last week, "Voice of Whistler" (Col) and "Queen for Day" (RKO), program cast on stage, mild $15,000.

Fox (Fox-Michigan) (5,049; 60-85)—"Leave to Heaven" (20th). Strong $38,000. Last week, "Fallen Angel" (20th) and "Girl on Spot" (Mono), fair $25,000 on 5 days.

Madison (United Detroit) (1,858; 45-55)—"You Came Along" (Par) and "Idea Nights" (Col). Good $5,000. Last week, "Out of West" (Par) and "Enchanted Cottage" (RKO), $5,200.

Michigan (United Detroit) (4,034; 60-90) — "What Next Hargrove" (M-G) and "Dangerous Partners" (Mono) (2d wk). Holding up to nice $20,000 after first week at $24,000.

Palms-State (United Detroit) (2,976; 60-85)—"Spellbound" (UA) and "Sunbonnet Sue" (Mono). Neat $14,000. Last week, "Confidential Agent" (WB), satisfactory $10,000.

United Artists (United Detroit) (1,941; 60-85)—"Yolanda and Thief" (M-G) (m.o.). Great $14,000 after splendid first week $16,000.

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L'ville OK; 'Antonio' 17G, 'Thief' 16G, 'Blonde' Same, All Big

Louisville, Jan. 1.

Openings are geared here for the holiday, most houses springing new product today (Tuesday). Biz is good all around "Yolanda and Thief," at Loew's State, and "Leave Her to Heaven," at the Rialto, looking best bets. Rotelo at the Jefferson County Armory drawing well, and not hurting picture grosses too much.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"Leave Her to Heaven" (20th). Sighting oke $4,000. Last week, "Fallen Angel" (20th) and "Spider" (20th), $3,500.

Kentucky (Switow) (1,200; 30-40) —"State Fair (20th) and "On Stage, Everybody" (U). Last week, "Love You Came Along" (Par) and "Three Caballeros" (RKO), ex $1,-400.

Loew's State (Loew's) (3,300; 40-60)—"Yolanda and Thief" (M-G) and "Blonde for Sergeant" (Col). Good happy $16,000. Last week, "What Next, Corporal Hargrove". (M-G)" and "Blonde for Sergeant" (Col) (11 days), nice $18,000.

Mary Anderson (People's) (1,000; 30-40)—"San Antonio" (WB). Cowcountry opus drawing hefty biz, with holidays helping to solid $7,000. Last week, "Danger Signal" (WB), $5,000.

Rialto (Standard) (2,400; 40-60)—"Wonder Man" (RKO) and "Wildfire (Indie). Currently looking good for okay $9,000. Last week, "Long Came Jones" (RKO) and "Disney Cartoon Carnival" (RKO), lively $4,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Leave Her to Heaven" (20th). Sighting sensational biz, helped by femme trade. Aiming at sturdy $17,-000 or over. Last week, "Pinocchio" (RKO) (reissue), brisk $11,000.

Strand (Fourth Avenue) (1,400; 40-60)—"Hold That Blonde" (Par) and "Great Mr. Nobody" (Par). Pretty hot at $7,000. Last week, "Captain Tugboat Annie" (Rep) and "Mexicana" (Rep), healthy $6,000.

Lupita Tovar Goes South

Hollywood, Jan. 1.

Lupita Tovar has decided to stay at in three features, starting with "Three White Orchids," to be produced by Central Cinematografices in Mexico City, with Antonio Moreno slated as director.

Currently in Hollywood, actress recently starred in "Resurrection" and "Miguel Strogoff" in the Mexican capital.

The Berle-ing Point

By Milton Berle

Chicago, Jan. 1.

Am crazy about Chi because I always liked the Chicago Gray Sox... They used to be the White Sox but the laundry problem is bad all over.

I hate Jack Benny because: $$$$$$$$$

Evelyn Knight tells me she removed her copy of "Forever Amber" from her bookshelf...The bookends were getting too close together.

Understand the Jack Benny contest is such a success that Orson Welles is going to run a contest, "I love Orson Welles because."

Joe E. Lewis has finally been immortalized. At Hialeah they're putting his picture on the $2 tickets.

HANGNAIL DESCRIPTIONS:

MARTHA RAYE: Lipstick on the Holland Tunnel... HARPO MARX: A wig wag... W. C. FIELDS: Bottle Fatigue... DICK TRACY: An old clues man... HILDEGARDE: Sophisti-great.

THE GREAT WIT WAY:

My brother (the one who couldn't make ASCAP) has a new job. He writes background music for police radio calls.

Understand Georgie Jessel is doing so well at 20th, Zanuck is going to make him an honorary nephew.

Argent. Protection Pix Decree Faces Axe As Means of Aiding Prod.

Montevideo, Dec. 26.

The Argentine film industry is expecting either cancellation or modification of the famous protectionist decree, which created preferential percentages and enforced exhibition of Argentine pictures. Apparently Argentina's military regime has decided this move is the only means of securing larger raw stock quotas for the U. S. and prevent shuttering of local studios. The mooted cancellation is provoking loud squawks from nationalist elements in the trade.

While the question of raw stock scarcity continues to agitate major studios, which are stumped in their efforts to blueprint production for 1946 exhibits say they are faced with scarcity of product. Revivals of favorites of pre-war vintage have been current even at first-run central houses. Non-arrival of good Hollywood features has made it almost a field day for Mexican pictures, which have been doing well. The Cinematografica Inter-Americana (Guthmann interests) has been enjoying a hefty turn-over, distributing Mexican, Chilean and Argentine product of any vintage. This company is reported mulling a plan for its own studios in Argentina.

The Russians, too, via Artkino, have been cashing in on the shortage, with the "Fall of Berlin" running seven weeks at the Central "Iguazu," and another Russian production, "Rainbow," playing two theatres simultaneously.

Pa. Exhibs in Appeal On Sunday Ruling

Easton, Pa., Jan. 1.

Although efforts of ministerial groups to have the Northampton county court set aside results of elections for Sunday films in Northampton and Hellertown failed, and the theatres in those towns are open Sundays, the owners of those theatres are taking an appeal to the Pennsylvania Supreme Court from the action of Judge William A. Frack, who at first granted the ministers a preliminary injunction only to dissolve it later.

It is the contention of Irving Coleman and D. L. McCarthy, counsel for the theatre owners, that Judge Frack had no jurisdiction to issue an injunction in the first place, and should not have issued it and thus prevented the theatres from opening for more than a month.

The lawyers claim that the question of Sunday pix was once and for all settled at the election last November, when they were approved by a large majority. The appeal is being taken, they said, to determine whether Judge Frack had any jurisdiction in the case and to clarify the issue. One reason seen for the appeal is to avoid any such future court action.

A hearing on the appeal will be held in Pittsburgh on March 25.

Bernhard's 'Cloak' Huddle

Hollywood, Jan. 1.

Joseph Bernhard, chief of United States Pictures, shoved off for Washington to confer with Maj. Gen. Bill Donovan on the filming of "Cloak and Dagger," a tale of wartime diplomacy.

Picture goes into production Jan. 15, with Fritz Lang directing.

Pickford-Rogers-Peskay To Make 9 in 18 Months

Comet Productions, recently formed producing company headed by Mary Pickford, Buddy Rogers and Edward J. Peskay, have announced a slate of nine pictures for release through United Artists during the next 18 months, with six skedded to go into production early in 1946. Pix will presumably be of the streamlined 60-minute variety geared to accompany longer films on twin bills, plans for which were announced when the company was first formed in November, although Miss Pickford pointed out that all Comet films would be directed toward "whatever will be the best quality and best length on the screen."

Rogers, Miss Pickford's husband, is to be co-producer with Ralph Cohn on four of the pix and will co-produce two others with Hugh Harman. Cohn, just discharged after three years with the Army Signal Corps Photographic Center, was a former producer for Columbia. Harman formerly headed the Harman-Ising Productions, which produced cartoons for release through Metro.

Herman-Rogers, pix, patented under the title of "Anim-action," will combine animation with live talent and will be filmed in color. Of this group, "Joe Miracle" and "Haunted Horse," have been set for production early in 1946. Four Rogers-Cohn productions will be "Singing Village," "Fighting Irishman," "Little Iodine" and "Adventures of Don Coyote." Although no casts have yet been set, Miss Pickford announced that she had signed four writers and two directors to work out of the UA studio on the Goldwyn lot; Comet's producing quarters.

Other titles listed are "Widow from Frisco," "The Bat" and "One Rainy Afternoon," plus remakes of several of the films in which Miss Pickford once starred. Latter two are remakes.

Peskay On Coast

Hollywood, Jan. 1.

Edward Peskay arrives here today (Wednesday) to huddle with Charles (Buddy) Rogers on the 1946 production slate for Comet productions, indie firm headed by Rogers and his wife, Mary Pickford, with Peskay.

Netter's Southern Swing To Huddle Dixie Pards

Leon Netter, v.p. of Paramount Theatres Service Corp. in charge of the southern tier of states, leaves tomorrow (Thursday) for Jacksonville to confer on general theatre matters, policies, early 1946 plans, etc., with Frank Rogers, president of Florida State Theatres, in which Par owns a majority interest.

He will also go on to Miami, where Par theatres were formerly hooked up with S. A. Lynch, but which now are directly under operating supervision of Rogers. Netter will return to New York Jan. 14.

Paul Terry's 30th Anni

Paul Terry's 30th anniversary as a producer of screen cartoons brought out many industry leaders last Friday (28) at a cocktail party held at the St. Moritz hotel, N. Y. Every company in the film business had at least one representative at affair to greet the producer of Terrytoon animated cartoons for 20th-Fox.

William Weiss, Terrytoon's general manager, and Terry headed the reception line.

Compton Agcy.'s Comm'l Film and Video Dept.

The Compton advertising agency in N.Y. has created a motion picture and television dept for commercial films for its clients, aimed at both theatrical and non-theatrical distribution. It will also experiment with filmed commercials for television.

Actual producing work will be handled by indie producers in N. Y. and on the Coast. Wyllis Cooper heads up the new department, James N. Manilla, assisting.

ABC Encores Oscar Derby

Hollywood, Jan. 1.

Awarding of Oscars by the Academy of Motion Picture Arts and Sciences will be broadcast next March 7, from the Chinese theatre, under a pact signed by Jean Hersholt, Academy prexy, and Mark Woods, chief of the American Broadcasting Co.

Same ether outfit aired the same proceedings from the same theatre last year. Entire program will be put on the air.

Extras' Jurisdiction Forces Ultimatum To Monogram, PRC and Other Indies

Hollywood, Jan. 1.

Monogram, PRC and other members of the Chadwick group face the prospect of having to produce pictures without actors, cameramen, teamsters, sound technicians, etc. It has been learned that an ultimatum "demanding immediate end of lockout" against Screen Extras Guild, American Federation of Labor affiliate, will be presented to the indie producers within next few days by an AFL delegation representing the IATSE, Screen Actors Guild, SEG, Teamsters and the Culinary Workers. It is understood members of the Independent Motion Picture Producers Association will be told that unless the ban on SEG members is lifted within a certain time, AFL groups supporting SEG will not accept employment.

Union tops declined to discuss the move last night, but it is reported to have already been approved by SAG, Teamsters, IATSE and CW, and that a meeting with the indies is set for Wednesday or Thursday.

Currently, Monogram, PRC and other Chadwick producer-members are employing only members of Screen Players Union, an independent organization. SEG claims its members have been locked out and sought support of other AFL crafts in the picture industry. When the Central Labor Council failed to place the indies on labor's unfair list, because of the necessity of a unanimous vote a strong group of film crafts decided to act independent of CLC votes, but affiliates of the Conference of Studio Unions prevented the council from acting.

JASON STEERS 'KILLING'

Hollywood, Jan. 1.

Will Jason draws director chores on the psychological mystery film, "Killing Is Convenient," at Universal starting Jan. 3.

George Bricker, who wrote the screenplay, will also produce.



Film Reviews

Continued from page 8

One Way to Love

A Chicago-Hollywood train would have been much better if the film had ended several reels earlier. Chester Morris is a Chi radio writer who's reduced to writing singing commercials when his partner, Willard Parker, walks out on him to take a job with his fiancee's father. Duo's agent lines up a $1,000 per week show in Hollywood but the sentiment calls for the two to collaborate on the script. Morris and his secretary-sweetheart, Janis Carter, inveigle Parker onto a California-bound train, with Marguerite Chapman, the fiancee, pursuing to lure Parker back to Chi.

Aboard the train the foursome meets the president of the firm for whom they're to write the show (Jerome Cowan) and also Hugh Herbert, presumably an eccentric millionaire, who offers them twice the dough if they'll work for him. After they accept Herbert's offer, two private investigators pick up the latter as an escaped lunatic and the boys promptly try to re-sign with Cowan. Arriving in Los Angeles, however, it turns out that Cowan is really the lunatic while Herbert is the McCoy, so the foursome return to the train again to chase Herbert back to Chi.

Featured players all turn in competent comedy bits, with the supporting cast filling in capably. Director Ray Enright keeps the tempo fast and the gags timed nicely, but the entire proceedings are stymied by the looseness of the script. ——

Snafu

Columbia release of Jack Moss (George Alhadeff) production, directed by Moss. Features Robert Benchley. Vera Vague, Conrad Janis, Annette Parks. Screenplay, Leslie Bennett and Harold Buchman, from their own play; camera, Frank B. Phipps; editor, Aaron Stell. At Columbia, N. Y., week Dec. 25, '45. Running time, **82 MINS.**

Ben Stevens	Robert Benchley
Madge Stevens	Vera Vague
Ronald Stevens	Conrad Janis
Laura Jessup	Annette Parks
Kate Howard	Janis Wilson
Jimmy Daly	Jimmy Lloyd
Aunt Emily	Enid Markey
Josephine	Ruth Donnelly
Detective	Ray Mayer
Martha	Marcia Mae Jones
Colonel West	Winfield Smith
Taylor	John Smedley
Phil Ford	Byron Foulger
Dean Garrett	Kathleen Howard

——

When "Snafu" opened on the stage of the Auditorium, Rochester, N. Y., in October, 1944, the Variety review said that "it may be that the play has greater possibilities in the broader treatment for the screen than in the confines of the single setting." Despite that prediction, however, the screen version has emerged as a poor facsimile. Film has all the ingredients that made the stageplay a hit but fails short because of faulty direction and slow pace. Names of the late Robert Benchley and Vera Vague may help on the marquee but boxoffice prospects are dim.

"Snafu," the title is taken from the GI's contraction of "situation normal —all fouled up," which briefly describes the film. Most of the plot revolves around the difficulties of an under-age soldier hero in reuniting himself to civilian and family life after his parents succeed in getting him honorably discharged when his true age is discovered. Louis Solomon and Harold Buchman, who wrote the screenplay from the original legit show, have incorporated most of the same wacky dialog and tragi-comic incidents but the film is stymied by director Jack Moss' uninspired direction and its faltering pace. Tightening up the script and the maintaining of a more snob tempo could have done much to bolster the pix.

Competent cast is also hampered by these same faults, with the exception of Conrad Janis as Benchley's young soldier. Janis was allegedly snatched from the Broadway cast of "Dark of the Moon" by the role and shows up well, especially in the scene where he tries to explain to his father the facts of life he has learned them in the Army. Benchley, in one of the last films he made before his untimely death, tries hard to project his usually excellent humor as the father, but the role isn't suited to his talents and his efforts fall short of the mark.

Miss Vague, as Benchley's wife, is also miscast, the semi-serious role is far cry from her usual zany acting. Rest of cast is adequate, with Enid Markey shining in the role of Aunt Emily, which she also portrayed in the stage production. Moss has lined the film with good production settings, which compensate the "broader treament" referred to above," but the picture still winds up on the deficit side.

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FLU HITS 'ESCAPE' SKED

Hollywood, Jan. 1.

Illness of Eleanor Parker with influenza forced Warners to rearrange its shooting schedule on "Escape Me Never."

Peter Godfrey, director, is shooting around the missing actress, with Ida Lupino, Errol Flynn and Gig Young facing the cameras.

I Ring Doorbells

Hollywood, Dec. 28.

PRC release of Martin Mooney production. Stars Anne Gwynne, Robert Shayne; features Rosa de Karna, Pierre Watkin, Harry Shannon, John Eldredge, Harry Tyler, Doris Packi. Directed by Frank Strayer. Screenplay by Dick Irving Hyland, based on book by Russell Birdwell, adapted by Hyland and Raymond L. Schrock; editor, Benjamin H. Sherman; camera, George Meehan. Previewed Dec. 26, '45. Running time, **61 MINS.**

Brooks	Anne Gwynne
Dick	Robert Shayne
Stubby	Roscoe Karns
R. E. Barton	Pierre Watkin
Shannon	Harry Shannon
Ransome	John Eldredge
Perry	Harry Tyler
Portia	Doris Packi
Helen	Ann Wilcox
Gilpin	Red Mellon's
The Host	Charles Wilson
Mr. Bradley	Hank Patterson
Policeman	Eugene Gericke
Willie	Roy Darmour

——

Screen adaptation of Russell Birdwell's book, "I Ring Doorbells" comes out as program material of short running time but will adapt itself to the lesser dualers. Production manages considerable effect for small budget and plot mixes up newspaper background with a murder mystery to offer slight interest to the paying customers.

Direction isn't very steady in unfolding yarn of high pressure newshawk, his romance with a female feature writer and his accidental solving of a murder. Robert Shayne and Anne Gwynne make passionate pair but contrive to help things out considerably while Roscoe Karns supplies his usual comedy as a newspaperman.

Plot has Shayne returning to his old reporting job after flunking as a playwright and puts him through various adventures as a star reporter. Murder melodrama enters into things when Shayne becomes involved in the courtship of the blonde's French maid so he can stash a camera in the girl's apartment. Action is routine and contain few chuckles. The blonde is bumped off, Shayne produces his film of the murderer and reveals alibi as killer, who turns out to be the newspaper's drama critic.

Camera work, score, editing and other production credits are standard for release intentions. *Brog.*

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The Red Dragon

(ONE SONG)

Monogram release of James S. Burkett production. Stars Sidney Toler. Features Victor Sen Yung, Benson Fong. Directed by Phil Rosen. Original screenplay, George Callahan; camera, Vincent Farrar; editor, Ace Herman. At New York, N. Y., Dec. 26, '45. Running time, **64 MINS.**

Charlie Chan	Sidney Toler
Lois	Patricia Morison
Tommy Chan	Benson Fong
Alfred Wayne	Robert E. Keane
Gwenoma Bourne	Gloria Warren
Marguerite Foulon	Chiai Hughes
Countess Irena	Mirjam Hedin
Joseph Foulon	Baron Yarborough
Inspector Duval	George Lynn
Charles Slazek	Don Costello
Nikki	Dorothy Irving Wilson
Josephine	Mildred Boyd
Ida	Jean Ford
Dorn	Donald D. ter Taylor

——

Monogram has entered the atomic bomb pix race with a stock detective trifle involving the vet Asiatic sleuth Charlie Chan. Pic isn't a serious threat, the yarn being a draggy, obvious whodunit that will suit only for nabe support.

Story involves attempts to steal a scientist's plans for an atomic bomb, with various mysterious characters gathered in Mexico City to lift the loot. One by one the assorted grifters are slain, with killer or victim mysteriously absent. Chan finally discovers that the shots are fired by remote control from a launching device, and nabs the murderer, while ending the threat to the precious formula.

A cosmopolitan cast goes through the motions, Sidney Toler enacting Chan in the usual placid style. Martinio Bonanova playing a Mexican inspector; Benson Fong, Chan's impressive son, and Willie Best, comic relief as servant. Marjorie Hoshelle, as a ritzy singer-suspect, handles a song well.

Production budget is modest and direction so-so. *Brog.*

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Allotment Wives, Inc.

Monogram release of Jeffrey Bernerd-Kay Francis production. Stars Kay Francis, Paul Kelly; Otto Kruger. Directed by William Nigh. Screenplay, Harvey H. Gates, Sidney Sutherland; original by Sutherland; editor, William Austin; camera, Harry Neumann. At Loew's State, N. Y., Dec. 28, '45. Running time, **60 MINS.**

Sheila	Kay Francis
Mark Pete	Paul Kelly
Whitey Colton	Otto Kruger
Charlie Smith	Gertrude Michael
Connie	Frank Loring
Spike Malone	Raymond Sokol
Andrew	Anthony Hall
General Gilbert	Jonathan Hale
Theresa Sims	Lorraine Miller
Ann Parker	Evelyn Eyton
Henry	Dewey Robinson
Madame Gaston	Marcelle Corday

——

"Allotment Wives, Inc." should make the grade on double bills with its strong name cast and its title exploitation fit but belabted o' a wide-spread and tragic war phenomenon.

The film solemnly dedicates itself to the armed services, opens promisingly into a newsreel documentary of the Office of Dependency Benefits, but quickly slips back into the routine groove of the conventional Monogram melter. "Wives" are just another twist to the Govt. agent vs. crime syndicate formula tested and tried by this pix outfit again and again.

If the budget hadn't splurged so heavily on lighting to illumine Kay Francis' much dullness and waste could have been avoided. Kay Francis, Otto Kruger are in a fantastic yarn about an organized big army racket of women who marry soldiers for $1,000 per apiece for their allotment checks.

Miss Francis, being cast with increasing frequency as a heavy, walks through her well-gowned but incredible part in a not too convincing fashion. Adequate for straight duties, she fails to express the high-key emotions sometimes demanded of her. In the closing scene, one tragicomic maternal tantrum, the customers commented with a snicker. Kelly is grim, tough, handy with his dukes and lighting on the draw. His portrayal is solid and, given the script, nothing more could be asked except a sense of humor. Kruger is smooth and self-assured and goes through his paces in standard form.

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Trojan Brothers

(BRITISH-MADE)

London, Dec. 25.

Anglo-American Film Corp. release of British National production. Features Patricia Burke, David Farrar, Barbara Mullen, Anthony Bushell, Beverley Dudley. Screenplay by Evelyn Ramer, Madelyn Rogers from novel by Francis Brett Young. Produced by Basil Dearden, Michael Relph. Directed by Dearden. Running time, **83 MINS.**

Mrs. Trojan	Gertrude Burke
Sid Nicholls	David Farrar
Benny Costello	Robin Hunter
Georgie Costello	Barbara Mullen
Ann Dent	Patricia Burke
Syd Todd	David Hutcheson
W. H. Maxwell	Finlay Currie
Mrs. Maxwell	Beatrice Varley
Old Sam	George Woodbridge
Mr. Dudley	Cyril Raymond
Frank	Gus McNaughton

——

The most unfortunate aspect of this unpretentious adaptation of Pamela Hansford Johnson's novel so far as the American audience is concerned is the complete overshadowing of Bobby Howes, top notch West End stage star, by David Farrar's little known to theatregoers. With due allowance made for the inferiority of the sound track of a home going north it seems a pity to have cast a comedian of Howe's calibre in a role offering nothing but the worst. To American audiences this miscasting will mean nothing, neither will Howes or Farrar help the film itself. But the way the scripters have treated "The Trojan Brothers," a pair of small-time hoofers with Howes and other they're "pals and partners" in and out of the horse's hide, it's the front end of the act which dominates the picture.

Costarred with the two comics are Patricia Burke and Barbara Mullen, the former a meaning sorority dame who drives Farrar nuts by giving him the gate when she tires of his antics after the birth of the rear half of the act. Here again the fat role goes to Miss Burke while Miss Mullen, no slinger name on this side, gets small chance.

Production values, considerably above the average in this type of picture, bring kudos to Louis Jackson. Maclean Rogers' direction for the most part is adequate, but irritating pauses in cross talk between Howes and Farrar need tightening up by the cutting room.

Final moments of film show Farrar, mind unhinged, cornering the lawyer who had passed him up, deliberately strangling her. This is a gripping five-minute sequence. *Tolb.*

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Klockan På Rosneberga

("The Old Clock at Roosneberga")

(SWEDISH-MADE)

Scandia (Nina) release of Svensk Film-Industri production. Stars Ivanie Palm, Viveke Palm. Directed by Gunnar Skoglund. Screenplay by Erik Grimius. At 5th Ave. Playhouse, N. Y., week Dec. 26. Running time, **90 MINS.**

Lennart Hellgren	Laurits Falk
Gustaf Langenfelt	Viveke Palm
Sonja	Ivanie Palm-Brems
Fredrik Hedgren	Sokrates Ljung
Ingrid	Gerd Hagman
Johannsson	Gosta Gustafsson

——

"The Old Clock," if given less time, may find an audience in the U. S. Photography and performances throughout are deftly handled, but "Clock" takes too long to wind up.

One and a half hours are too long to tell the story of a rich landowner whose elation over the birth of his only son prompts him to purchase a new clock. The loss of another son, dying on its door all the happy events that befall junior's life. Date by date, the clock marks the days of the master up until the time when he's graduated from school and his dad expects him to learn how to operate the estate. But the son wants a military career and gets it. While at it, he meets the gal and they soon wed. Returning to his home after their honeymoon, they learn of his parents' death in a train accident.

Forced to assume the responsibilities of the estate, he goes his befuddled way trying to supervise the vast farm, while she spends all her time partying and horseback riding. Soon the inevitable happens: mismanagement of the farm, plus his wife's extravagance, force them to sell all. Then they go off to live in a confining five-room house. He becomes a drummer, while she feels sorry for herself because they're poor and she has to do the cooking and take care of their infant son.

At this point, a former, persistent suitor calls upon her while hubby is away and fills her with tales of the Riviera, sunny Italy, the Nile, etc. After much emoting and vacillating, she deserts hubby for the Nile. The ending shows the aged husband pining as he looks at the deserter's picture. Downstairs in his son's ballroom, the old clock mischimes at 9:15 p.m., the cue for the old gent to die quietly. This is the second time the clock has mischimed, the first being when he entered the house with his new bride, forwarning him of her unfaithfulness.

Lauritz Falk plays the disillusioned, and abandoned husband with much charm. But the author has forgotten to show him in his scenes of remorse, disappointment and bitterness. Thus making him a one-dimensional character. He has similarly forgotten to give the telling brushstrokes to his runaway wife. The audience never sees her after she has left him. Others in the pic, even though they are stock characters, are well done, especially Hilda Borgstrom's portrayal of the faithful housekeeper. She has the quality of Maria Ouspenskaya.

Inside Stuff—Pictures

Pathe Industries, Inc., which recently revealed its pact with J. Arthur Rank for formation of a world-wide Anglo-American distrib setup and creation of a new major film distribution company in U. S., has subsequently revealed new transactions of Pathe. Most important is the proposed recapitalization plan which would give each present common stockholder 10 shares of new common for each one of old now held. Proposal will go before special meeting of stockholders next Jan. 7. Also declaration of quarterly divvy of $1 payable Jan. 1 to stock on record Dec. 20.

Pathe Industries elected Kenneth M. Young, PRC topper, as prexy of Pathe Industries, with R. W. Purcell, chairman of the board. Company also revealed that two large industrial organizations, Commonwealth Securities, Inc., and V. D. Anderson Co., had been merged into Pathe Industries, which group now includes Pathe Laboratories, PRC Pictures, PRC Studios, PRC Productions, Pictorial Films and Pathe Manufacturing.

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A recent survey conducted by the Philly Evening Bulletin showed that men in this city are more confirmed film patrons than the distaff side. The poll disclosed that one person out of seven never goes. The Bulletin pollsters asked a cross-section of the city adult population how often, on the average each month, they see a picture. The following was the result:

Forty-one per cent of the women and 28% of the men said they attended three times or less a month. Twenty-two per cent of the women and 21% of the men reported going at least four times a month; 7% of women and 14% men attended from five to seven times monthly.

Fourteen per cent men and 9% women attend an average of twice a week, while 7% of men and 6% of women said they went even more frequently than twice weekly.

Sixteen per cent men and 15% women said they never attend.

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First J. Arthur Rank film to be distributed in the United States by Universal under its new distribution deal, "The Man in Gray," was trade-shown in N. Y. recently. Film, produced by Gaumont-British-Gainsborough in August, 1943, ran 115 minutes, but was cut 20 minutes for domestic showing.

Based on a novel by Lady Eleanor Smith, dealing with a British peer's ancient mansion in Grosvenor Square, film stars Phyllis Calvert, Margaret Lockwood and Stewart Granger, latter in his first top role. Picture was reviewed by *Clem* in VARIETY Aug. 6, 1943, who termed it a "dramatic and interesting story," and predicted that it would do well in England, although its b.o. possibilities in America were doubtful because it deals with things entirely British in character.

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Film studio which recently upped a male star to producer-star status as a recompense for consenting to co-star with one of the lot's femme players, is reported in danger of worry over the deal, which gives the actor complete say-so about story, director and production associates. New producer not only bought a story and signed the writer to do the screenplay, but appointed him director, although the scribe has never piloted a picture. Company knows that the star is well known for his need of good direction. Another move by the new producer was the appointment of a script girl as his top production assistant. Studio execs are wondering what will happen next.

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Major film studio has a de luxe problem child on its hands in a top male star who has recently turned temperamental, although well along in years and experience. For 10 months the studio has been feeding him choice scripts, but every story has been turned down as "lousy." Recently the company announced the star's next picture, but the actor has told friends that he hasn't even seen the script and has no intention of doing the job unless he likes it. Under his contract he has the right to reject any story that does not appeal to him.

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In the race between Hal Wallis (Paramount) and Metro's Sam Marx for the atomic bomb story, both producers are not exactly tripping over each other, but seemingly going to the same sources. Also, apparently, they're getting clearances from some of the same scientists although, naturally, each will be a fictionized version.

Metro paid General Jimmy Doolittle $50,000 for the use of his name in "30 Seconds Over Tokyo."

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Andrew Stone, after consulting various theatre circuit execs, has tossed out classical music for his forthcoming production, "The Bachelor and the Bobby-Soxer," and will use popular tunes. Film producer's original idea was to sign two grand opera songbirds for the picture, but was persuaded to switch to lowdown music on the theory that young film fans, who make up the bulk of the audiences, don't go for operatic strains. Screenplay is being rewritten accordingly.

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Interesting angle turned up in the dubbing process for the three lead roles of "Portrait of Maria," Mexican film being distributed nationally by Loew's International. Arnold Moss, Luis Van Rooten and Bryan Raeburn did the dubbing for Metro from Spanish into English. During the war the three reversed the procedure, acting in Spanish in shortwave radio shows to Latin America.

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United World Pictures Co., Inc., of Wilmington, Del., filed a statement and designation with the secretary of state that its N. Y. office for operation of a film business is 120 Broadway, N. Y. city. Robert S. Benjamin is secretary. Capital stock is $200,000, $10 par value per share. Phillips, Nizer, Benjamin & Krim, 1501 Broadway, N. Y. city, filing attorneys at Albany.

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Film studios are trying out a new kind of glass designed to absorb heat and improve the transmission of color photography. To date the great heat generated by projector lamps has been an obstacle to perfect fidelity of the image cast on the screen. New glass is said to absorb 90% of the infrared (heat) vibrations.

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Joe Valentine, Universal cameraman, is working out a new system to adapt 35mm. cameras to the use of 16mm. film. New device, if it pans out, will save millions of dollars for the studio, which will be enabled to use their present equipment, with a few minor changes, for narrow-gauge filming.

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Leo F. Forbstein, Warners' musical director on the Coast, figures to realize heavily now that WB declared a 50c dividend on the common. He recently acquired several blocks of stock, boosting his total of common shares to near 35,000.

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Hollywood's five-room house. He becomes a drummer, while she feels sorry for herself because they're poor and she has to do the cooking and take care of their infant son.

At this point, a former, persistent suitor calls upon her while hubby is away and fills her with tales of the Riviera, sunny Italy, the Nile, etc. After much emoting and vacillating, she deserts hubby for the Nile. The ending shows the aged husband pining as he looks at the deserter's picture. Downstairs in his son's ballroom, the old clock mischimes at 9:15 p.m., the cue for the old gent to die quietly. This is the second time the clock has mischimed, the first being when he entered the house with his new bride, forwarning him of her unfaithfulness.

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Maj. Cullen, Loew Division Mgr., May Return in March; Other Xchange News

Pittsburgh, Jan. 1.

Major Mike Cullen, Loew's mid-west division manager before going into the service and before that manager of Penn here, was mustered out at Fort Meade, Md., over the week-end but will be on terminal leave until the end of March.

Cullen was commissioned a captain in Specialist Corps in 1942, and spent 39 months in North Africa, Italy, France and Germany as a special service officer. Prior to returning to U. S., he headed a circuit of GI theatres in ETO.

His future plans are still undecided but he may return to a berth with Loew's despite several other offers.

Long-term lease of Shea interests on Fulton theatre here will not be affected by purchase of building, in which house is located, by the Government for use by Veterans Administration. U. S. took possession Jan. 31.

For years the Gayety theatre, local home of burlesque wheel, this house was taken over by Shea's a decade ago for a first-run, and renamed the Fulton.

Entire officers' slate of AMPTO of Western Pennsylvania, headed by Morris Finkel, was re-elected at silver anniversary convention of organization held recently in William Penn hotel. Fred Boedle is vice-president again; Fred J. Herrington, secretary, and Joseph Gellman, treasurer. Board of Directors includes William Blatt, Dr. C. E. Herman, William J. Wheat, Jr., and Hyman Goldberg.

Jim Moore, War Hero, Back

Albany, Jan. 1.

James Moore, formerly Warner Bros. booker in Albany and later a salesman in the Boston territory, returns to his old job after 22 months of Army service and after being wounded twice with the famed 4th Armed Division of General Patton's Army. Moore will cover western Massachusetts and Vermont, from Springfield, Mass. An eye-witness to the incident in which the late General Patton swam a German river, to show his troops the feat could be performed, Moore was seriously injured near Prague, in the closing days of the European war. A German plane dropped a bomb which blew him off a half track. He spent many months in hospitals, being flown back to the U. S.

Moore has two Purple Hearts, the Presidential unit citation and three battle stars. He is married and the father of two children. The Moore family still lives in Albany, where the WB employee's father is connected with the mechanical department of The Times-Union.

Lucchese's 400G Project

San Antonio, Dec. 25.

Building permit issued to G. A. Lucchese for Latin American Center to cost $400,000. Plans work on project immediately, which will include a Spanish language theatre to seat 2,514.

Texan theatre, Gunter, Texas, purchased by J. W. Wilson of Dallas, completely renovated and formally opened for biz.

Ray Hunt, manager of the Kirby (Interstate), Houston, elected chief barker of Houston Variety Club, succeeding Jack S. Groves, manager and owner of the Queen.

Chi Variety's Santa Act

Chicago, Jan. 1.

Christmas didn't forget La Rabida Sanitarium, Chi Variety Club's pet charity, as Santa, in the form of three donors, dropped $7,100 down the chimney.

Largest chunk came from Mrs. Julius Goodman, in memory of her husband, a pioneer showman here. Check was for $5,000. Further donation, a $1,400 bond came from J. Don Alexander, president of the Colorado Springs Film Company. An additional $700 was turned over as the proceeds from a party tendered Jack Kirsch, Allied Circuit prexy, by a group of exhibitors.

Metro's Field Auditors Meet Jan. 3

On Jan. 3, Metro will hold a 10-day meeting of field auditors, presided over by Alan F. Cummings, general exchange operations, and Charles K. Stern, assistant treasurer of Loew's.

D. C. Bond Salesmen Win $850

Washington, Jan 1.

For compiling the top records in the sale of E Bonds during the Victory Loan Drive in Washington, 21 local theatre managers were awarded $850 in bonds by A. Julian Brylawski, president of the Motion Picture Theatre Owners of D. C. These managers accumulated for more than $3,000,000 in bond sales from the start of the drive on Oct. 29 through Dec. 8.

To Fred MacMillan, manager of Warners Earle, went the honor of "theatre bond salesman" here as an honor which also carried with it the D. C. overall first prize of $100. As of December 8, MacMillan was credited with $1,843,175 in E Bond sales.

GI's Exit Shutters Cinemas

Gainesville, Texas, Dec. 25.

With the exodus of enlisted personnel from Camp Howse here, two theatres have shuttered, with others operating under normal conditions. The Wade-Tex Theatres, which operates four houses here, has closed one of them, L. C. Dennis, who opened two when the camp first opened, has closed one of the houses.

Volk Bros. Add Mpls. House

Minneapolis, Jan. 1.

Volk Brothers, one of territory's big independent circuit owners, now operating five Twin City neighborhood and suburban houses, announced plans for a new 1,000-seat theatre at Robbinsdale, local suburb, where they already have a 400-seat house. The new spot, approximately $125,000, and is being built to handle television in the future.

Latter more than 20 years with 20th-Fox, Paul Lundquist resigned as head booker to take a similar post with Northern Theatres Service, buying and booking group. In that capacity he also will serve with Herb Elliott, independent operator recently acquired the Baehr circuit. Replacing Lundquist will be Ben Landy, who resigned as Columbia office manager to take new job.

Plude Made Rock Island Mgr.

Des Moines, Ia., Jan. 1

H. D. Grove, district manager for Tri-States Theatre Corp., announced that Henry Plude, former manager of Fort theatre, Rock Island, Ill., is back from the service and takes over as city manager of Rock Island. He will also be manager of Fort. Jerry Greenbaum, former city manager at Rock Island, goes to Davenport, Ia., as city manager and manager of Capitol for Tri-States.

Femme Heads Albany Union

Albany, Jan. 1.

Winifred Allen, 20th-Fox cashier, takes office as president of F-43, front office workers in Albany exchanges, at a dinner, Jan. 9. She is the first woman to hold the post since the union was organized.

Albany Variety Club will continue its Big Brother drive until Jan. 15. This was because collections were 40% below the 1944 figure. Bad weather is blamed for the slump.

Kohn Memphis Variety Head

Memphis, Jan. 1.

Herb Kohn, Malco general manager, succeeds his boss, M. A. Lightman, as Chief Barker of Memphis Tent No. 20, Variety Clubs. This is the first change since Variety was organized here eight years ago, Lightman having served continuously from outset.

Other new officers for 1946 are Tom Kirk, first assistant chief barker; Jimmy Prichard, second assistant; Bailey Prichard, Dough Guy, and Ed P. Sapinsley, Property Master.

Lieut. J. Frank Heard and Hollis Holmes out of Navy and back on their old jobs at Metro here as salesman and office manager respectively.

Eva Mai Denton resigned as booker at Metro to return to her home in Oxford, Miss., and greet husband, due back from Army.

John Carter, booker at Columbia, switching to salesman.

Wilson Heads Atlanta Variety

Atlanta, Jan. 1.

At the annual election of officers and directors of Variety Club, Tent No. 21, Atlanta, the following were elected for the 1946 term: Paul Wilson, 20th-Fox, Chief Barker; Mack Jackson, Alexander City, Ala., 1st Asst. Chief Barker; Harry Graham, Universal, 2d Asst. Chief Barker; Fred Coleman, Atlanta, Dough Guy; Jimmie Gillespie, 20th-Fox, Property Master. Elected to the Board were John Cunningham, S-A-W in Ga.; Charles Durmeyer, Atlanta; Willis Davis, Georgia Theatres, Inc.; Oscar Ingram, Rome, Ga.; Dave Prince, RKO, and I. E. Cohen, Atlanta. Also included on the board were W. K. Jenkins, Georgia Theatres, Inc.; Harry G. Balloon, 20th-Fox and Jack Dumestre, Jr., all former Chief Barkers who automatically become directors, ex-officio. John Cunningham and Willis Davis were elected Clowns; Jack Dumestre, Jr., Canvassman.

Mono Pix Set in Mo.

St. Louis, Jan. 1.

Monogram's 1945-46 product sold by Barney Rosenthal, St. Louis branch manager to Kerasotes Bros., for their houses in Springfield and Highland, Ill., and to Columbia Amusement Co. for four houses in Paducah, Ky., and two in Murray, Ky.

Gerald Koehs, discharged from Army, returned as manager of Fred Wehrenberg's Normandy in St. Louis County.

V. J. Helling has moved from managership of Frisina Amusement Co.'s St. Charles, Mo., house to Olney, Ill. Succeeds Theodore Zwerman, resigned. Helling has been replaced by Russell Hong, Effingham, Ill.

The Hollywood, St. Louis' only news reel theatre, now lighted.

O'Donnell Dallas Variety Chief

Dallas, Jan. 1.

William O'Donnell elected chief barker of the Variety Club of Texas.

Other officers are Julius Schepps and Fred Hoenscheidt, first and second assistant chief barkers; Philip Longdon, property master; Harold Schwarz, doughguy.

Greenberg Tops Philly Variety

Philadelphia, Jan. 1.

Jack H. Greenberg, veteran Philly exhib, elected Chief Barker of Tent 13, Variety Club, for 1946.

Morris Conner transferred from S-W Aldine to the Palace. Herman Comer moves from Palace to Capitol.

The Fans, West Philly vaude-filmer, closed for remodeling.

Capt. John Scully, Jr., discharged from service, has rejoined the Universal staff.

PRC Sets 'Forest' Dates

PRC is setting a string of playdates for Captain Eddie Forest, company's most ambitious production to date, to cash in on the Christmas juvenile patronage. Company officials have persuaded exhibitors that it is ideal type of picture for the youngsters to see on the holidays. New bookings on film include Paramount, New Haven; Plaza, Stamford, Conn.; Capitol, Worcester; Senate, Springfield, Ill.; Colonial, Dayton, O.; Stanton, Philadelphia and Grand, Cincinnati.

Fox Intermountain Changes

Denver, Jan. 1.

As an aftermath of dissolution of Fox Intermountain Theatres here, Rick Ricketson, prexy, made these manager changes:

Virgil Odell, discharged Seabee, will city manage the Majestic and Adelaide, Nampa, Idaho, succeeding Harold Jones, resigned; Tom Brennan, Navy discharge, returns to old job as city manager of Fox, Crown, Varsity, Laramie, Wyo., succeeding Lowell Gates, who will manage

(Continued on page 19)

'AN ANGEL COMES TO BROOKLYN' CREDIT TO REPUBLIC, SILLMAN, GOODWINS, CAST

Leonard Sillman's New Faces Idea Pays Off in Crackling Musical Comedy

"AN ANGEL COMES TO BROOKLYN"
(Republic)

GOOD 85% Directed by Leslie Goodwins. Associate producer: Leonard Sillman. Executive producer: Armand Schaefer. Screenplay by Stanley Paley and Jane Carroll. Original story: Jane Carroll and Lee Wainer. Photographer: Jack Marta. Art direction: Russell Kimball and Gano Chittenden. Musical director: Morton Scott. Orchestrations: Dale Butts. Film editor: Tony Martinelli. Costume supervision: Adele Palmer. Costumes designed by Travilla. Special effects: Howard and Theodore Lydecker. Dance Choreography: Elsa Findlay. Previewed at RCA Projection Rooms, Hollywood, Nov. 30. Running time, 70 minutes.

★ Wonderful stuff both in and out of the boxoffice, "An Angel Comes to Brooklyn" is not the usual watery fable of the chorus-girl-gets-big-part variety. It is a bright, romantic musical comedy with its stage given over to a wealth of lavish settings with the chief ingredients of love, libido, combustible females, dancing, singing, merry-making and shining costumes. Hinging slightly on the "Here Comes Mr. Jordan" theme, the writers nevertheless should be praised for their imagination and originality. Producer Leonard Sillman and director Leslie Goodwins have contrived to extract a fresh, new humor from the familiar musical comedy and may rest assured that their "Angel" is definitely a sleeper. Its aim is assuredly loftier than three-fourths of the saucy entertainment that has passed for musical comedy in the past. It has dignity of intent throughout, and never descends to cheapness.

There is something uncommonly expert and impressive in the performance of Kaye Dowd, as Karen James. Robert Duke is excellent in the hero role of David. David Street has a fine singing voice and is good to look at. Betzi Beaton goes in for some comedy acting with a fox fur which will have 'em in the aisles. Billy Haywood and Cliff Allen, a colored pair, entertain the customers with a ditty concerned with a variety of hair waves, mainly such as affect the feet, the seat, and the Afro-American heart. Charles Kemper, once a few starchy opening scenes leave him, develops as a charming comedian in the role of Pineas Higby. We should see more of Jay Presson! Others in the strong cast include dancer Barbara Perry, Marguerite D'Alvarez, Bob Scheerer (his dance with the bed sheet-hop costume is terrific), Alice Tyrrell, June Carroll, Joe Cappo and Sherle North.

Musical numbers for the production are amazingly good. Their fine melodic and rhythmic charm reminds one of the music from the popular "Oklahoma!" and "Carousel" scores.

Jack Marta's photography is excellent. Elsa Findlay's dance choreography most satisfactorily massages the fancy of the male of the species. The costumes of the dance are feminine plus—twirling skirts and laces and flounces swinging rhythmically and irresistibly for masculine pleasure.

You need big names and familiar faces to make a successful romantic musical comedy? In your hat.—**Reed Stevens.**

HOLLYWOOD REVIEW.

REPUBLIC 'ANGEL' SLEEPER

Musical Fantasy Has Class, Appeal

"AN ANGEL COMES TO BROOKLYN"

Associate Producer.....Leonard Sillman
Executive Producer.....Armand Schaefer
Director.....Leslie Goodwins
Photography.....Jack Marta
Art Direction.....Russell Kimball and Gano Chittenden
Edited by.....Tony Martinelli

The players: Kaye Dowd, Robert Duke, David Street, Barbara Perry, Charles Kemper, Marguerite D'Alvarez, Bob Scheerer, Alice Tyrrell, June Carroll, Billy Hayward, Betzi Beaton, Jay Presson, Joe Cappo, Sherle North.

(*Running time—70 minutes*)

"An Angel Comes to Brooklyn" heads straight for the collective audience eye, ear and heart from the seventh heaven of Republic's fame, foundation and a judiciously exploited backlog of youthful and "unknown" talent expertly tied up in a solid musical fantasy-romance package that is a honey.

Delightful is the word for producer Leonard Sillman's little gem of entertainment, and above and beyond that, for all the production's spontaneous bounce and zest, all would-be makers of musicals could take a profitable look-in on the sagacious techniques of subtle and craftsman-like efforts from every department.

June Carroll's quadruple-duty rates her a bow along with the consistently and always engagingly developed screenplay—which also mixes up equal parts of the quintessence of showworld "characters," songs of the hit variety garnished with tastefully staged dances and belly-laugh comedy, appealing and credible "young romance" and a whimsical "angel" who may not rival Mr. Jordan for dignity and looks but has him coming and going on—doggone it—lovableness.

The physical side of the production earns top bow for Jack Marta's classy job of giving that glossy finish to some eleven-but-solid settings dreamed up by Russell Kimball and Gano Chittenden and some imaginative and camera-wise dances designed by Elsa Findlay.

That surging, bouncing, lilting soundtrack scatters fine credits for all concerned—musical director Morton Scott, orchestrator Dale Butts and songwriters John Rox, Bickley Richner, Robert Graham and Sanford Green.

For the sock pacing that doesn't miss a bet in laying a solid groundwork for that evasive combo of fantasy and reality, timing running apace and seeming effortlessness, credit director Leslie Goodwins, the script, Tony Martinelli's editing, and a capable cast.

Among the roster of "unknowns" Robert Duke's subtle and convincing artist and Charles Kemper's delightful "angel" are standouts, with Kay Dowd's charming singer runner-up. In feature spots Jay Presson, Ralph Dunn, Marguerite D'Alvarez and Sherle North contribute memorable work. David Street sings nicely and does okay by his lightly heavy role.—**Frank Eng.**

HOLLYWOOD REPORTER.

An Angel Comes to Brooklyn

Republic Comedy with Music 70 mins.

AUDIENCE SLANT: (Family) A swell comedy with lots of good tunes and other entertaining talent for the enjoyment of the entire family.

BOX-OFFICE SLANT: Will probably catch the public fancy, so be prepared to give it enough playing time.

Cast: Kaye Dowd, Robert Duke, David Street, Barbara Perry, Charles Kemper, Marguerite D'Alvarez, Bob Scheerer, Alice Tyrrell, June Carroll, Rodney Bell, Betzi Beaton, Jay Presson, Joe Cappo, Sherle North, Billie Hayward, Cliff Allen, C. Montague Shaw, Lucien Littlefield, Lydia Gale, Harry Rose, Frank Scannell, Jack McClendon, Wilton Graff, Jimmy Conlin, Ralph Dunn. Credits: Directed by Leslie Goodwins. Original story by Jane Carroll and Lee Wainer. Screenplay by Stanley Paley and June Carroll. Photography, Jack Marta. Musical Director, Morton Scott. Choreography, Elsa Findlay. Associate Producer, Leonard Sillman.

Comment: Similar in story premise to the picture "Here Comes Mr. Jordan," but with a great deal of fine singing-and-dancing talent added, this picture will win the approval of the average theatregoer looking for good, amusing entertainment. It has no cast names, but it does have a cast who each with their individual talents, contribute something worthwhile to the general fun and wholehearted enjoyment. The successful presentation of this type of subject is evidently due to the understanding handling of Leonard Sillman, who produced, and Leslie Goodwins, who directed, for one must necessarily be thoroughly versed in theatre people, their likes and their ambitions, to be able to make a group of supposedly hammy players appear as real, honest-to-goodness human beings. There are loads of laughs and some outstanding song numbers, among which 'You're In Love,' 'Big Wide Wonderful World and You'd Better Go Now look like hits. Even the production numbers couldn't be better if they were in an "A" film. In charge of the leading roles is David Street of radio fame, and he sings several numbers with Kaye Dowd and Alice Tyrrell, both of whom have lovely voices and handle their assignments well. The leading character, that of an angel down from Heaven, is played by Charles Kemper, who is an unusually fine performer, for he leaves a lasting impression with his interpretation of a Victor Moore type of character. Strong supporting parts are turned in by Robert Duke, Barbara Perry and Marguerite D'Alvarez. Supervising producer was Armand Schaefer.

SHOWMEN'S TRADE REVIEW.

Thank You!
Leonard Sillman
Associate Producer

Non-Commercial Industrial Pix Hit Stride, Top Educationals

Industrial pictures, nearly all of non-commercial variety, not only promise to become the most booming adjunct of the film industry, but soon to overshadow educational picture ventures despite an obvious overcrowding of the latter field. Not only that but many major companies are flirting with plans to turn out screen vehicles for industrial firms. Outstanding of these are Warners, RKO and Metro, all of whom made technical military training films during the war.

Tipoff on the tremendous swing to the industrial picture is the fact that the Jam Handy Co., of Detroit, reputed to be the largest industrial film producer, has been forced to refuse biz ever since film restrictions were lifted last July. Other big companies, such as Sound Masters, Inc., Associated Filmmakers and Wilding Pictures, also report a big upswing in business.

This comeback of the industrial corporation's big screen program naturally will tend to focus on Hollywood if major companies carry through with repeatedly projected plans. It all has been augmented by some Coast producers' contention that they are best equipped to make any sort of film. There has been a slight trend towards using Coast studios already in recent years. It will be recalled that Western Electric-Bell sent C. L. Stong to Hollywood to supervise its big feature more than a year ago, using one of the big stages and players from regular film company lists.

More recent example of Hollywood's being the site for an industrial film effort was J. Walter Thompson's picture for Pond's Extract, "Good Grooming." Agency had Frank Donovan and Associates produce it. It's rated one of the institutional-type of commercial production, since the only sign of Pond's in the film is the company name on a jar of cold cream and box of cleansing tissue. J. W. T. agency, along with Batten, Barton, Durstine & Osborn are noted with being among the first agencies to set up film divisions for ad clients. Others now with picture setups include N. W. Ayer & Son; Foote, Cone & Belding; Benton & Bowles; J. M. Mathee and Kenyon & Eckhardt.

Some Specialize

Typical of interest shown in this picture field is the fact that Cecil Dudley, a shorts producer formerly with Warners and Metro, is set to specialize in railroad and heavy industry films. He turned out "Life Line of a Nation" during the war. Also the formation of Cecil B. De Mille Pictures Corp., with De Mille expected to act as supervisor while board chairman. It was organized to do all sorts of non-theatricals, but reportedly will specialize in industrial films initially.

Jerry Fairbanks, who made two shorts series for Paramount, has organized Jerry Fairbanks, Inc., to cash in on the industrial picture's growth. He's now working on a history of the petroleum industry. Monogram has turned out a picture, "Fashion Horizons," for a group of Los Angeles clothing firms. It will do other industrials.

Animated cartoons have been popular with some industrial firms in the past, and still are, if the activity of Walt Disney is a guidepost. He just turned out an animated film on appliances and wiring for Westinghouse, and one on hand tools for General Motors. Herb Klumb Productions (he was production manager for Disney) has just finished a production for Lincoln Electric Co., Cleveland.

Subtle Sales Promosh

Where industrial firms were, because of wartime restrictions, forced to do winning-the-war type of picture, the tendency now is to go in for subject incorporating sales promotion handled from a subtle angle for the most part.

However, another type of advertising—simply that of sponsorship—is being used by the Ford Motor Co. in promoting a group of films on its usual U. S. occupational or nationality groups. Three annually are scheduled, with the Government to handle them overseas. For example, one will be "Men of Gloucester," telling the story of New England fishermen afloat and at home. Pan-American World Airways is set to release a group of travel pictures consisting almost entirely of stock shots made by cameramen on flights by company plane and at famous stop-over points.

New entry to the Hollywood scene is Pictorial Research, Inc., with Brig. Gen. O. F. Cauldwell to head it as soon as he's out of the Marine Corps. Louis de Rochemont, now a producer for 20th-Fox, will be one of the company's advisers. This corporation will do feature promotion on pictures. General Cauldwell cites de Rochemont's production, "Fighting Lady," as doing a terrific publicity job for Naval Air Forces, while "House on 92d Street" did the same for the F.B.I.

Jack Chertok, veteran shorts producer for Metro, has formed the Apex Film Corp. to turn out shorts or features for industry. He plans to devote 80% of his time to the commercial film field.

While a majority of industrial pictures are budgeted at $10,000 to $100,000, the fact that Roland Reed Productions turned out a $150,000 picture for U. S. Steel, and that Swift & Co. sponsored a $125,000 film, has done much to whet the curiosity of Coast producers.

PARKING LOT MIGRAINE HITS NEW L.A. HOUSES

Los Angeles, Jan. 1.

Theatre owners here are developing headaches over the new zoning ordinance, coming up shortly for a vote in the City Council. Bill would require all new film houses within the city limits to provide 25 square feet of automobile parking space for every seat in the house, either on the building lot or located not more than 1,000 feet away.

Ordinance, designed to unsnarl the city's traffic problems, will be a heavy blow to exhibs who have already bought sites for new theatres without making provision for adjoining land for parking space.

AAF Film Prod. Move To Denver Saves $1,000,000

Denver, Jan. 1.

The main motion picture production unit of the Army Air forces is being moved to Lowry Field here from the Hal Roach studios, Culver City, Cal., with the Army saving about a million in annual rent, which the studios have been costing. Known as the 18th AAA base motion picture unit operates on a scale comparable with a major producer.

Several plane loads of equipment have arrived in Denver with more on the way. The unit will remain under the command of Col. J. K. McDuffie, who is bringing 125 officers and men here.

Included in the newly established studio is a film library containing film of every foot of combat, technical and training film shot by the AAF.

Metro's Rodgers Sees No B.O. Recession on Horizon

In citing a record number of bookings for Metro during 1945, William F. Rodgers, v.p. over sales for the company, takes occasion to state that no one in the industry, to his knowledge, has any thought of any trend toward a recession of business within the discernible future.

"I feel that the expansion of the film business in recent years has been on a very solid foundation," he declares. "There will be slight readjustments, as, for example, a possible tendency of families to favor neighborhood theatres in some localities rather than the big downtown spots—but this is all. Then, the mounting foreign market will play a factor in the overall returns of the next few years."

According to Rodgers, not only did Metro achieve a new alltime high in the number of bookings during 1945, but a new mark for engagements totaling a week or more was also set.

In the year just past Metro used more newspaper, magazine and general advertising than any other company, while also William R. Ferguson's field exploitation staff was enlarged. Company now has 34 men in the field, with homeoffice men in this branch bringing total up to 40.

'46 March of Dimes Drive In Theatres Expected To Exceed Record '45 Total

A summary of statistics on the 1945 March of Dimes theatre campaign reveals that percentage cost of running that drive was one of the lowest of any campaign. In raising the record-breaking $5,978,939, cost of the effort was only 1.984% of the total.

Of this cost, the 14,000 appeal trailers was the largest item. Other expenditures were only 812%. During that campaign, 14,000 theatres participated and 75,000,000 individual contributions were received.

This year's drive, Jan. 24 to Jan. 30, greater totals are expected since nearly 15,000 theatres will participate in the fight against infantile paralysis. Of every dollar given 50% remains in the city in which the contribution originated and the remainder is turned over to the National Foundation for Infantile Paralysis for advancing research, training nurses in physio-therapy methods of treatment, assistance in epidemic areas and equipping more hospitals to handle polio cases.

Nicholas M. Schenck is again the national chairman of the campaign.

Greer Garson, whose trailer last year helped put over the drive, will again make the 1946 appeal. Trailer has been produced at Metro under the direction of Frank Whitbeck. Prints are being shipped by National Screen Service to all participating theatres.

Thus far, 8,213 theatres have pledged participation. Latest to come into the fold include the Latchis theatres, Vermont (9 theatres); Sidney Lust theatres, Washington; R. M. Loew, Massachusetts, (24); Lincoln theatres, Lincoln, Neb., (3); Schine, Gloversville, (117); Northio, Ohio (14); Manta & Rose, Chicago, (24); Trans-Lux, N. Y., (7); Craver, N. C., (12); Tri-States, Des Moines, (200); Alpine, West Va., (24); Intermountain, Utah (22); Fox Intermountain, Colorado, (11); Durwood-Dubinsky, Mo. (8); Rugoff & Becker, N. Y. (13); Everett Enterprises, N. C. (24); Gibraltar Enterprises, Colo. (30); Benjamin T. Pitts, Virginia (11); Graphic theatres, Mass. (13) and Black Hills Amus. Co., N. D. (9).

Jim Barnes Vice Waugh, Latter to Prod. Mex Pix

Memphis, Jan. 1.

Jim Barnes was named the past week to take full management of local Warner theatre upon departure of Col. Howard Waugh, resigning zone manager, who had also been doubling as overall supervisor for the house.

Barnes is the Southern show-window for circuit and had continued unique operation closely with distribution department under Waugh. Former will continue to post and pay, along after other Warner interests in Tennessee and Kentucky had been leased out to various indies.

Waugh quitting now to head for Mexico and production of Spanish lingo films, zone is being abolished altogether and handling of its affairs shifted to New York office.

Barnes, who recently returned from nearly four years' service with the Navy, has been house manager under Waugh. He now steps up to manager, and Joe Simon remaining as assistant. Barnes flew in to New York for confabs with execs there before announcement was made.

Grad Vice Weisfeldt As Head of Col. Shorts

Maurice Grad, head of Columbia's sales promotion dept. for the last 15 years, is believed most likely to succeed M. M. Weisfeldt as head of Col's shorts department when the latter leaves. Weisfeldt announced last week he had resigned on his own initiative, resignation to become effective March 1.

Grad joined Col. in 1932 after many years as sales-promotion chief for Graham-Paige, automobile manufacturers. He became sales-promotion director the following year and in 1936 was also named to edit the Columbia "Beacon."

DAVIS, OAKIE CO-STAR

Hollywood, Jan. 1.

Universal inked Joan Davis and Jack Oakie as co-stars in the forthcoming comedy, "Love Takes a Holiday."

Warren Wilson will produce, starting Jan. 15.

Berger Admits NW Unrest Over New Theatres But Building Apace

Minneapolis, Jan. 1.

Bennie Berger, president of North Central States, declares he'll not resign despite friction within the body. He charges "a few rebels" with trying to make trouble.

Berger admits the hulabaloo is occasioned by the fact that he has been considering building a new neighborhood theatre although the organization is on record against further Minneapolis theatre construction and has petitioned the city council to refuse to grant any more permits.

Several prominent members already have resigned. There is said to be considerable hard feeling in some quarters because certain exhibitors, who are members, are determined to build new theatres in St. Paul in opposition to one another. If the city council here even lets down the present bars, it's predicted, there'll be a mad scramble also to build in Minneapolis.

Two New Drive-Ins

Toledo, Jan. 1.

Two new drive-ins will be in operation in 1946. Jim Dempsey, former manager of the Maumee (O) Drive-In, and his partner, Jack Phillips, plan to open a new drive-in between and with 15 and May 1 at corner Telegraph Rd. and Alexis Rd., just north of Toledo, capacity approximately 1,000 automobiles. Project, built this winter, is costing an estimated $75,000. A medium-sized restaurant on the same site, near the theatre, will be built by same owners.

Bids will be received Jan. 15 for a large drive-in on Monroe street, just west of Toledo, by George M. Peterson, Cleveland, architect on the project, which is to be owned by the Toledo Drive-In Theatre Corp. This is the firm associated with Herbert Ochs, Cleveland, operator of several other drive-ins in the state.

Meiselman's Expansion

Raleigh, N. C., Jan. 1.

H. B. Meiselman, Charlotte theatre man, signed lease for operation of 1,200-seater to be erected at Kinston, N. C.

Goode Construction Co. now erecting a 600-seat theatre on the corner of Providence Road and Fenton Place at Charlotte which Meiselman will operate. He also has announced plans for a 2,500-seat Radio City theater which he will erect at the rear of his Radio City building in the 500 block of S. Tryon street, Charlotte.

4th New Interstate House

Dallas, Jan.1.

The fourth new Interstate house to be constructed here recently will be located in the northwest part of the city and will be known as the Circle, seating 1,000. Steel work is well along on the Interstate's new Inwood and foundation work is completed on the Lane Theatre.

N. E. Walker, John Pace and John Neal, all in the mercantile biz in Carthage, Texas, and who purchased two houses here from R. A. Gill early this year plan building a third house here.

Kirby's New One

Little Rock, Jan. 1.

Kirby Theatre Corp. of Little Rock has asked for a charter to operate a picture theatre. Resident agent is Leon B. Catlett. Sam Kirby heads new firm.

VARIETY CLUBS' ANNUAL MEET IN N. Y. MAY 15-18

Annual convention of the Variety Clubs of America has been set for May 15-18 at the Hotel Astor, N. Y.

Members of the different tents throughout the country are now voting for the recipient of the Humanitarian Award, winner to be announced at a special banquet May 18. Dr. Alexander Fleming, developer of penicillin, received the award last year, while Cordell Hull, then U. S. Secretary of State, was the 1944 recipient.

John Dervin Heads Hub

Boston, Jan. 1.

John Dervin, UA branch manager in the Hub, was elected Chief Barker of the N. E. Variety Club Tent No. 23 last week. Dervin succeeds Theodore Fleischer, general manager of the Interstate Circuit, who goes over to the board of trustees. Other electees are Arthur Lockwood, first assistant chief barker; Joe Cifre, second; Maurice Wolf, property master; Abe Yarchin the Dough Guy. The new trustees are E. Harold Stoneman, Philip Smith, Max Levinson, Harry Rogavin, Murray Weiss, George Horan, Ben Welansky, Martin Mullin and Albert Rane.

L. A. Variety Slate

Hollywood, Jan. 1.

A new board of directors for the Variety Club, Tent 25, Los Angeles, has been elected by the membership at the annual meeting in the clubrooms at the Ambassador Hotel.

Named to the board for 1946 were Charles P. Skouras, chief barker; Lou Anger, first assistant chief barker; George Topper, dough guy; W. H. Lather, property master; Spencer Oldknow, Willard Keith, George Bowser, Howard Stubbins, Dr. Benjamin Feingold, and Jack Berman.

WB's 'Pierce' Gets 300G From RKO's N.Y. Circuit

Playing the Greater New York RKO circuit during the Christmas shopping period, "Mildred Pierce" struck a new high of near to $300,000, returning Warner Bros. to first place in total gross on the RKO houses in operation.

WB formerly held the record with "To Have and Have Not," but earlier in the fall was topped by 20th-Fox's "House on 92d Street," which hit $269,000.

Queens, N.Y., Indie Sues Majors, et Al., on 'Trust'

The eight major film companies, plus Monogram, Republic and PRC Pictures, Metropolitan Playhouses, Randforce Amus. Corp., Skouras Theatres Corp., United Artists Theatre Circuit, Inc., and eight individuals were named defendants in a triple-damage anti-trust suit last week in N. Y. federal court by Jad Bay Amus. Co., Inc., and Rockwood Theatre Enterprises, Inc., operators and owners respectively of the Cross Bay theatre in Queens, N. Y.

According to the complaint, filed by William Gold, the plaintiffs' attorney, the theatre operators charge they have been barred from competing for defendant producer-distributors' products as result of an unlawful combination among all defendants instigated by the four theatre chain defendants. Latter, it is alleged, monopolized the licensing of defendant producer-distributors' pix in the Queens county (N. Y.) area, in order to destroy and eliminate the Cross Bay theatre as a competitor.

Individual defendants in the suit are Joseph Schenck, Samuel and Harold Rinzler, Louis and Emanuel Frisch, Spyros, Charles and George Skouras.

WB Longhair Emphasis

Hollywood, Jan. 1.

Total of 15 musical classics will be used by Warners in the forthcoming production, "Humoresque," with Franz Waxman composing the incidental music and arranging the recording of the score.

Peter Meremblum California Junior Symphony of 125 pieces will do the recording.

RKO Pension Plan to Incl. Employees Over 60 Also

RKO board on Thursday (27) adopted certain amendments of the company's Pension Trust Plan to cover employees over 60 the same general benefits provided under the original plan for the younger employees, RKO prexy N. Peter Rathvon announced.

Original plan, established Dec. 1, 1943, provided coverage only for those under 60 at that time. New amendments are designed to correct that and to bring the older employees also under the pension benefits.

Shirley Teams With Guy

Hollywood, Jan. 1.

Guy Madison, recently discharged from the Navy, will be co-starred with Shirley Temple under the David O. Selznick banner.

Picture, now in the writing mill and still untitled, is slated for February shooting.

Theatres-Exchanges

Continued from page 17

Strand, Rawlins, Wyo.; Chas. Wallace, to Paramount, Cheyenne, Wyo.; Capt. Don Smith, Army discharges, to Fox and Longmont, Longmont, Colo., as city manager, replacing Fred Reed, who goes to division offices on special assignment; Capt. Harold McCormick, out of Army, after Jan. 1, to city manage Hot Springs, N. M., succeeding Ross Campbell, who will be given another assignment; Keith Clay, Strand, Cheyenne, Wyo., manager, to Durango, Colo., as temporary city manager, replacing Earl Sipple, resigned.

Rob Ryan has quit film selling to enter electrical appliance business at Torrington, Wyo., with Eddie (Doc) Loy, also former film salesman, who bought a hotel there some years ago; Ryan's recent film job was with Republic.

Earl Corder, who operates Cody, Cody, Wyo., planning another 400-seater there.

Rochester Nabe Sold

Rochester, N. Y., Jan. 1.

Russell Moore has sold the Lincoln, small nabe, to Don Whitington, recently discharged from Navy. Whitington also operates the Strand in partnership with Don Stevenson, still in the Army.

Moore, who bought the Murray, one of the city's largest nabes, two years ago from Bill Tishkoff for $75,000 will devote all his time to operating that house.

Gradon Hodges, manager of the Drive-in since it opened, resigned to join Bill Tishkoff and Ben Ellis in forming a corporation to build and operate a new drive-in theatre in another suburban area.

Spartanburg, S. C., House Closed

Spartanburg, S. C., Jan. 1.

Ritz, Spartanburg's only Negro house, shuttered on municipal charge of working unlicensed projectionist. Manager Bernard Caldwell, white, recently honorably discharged from Navy, was ordered to get a licensed operator "in 30 minutes" or close.

January may find staff and future of Strand, one of Wilby-Kincey's oldest local houses, "out in the cold," to city's acute housing shortage. City Manager Robert Talbert reports Strand's lease expires next month with no renewal and new location in sight.

Basil Basil Manages Basil

Buffalo, Jan. 1.

Basil J. Basil appointed general manager of all theatre operations for Basil Community Theatres. Gerald M. Westergren named assistant in management of different cities, and V. Spencer Balser in charge of buying and booking. George F. MacKenna stays as managing director of Basil's Lafayette theatre.

Upstate House Changes Hands

Schenectady, Jan. 1.

The American, subsequent-run theatre here, will have a new lessee, Charles Deitcher, after Jan. 1. He takes over the house from John Gardner, who held the lease for six years. Gardner, buyer for Upstate Theatres, Inc., a 12-house combination maintaining offices in Albany, will continue to operate the Colony. Deitcher was of Deitcher & Bernstein, operators of the Palace.

Bill Benton, of the Benton circuit, has shuttered the Congress in Saratoga Springs for the winter.

Business Men Plan Ill. Theatre

St. Louis, Jan. 1.

Business men in Pittsfield, Ill., purchased a building in Kampsville, Ill. and will convert it into a film house.

R. H. Burkhardt, owner of Kansas, Kansas, Ill., has sold the house to his two sons and H. S. Butler.

Al Rhodes has replaced J. W. Howard as manager of S. E. Pirtle's Carlton, Carrollton, Ill.

G. W. Carroll and H. W. Coppenbarger, World War II vets, opened the Wayne, Decatur, Ill., theatre, provided under the GI Bill of Rights.

Roy J. Pickett sold the Cozy, Liberal, Mo., to G. C. Blackmore.

N. C. Theatre Shifts

Raleigh, N. C., Jan. 1.

Several changes in North Carolina Theatre Corp. houses announced by J. E. Austin, Charlotte city manager. Dewarmer Stallings, who managed the Imperial until entrance into Army in June, 1943, reassumes at the theatre. Succeeds Glen Grove, who went to the Charlotte from Concord a few months ago. Stallings has been with the company 17 years. He went to Charlotte in 1940 from Lenoir and prior to that had worked for several years in Raleigh. He will be assisted at the Imperial by Glen Davis, former assistant at the Carolina, who just returned to Charlotte. A first lieutenant, he saw three years of ASF service in the China-Burma-India theatre.

Grove, named manager of the Broadway, Charlotte, succeeding D. W. Norman, appointed to similar position at the State, Charlotte. S. M. Webb, the present manager of State, assumes managership of Carolina, Rocky Mount.

Julius Gordon Back to Texas

Beaumont, Texas, Jan. 1.

Julius Gordon, following two years in Navy, back as Jefferson Amusement Co. prexy.

Satz Back to Century

Leonard Satz, just out of the Army, returned to former job as head of purchasing maintenance department of Century Circuit, N. Y.

New Arizona House Ready

Douglas, Ariz., Jan. 1.

Grand Amusement Co., headed by James N. Xalis, will open the Vista theatre, new 600-seater here, Jan. 6. Company also owns the Grand theatre, and both houses will be operated under supervision of James C. Loomos.

Rosenfield Back at 20th

Jonas Rosenfield, Jr., recently discharged from the Navy, is back at 20th-Fox as national and cooperative manager, according to announcement by Charles Schlaifer, company's ad-publicity chief. He will work in cooperation with Christy Wilbert, ad manager.

Cobb Back at Salisbury Mgr.

Raleigh, N. C., Jan. 1.

Curtis E. Cobb, manager Victory theatre, Salisbury, before he went into Army in 1943, back as manager of house. Replaces Warren Lee, manager for the last year.

Plans for increasing seating capacity of proposed Radio City theatre at Charlotte to 2,470 announced by H. B. Meiselman, who is building the house. Meiselman said that construction has started on one of the new theatres he announced for Asheville.

One, Two, Three, Shift

Los Angeles, Jan. 1.

Roy Evans' return to Fox West Coast after three years in the Army caused a four-way shift of theatre managers in the circuit's Inglewood district.

With Evans resuming his old job at the Academy theatre, Phil Pines moved to the United Artists, George O'Brien to the Granada and Les Barr to the Inglewood.

Strout Back as Seattle Mgr.

Seattle, Jan. 1.

Shuffle in local managers of Hamrick-Evergreen puts Clyde Strout, returned veteran from the Pacific fighting, as manager of Music Hall. Succeeds Delmo Larison, who becomes manager of Blue Mouse. Harry Sobottka, city manager, also announced the return of Dan Redden. Redden was manager at Paramount until three years ago, when he went Army, serving in South Pacific.

Mpls. Mindako Site

Minneapolis, Jan. 1.

A site for another new Minneapolis neighborhood theatre has been acquired by Mindako circuit (Paramount chain) with the purchase of two pieces of property within nine blocks of another of its houses. It's stated, however, there are no "immediate" plans for the development.

Warners, now owner of a four-story film exchange here, will build a new one at a cost of $200,000. Bids now are being taken in New York for the structure, which will be a two-story fireproof job.

HVC to Carry on Ad Lib, Permanent Setup Later?

Hollywood, Jan. 1.

Hollywood Victory Committee work is to be carried on for two more months by an interim group known as Hollywood Coordinating Committee, announced Kenneth Thompson, HVC chairman, when the latter organization officially closed its books today. New group, in addition to maintaining cooperation of Hollywood actors with USO-camp shows, is working with Theatre Authority on benefits and will explore the necessity for a permanent group to be set up to succeed HVC.

New committee is composed of George Murphy, James Cagney, Franchot Tone, John Dales, Jr., Carlton Kadell, I. B. Kornblum, Howard Strickling and Arch Reeve, with Thomson as ex-officio member.

GENE AUTRY NOW AN EXHIB WITH 4 HOUSES

Dallas, Jan. 1.

Gene Autry Enterprises has been founded here, headed by the cowboy film and radio star with, Lloyd Rust, Ed*Blumenthal and B. H. Haralson. Group purchased four L. L. Dunbar theatres—the Cliff Queen and Kessler, now operating, and the Beckley St. and Cockrell Hill theatres, which are under construction.

Haralson is general manager of the group and takes over today (1), resigning as booker with the Leon Circuit. Rust and Blumenthal are Texas Monogram franchise-owners. Autry will not be active in the company.

Theatre equiment was purchased outright and long term leases were taken on the houses by the group.

Gelber Reelected Prez Of Local 306 for 3d Time

For the third consecutive time Herman Gelber has been elected president of Local 306, Moving Picture Machine Operators of New York. Terms are for two years.

At the election held last week he defeated two opposition candidates for the top post in the union, William Liebesman and Harry Mackler. For the key spot of recording secretary Nathaniel Doragoff is also retained in office for another two years, having defeated Frank J. Richards, while James Ambroisio, incument treasurer, also retains that niche. Herman Boritz, former 306 official, ran against him.

Tony Rugino is new v.p., ousting Harry Storin. Morris Kravitz and Ben Scher, N. Y. and Brooklyn business agents, respectively, were reelected.

20th Preps 7 Features

Hollywood, Jan. 1.

Production at 20th-Fox is more active than at any time since Pearl Harbor, with seven features currently facing the lenses, and three more slated to roll in January.

Starting next month will be "The High Window," "Margie" and "It Shouldn't Happen to a Dog." In work are "Anna and the King of Siam," "Three Little Girls in Blue," "Cluny Brown," "The Shocking Miss Pilgrim," and "Strange Triangle," "The Dark Corner" and "Somewhere in the Night."

Drysdale's Double Jam

Washington, January 1.

William Drysdale, 33, southeast theatre manager, was held for the grand jury action by Municipal Judge Thomas D. Quinn on a morals charge with a 14-year-old boy. He is already under indictment on a charge of involving a 13-year-old girl.

Drysdale was declared mentally sound at Gallinger hospital where he was sent last month by Judge Quinn for observation.

SPEWACKS' COL. PIC

Hollywood, Jan. 1.

Sam Spewack planed to New York Sunday (30) after arriving Friday (28) in time to ink contract with Columbia.

He inked a ticket for himself and his wife Bella to write and produce an untitled original, returning east to start work on the picture.

Sydney Box

Continued from page 5

film industry. The remaining eight flopped.

Box will make his six second features in 1946, but doesn't expect to make money out of them. He does expect to find new and profit-making talent for future years.

First two players signed up as instalment of the plan are Maxwell Reed, aged 23, from Dublin, who was in the R.A.F. and Merchant Navy. He is a big six-footer, with looks, who walked into the studio and asked for a job. Second recruit is Gwendoline Watkins (name to be changed), daughter of a butcher in suburban Catford. She's appeared in B.B.C. repertory here and played a few bits in pictures. A long line-up of auditions is to follow.

Sydney Box's announcement for U. S. comes in the tail. British cinema-goers will welcome a British second feature, he says, played with enthusiasm and freshness by a cast of new artistes as a contrast to the routine sausage machine product of Hollywood's second-raters.

189 New Pix—$130,000,000

Continued from page 5

the Range," "King of the Forest Rangers," "The Phantom Rider," "The Last Crooked Mile," "The Uncovered Women," "Conquest of Cheyenne," "The Madonna's Secret," "California's Gold Rush," "Sheriff of Redwood Valley," "Valley of the Zombies," "Days of Buffalo Bill," "Sun Valley Cyclone," "The Catmen of Paris," "The Glass Alibi," "The French Key" and "Specter of the Rose."

RKO: "The Spiral Staircase," "From This Day Forward," "Deadline at Dawn," "The Bamboo Blonde," "Lady Luck," "Genius, Inc.," "Riverboat Rhythm," "Badman's Territory," "Ding Dong Williams," "Dick Tracy," "The Falcon's Alibi," "The Truth About Murder," "Bedlam," "Sunset Pass," "Heartbeat," "Make Mine Music," "The Kid From Brooklyn," "Tomorrow Is Forever," "Partner's in Time" and "Tarzan and the Leopard Women."

Metro: "Hold High the Torch," "Adventure," "Ziegfeld Follies," "A Letter for Evie," "Up Goes Maisie," "The Harvey Girls," "Easy to Wed," "The Hoodlum Saint" "The Sailor Takes a Wife," "They Were Expendable," "She Went to the Races," "Portrait of Maria," "Time for Two," "Two Sisters from Boston," "Boy's Ranch," "Bad Bascomb," "The Postman Always Rings Twice," "The Green Years," "Holiday in Mexico" and "No Leave No Love."

Universal: "Night in Paradise," "Canyon Passage," "Scarlet Street" "Because of Him," "Tangier," "Little Giant," "Terror by Night," "The Scarlet Horseman," "Idea Girl," "The Brute Man," "The Spider Woman Strikes Back," "She Wolf of London," "House of Horrors," "Girl on the Spot," and six English-made films: "The Man in Grey," "The Seventh Veil," "Madonna of the Seven Moons," "Brief Encounter," "Caravan" and "Wicked Lady."

Warners: "Devotion," "My Reputation," "Saratoga Trunk," "Cinderella Jones," "Of Human Bondage," "Nobody Lives Forever," "The Big Sleep," "Three Strangers," "Shadow of a Woman," "One More Tomorrow," "Danger Signal," "The Time, the Place and the Girl," "Janie Gets Married," "The Two Mrs. Carrolls," "A Stolen Life," "Never Say Goodbye," "The Verdict" and "The Man I Love."

20th-Fox: "Colonel Effingham's Raid," "A Walk in the Sun," "The Spider," "Dragonwyck," "Leave Her to Heaven," "Doll Face," "Wake Up and Dream," "Do You Love Me?," "Smoky," "Sentimental Journey," "Centennial Summer," "Behind Green Lights," "Johnny Comes Flying Home" and "Shock."

United Artists: "Diet in the Sun (may switch to Metro release), "Scandal in Paris," "A Night in Casablanca," "This Happy Breed," "Caesar and Cleopatra," "The Outlaw," "Abilene Town," "Whistle Stop," "Young Widow," "Diary of a Chambermaid," "Henry V" and "Tom Breneman's Breakfast in Hollywood."

PRC: "How Do You Do?," "Detour," "Stranger of the Swamp," "I Ring Doorbells," "Once and for All," "The Mask of Dijon," "Lightning Raiders," "Six-Guns for Hire," "Caravan Trail" and "Romance of the West."

Timmins' Own Fix

Carl Timmins, former chief of the Overseas Motion Picture News Operations of the OWI, is forming his own production firm to make 16 and 35-mm commercial pix.

First assignment is for a commercial for Mastercraft Pipes.

BARSHA ADDS ONE

Hollywood, Dec. 31.

Columbia added "Sing While You Dance" to Leon Barsha's production program, making a total of three slated for early filming.

Others on the Barsha schedule are "Frisco Fury" and "Betty Co-Ed."

New York Theatres

Errol FLYNN ● Alexis SMITH
in Warner Bros.' Technicolor Hit
"SAN ANTONIO"
In Person
LIONEL HAMPTON
And His Orchestra
Extra
Pops and Louie, Canfield and Lewis
8'way at 47th St. STRAND

Gary COOPER
Ingrid BERGMAN
EDNA FERBER'S
"SARATOGA TRUNK"
Warners' Biggest with Flora Robson
Continuous Broadway
Pop. Prices At 51st St.

Broadway at 51st
M-G-M's
THEY WERE EXPENDABLE
Robt. Montgomery
John Wayne
CAPITOL
IN PERSON
TOMMY DORSEY
And His ORCH.
Extra
SLATE BROS.

DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in ALFRED HITCHCOCK'S
SPELLBOUND
ASTOR B'way & 45th St.
CONTINUOUS FROM 9 A.M. • LATE SHOW EVERY NIGHT

RKO PALACE B'WAY & 47th St.
DICK POWELL
"CORNERED"
With WALTER SLEZAK
An RKO RADIO PICTURE

RADIO CITY
MUSIC HALL
"THE BELLS OF ST. MARY'S"
Spectacular Stage Productions

On Screen
Ginger Rogers
Lana Turner
Walter Pidgeon
Van Johnson
in M-G-M's
"Week-End at the Waldorf"
STATE
IN-PERSON
MIL BRITTON
and ORCH.
Norn MARTIN
Extra!
Hantz Hall & Bobby Jordan

PARAMOUNT'S
"THE LOST WEEKEND"
Starring
RAY MILLAND ● JANE WYMAN
With Phillip Terry, Howard da Silva, Doris Dowling, Frank Faylen. Produced by Charles Brackett. Directed by Billy Wilder.
Theatre Open 9:30 A.M.
RIVOLI
B'way at 49th St.

Gene TIERNEY ● Cornel WILDE
Jeanne CRAIN ● Vincent PRICE
'LEAVE HER TO HEAVEN'
In Person
DeMarcos ● Paul Remos
Carl Ravazza ● Paul Winchell
ROXY

NOW PLAYING 'ROXY'
JUSTICE COMES TO GERMANY
THE NEW MARCH of TIME

B. G. DeSylva Presents
BETTY HUTTON
in "The Stork Club"
With BARRY FITZGERALD
In Person: WOODY HERMAN and His Orch. Featuring Buddy Lester
PARAMOUNT

GEORGE RAFT
Claire TREVOR ● Signe HASSO
in
JOHNNY ANGEL
—RKO Radio Picture—
BRANDT'S GLOBE
Open at 48 St.

SKY HIGH ON MIAMI BEACH
Lord Charleston
OCEANFRONT AND 5TH STREET
NEW YORK OFFICE: Chickering 4-2100

Danger of Demagog Enhanced by Tele, Fears W.H. Wills, But Sees Press Aided

Schenectady, Jan. 1.

Commissioner William H. Wills, on a special broadcast Friday (28), via WGY, Schenectady, on "FCC and How It Operates," declared that "the prospect of some American Hitler utilizing the tremendous power of the human voice over the latest ballet, to an international conference at which the destiny of mankind may be at stake."

Wills, former Governor of Vermont, had been discussing the beneficial effects of FM, which "makes possible a far larger number of broadcast stations, so that we may expect a greater freedom of speech and a higher choice of programs," end of television. The latter, which FCC is engaged in licensing through video stations, "can make you, seated in your own living room, an eye-witness of distant events—from an Army-Navy football game to the latest ballet, to an international conference at which the destiny of mankind may be at stake."

"No doubt," continued Commissioner Wills, "the tremendous possibilities inherent in these new means of broadcasting have impressed you as they have me. It is important to note, however, that there are possibilities for evil as well as for good. The scope of the awful catastrophe which Hitler let loose upon our world is so vast that we should not let the other aspects of his devilish techniques make us forget that it was in considerable part radio which brought him to absolute power."

The FCC member urged the maintenance of competition and diversification of station ownership as a means for keeping American broadcasting free and independent. "By dispensing the control of American broadcasting as widely as possible among as many divergent groups and individuals as possible, we hope that no power can arise to misuse broadcasting as broadcasting has been misused abroad," he told the WGY audience.

"On the affirmative side," he said, "television in particular makes possible a vast expansion of the program service to which we have become accustomed. For the advertiser, television makes it possible to exhibit his actual product in your home, to display its advantages, and to show completely how it works." He referred to the "ultra-free" service of FM broadcasting. The FCC, Commissioner Wills stated, anticipates "at least 2,000 FM broadcast stations, and perhaps more, as contrasted with fewer than 1,000 standard broadcast stations now on the air."

BILL THOMPSON SHOW ROUNDS ABC CYCLE

"The Bill Thompson Show" completes the quintet of new Monday night ABC programs which bow in Jan. 21. Thompson, last of the three also returns to the "Fibber McGee and Molly" program starting Jan. 15, with his signing of a non-exclusive "Fibber" pact making him available for the ABC sustainer.

It's likely that the Thompson ABC show won't be ready in time for the Jan. 21 teeoff of the round-robin of sustainers, with Adrian Samish network programming veepee, showing off for the Coast soon to whip the program together.

Here's the sequencing of the ABC sustainers: 8:30 p.m., Dashiel Hammett's "Fat Man;" 9, Bill Gargan's "I Deal in Crime;" 9:30, the Paul Whiteman musical-variety program; 10, Bill Thompson, and 10:30, the Jimmy Gleason show.

Bertha Brainard Resigns

Bertha Brainard, manager of program package sales at NBC, has resigned from that post and is retiring from radio. Miss Brainard is succeeded by Thomas Rishworth, who was appointed acting manager of the department when she took a short leave of absence early in November.

Miss Brainard went from WJZ, N. Y., to NBC in 1926 as eastern program manager. In 1922, while with WJZ, she started the first show that linked Broadway and radio together. Called "Review Time," the show discussed new plays and musicals.

Hal Kanter

discourses on

"Radio's Comedy Reconversion"

an editorial feature of

VARIETY's

40th Anniversary Number Out Next Week

WIND Offers Key To Free Speech

Chicago, Jan. 1.

Possible nation-wide solution to the current to-do over giving unions and suchlike groups air time to present controversial issues was offered last week by Ralph Atlass, owner of WIND here, who announced he'll dish out all the time needed by such groups, sans any censorship of scripts beforehand by the station, but that those with axes to grind will have to post a bond of $100,000 in order to protect himself and his station against any possible libel.

On the theory that "the people own the air, and not the stations," union heads and others have beefed plenty in the past that they're not allowed to "tell their side of it." They'll be given opportunity to do so now on WIND, Atlass said, because he'll start setting aside an hour a week, starting next week, for the purpose.

As far as is known here this is the first time such a solution to the old question of "who should and who shouldn't have air time" for such matters has been broached. The 100 G's, Atlass said, is a flat rate for all of them—from the most financially potent group on down the line to the poorest.

Irna Phillips' 4th Airer Cues General Mills' Revamp of NBC Strip

Chicago, Jan. 1.

Addition of a fourth dramatic strip by Irna Phillips to the General Mills hour over NBC on Jan. 14, and the daily inclusion of a five-minute Betty Crocker segment, will mark the hour as one of the most unique setups on the air.

New show at the tail end of the program will be titled "Masquerade," theme being based on characters masquerading as the people they'd like to be. It's being written by Art Glad and directed by Norman Felton.

Addition will mark a change in the format of the hour. Currently the program consists of three soap operas, "Guiding Light," "Today's Children" and "Woman in White," with "Hymns of All Churches" making up the last quarter-hour, Monday through Thursday, and Betty Crocker on the last 15 minutes on Friday.

New setup will open with "Guiding Light," then "Today's Children," five minutes of Crocker time (one of which will be taken from three of the serials), then "Woman," and finally "Masquerade," with entire program to be emceed by Ed Prentiss.

Anti-Petrillo Bill Spur

Washington, Jan. 1.

The coast-to-coast adverse newspaper reaction to the latest Petrillo ban—the one on foreign music broadcasts—is seen in Capitol Hill circles as a valuable aid to pushing the Lea anti-Petrillo bill. The measure of Rep. Clarence F. Lea (D., Calif.) would provide a $5,000 fine and two-year prison sentence for forcing a radio station to pay standby musicians when it uses canned music or a network show.

How Hooper Rates 'Em

Bob Hope	29.3
Fibber McGee and Molly	29.2
Charlie McCarthy	27.8
Lux Radio Theatre	25.5
Jack Benny	25.2
Red Skelton	24.1
Mr. District Attorney	23.8
Fred Allen	23.7
Walter Winchell	22.2
Take It or Leave It	20.0
Abbott and Costello	19.9
Screen Guild Players	19.9
Kraft Music Hall	19.3
Great Gildersleeve	19.2
Eddie Cantor	18.4

Laxity Laid To Coast Repeaters

Producers, directors and casts affiliated with evening dramatic shows originating in the east have been informed that their repeat live broadcasts to the coast nets lack the spark and spontaneity of the original airing. No specific word has emanated from any of the exec supervisors, but warnings are being circulated in the various studios at NBC and CBS, the only two webs doing live repeat airers. ABC makes a transcription of all shows skedded for rebroadcast on the coast webs. And Mutual hasn't any rebroadcasts of any dramats.

The gripe among the agencies is that some of the shows' aggregations do "some mild martyring" after the first broadcast, and that at rebroadcast time the cast is a little under the weather. No complaints have been registered about any of the musical or comedy shows.

NBC's two shows that are rebroadcast are "Mr. and Mrs. North," a Lennen & Mitchell agency show, and "Johnny Presents" which has a dramatic portion titled "William and Mary," a Blow agency production.

CBS' shows being rebroadcast are Benton & Bowles' "Adventures of the Thin Man," Blow's "Crime Doctor," Pedlar & Ryan's "Big Town," Ruthrauff & Ryan's "Adventure of Ellery Queen," Blow's "FBI In Peace & War," and Young & Rubicam's "Aldrich Family."

New Godfrey Show, Net Aimed, Gets Copyright Airing on Local Indie

For the second known time, an agency "sneak previewed" on a local indie a newly-auditioned potential commercial network airer for the purpose of copyrighting the show and wrapping up an exclusive. Program in point is a new Arthur Godfrey audience participation show, tabbed "Wisecracs," which was produced on a freelance basis by Mildred Fenton on behalf of BBD & O agency.

Show went out over WEVD (N. Y.) Thursday night (27) between 11:15 p.m. and midnight, with Bob Foreman and Wick Crider, of BBD & O, doing the treatment on the commercials and the copyright tag lines. As proof that show was on the air, the recording made of the test program also picked up the preceding five minutes of programming, and five minutes of the show that followed.

J. Walter Thompson used the same technique last year in wrapping up a copyright on its "International Police" show.

Meat Institute Picks Up Waring Tab 2 Days a Wk.

Chicago, Jan. 1.

Ice was finally broken on the Fred Waring morning sustainer on NBC Friday (28), when American Meat Institute took over two mornings a week for a full year. AMI will start picking up part of the $17,800 tab weekly, Jan. 15. Deal was completed by Waring and Niles Trammell, NBC prez, through Frank Fervin of the Leo Burnett Agency, Chi. Five-a-week airer has been unsponsored since NBC put it on last June 4.

Monday, Wednesday and Friday are now up for sale; however, Fervin said plans are afoot to work some new ideas into AMI's slice, "to give it individuality for the two days they have it."

Detroit—Joseph R. Spaden, CBS account representative in Detroit, has been appointed manager of the Detroit Office for CBS' Network Sales Dept.

Cincy's Radio-Minded Mayor Okay With Stations, Quick on Uptake

Nathan Straus

(President of WMCA, N.Y.)

writes on

"Public Service in Radio"

in

VARIETY's

40th Anniversary Number Out Next Week

Sixth in a series by VARIETY *correspondents, showing how radio is being utilized to project community problems in the various key cities of the country. The seventh, dealing with San Francisco, will appear next week.*

By JOE KOLLING

Cincinnati, Jan. 1.

City fathers here are radio-minded, but thus far they have not gotten around to setting up a municipal station. Which is a bit strange in view of Cincy being the only city in the country to own a railroad, from which the annual revenue is $1,000,000, and it was the first city to set up its own university. The railroad is several hundred miles long, and is leased to one of the Southern lines, having been established after the Civil War to increase trade in Dixie.

Operators of the five stations here did something different in the way of three-minute broadcasts for Councilmanic candidates during the latest city elections, held last month. Instead of charging for the time, which would also interrupt crowded schedules, the stations gave an equal amount of air time to the opposing Republican and Charter parties. The deal was entirely satisfactory for all concerned.

The election was a runaway for Mayor James Garfield Stewart, Cincy's greatest radio personality. Operating on a proportional representation plan, candidates are listed on the single ballot without party designation. Nine are elected to council and they, in turn, elect one of the number as Mayor. Jim Stewart is finishing the 12th year in Council and his eighth year as Mayor. He will be retained as top man for the next two years, his Republican colleagues having the majority of Council seats.

"A Sweetheart"

Mayor Stewart is looked upon as a sweetheart by all radio people here. That's because he is ever ready to fill a mike appointment, no matter what the program, either sustaining or commercial, and he turns in a high-grade performance on every one of them.

His talent is best appreciated by radio people from out of town, either those joining a local station or others passing through for a local origination on a net series. Stewart is an attorney, a super-duper on history, and an extemporaneous speaker par excellence. His batting average is 1,000 for the several appearances he has made on national quiz programs spotted in Cincy. One of his standout workhorse jobs was the short-notice assignment he filled for a full half-hour on WLW. His topic was "The Spiritual Values of Washington and Lincoln" and he did the stint without a single note.

On one of the network programs, Mayor Stewart was asked to explain about a particular, unusual item in 18 seconds—and without the advance of seeing a clock. He did it on the dot.

His remarkable timing and ability to speak on various subjects have been cultivated by the countless personal appearances he makes as Cincy's No. 1 citizen. If time permits, he never refuses an invitation to appear before groups of all kinds, at civic and private affairs, and public gatherings and events of all sorts. That goes from opening of a popcorn stand, up to the biggest business or professional meetings or religious gatherings.

For one station he reported for 18 minutes on each City Council meeting, all ad lib. Another station had him on a series, meeting one newcomer a day in his office. He holds degrees from Kenyon College, University of Cincinnati Law School, and an honorary one from Wittenberg (O.).

During the 1939 Yanks-Reds world's series baseball games played here, Jim Stewart and New York's Mayor LaGuardia met and became bosom pals. Stewart calls the Little Flower "Butch." They have since exchanged personal visits at each other's homes.

Cleveland — Gene Carroll, with Jake and Lena, are closing up "Hodge Podge Lodge," but Carroll will open a new series on WTAM Wednesdays 7:30 to 8 p.m., surrounded with the down-to-earth atmosphere which made him familiar when he first arrived on the local scene. Music will be under the baton of Stubby Gordon.

Philly Daily Admits It Owns a Station

Philadelphia, Jan. 1.

Members of the staff of WPEN are starting the new year with an aura of good feeling toward the station's parent, the Evening Bulletin, staid Philly daily.

Up to recently there was a great deal of resentment at WPEN against the "step-child" treatment the station's staffers were getting in the Bulletin. Many of them complained that other newspapers were giving WPEN programs a better break than the daily which owned the station. This was true, they said, especially in the daily radio log, where the Bulletin would brushoff WPEN shows with innocuous words like "talk," "music," etc., without listing the name of the spieler or artist.

Now all is hunky-dory with WPEN shows getting a great play in the Bulletin, which has the largest circulation in Philly and one of the greatest daily circulations in the U. S.

Last week Edward Orbist, assistant manager of the station, announced the creation of a new position—that of liaison agent between the station and the Bulletin. To this job he named William B. Caskey, former assistant manager of WFIL. Caskey starts his new job Jan. 15. He will also serve as the link between WPEN and its advertising agency, N. W. Ayer.

Philco Hails 'Discriminator' Tube Advance as Contrib To 'True FM Detector'

Philadelphia, Jan. 1.

The first "true FM detector" for home radio use is claimed by the Philco Corp. in a letter accompanying checks with a year-end dividend of 20c per share to stockholders mailed the past week.

The letter signed by John Ballantyne, Philco prexy, claims that in the Philco "advanced" FM system noise is eliminated much more directly than in the conventional FM receiver.

"The new Philco circuit," said Ballantyne, "has been so designed that it entirely ignores AM noise and receives only FM signals. The result is the first true FM detector for the home."

The conventional FM receiver, according to Ballantyne, seeks to eliminate noise by the use of two limiter tubes, and then requires a third tube, called a "discriminator," to complete the process.

Philco engineers hope to apply this principle to television, communications, industrial electronics and allied fields, Ballantyne said. He called the development the first "postwar advance" in the radio art available to the public.

KPO'S REVAMPED DEPTS.

Combining the station's departments of public service and agriculture under one head, John W. Elwood, general manager of KPO-NBC, has announced appointment of Henry Schacht as supervisor of the two departments with Leonard Gross, recently returned from military service, as assistant supervisor.

Schacht was former director of agriculture and gross director of public service prior to entering the service.

HOLLYWOOD'S STORM FLAGS UP

Radio May Lose One Inhibition; Agencies, Comics Mull Repeats For Shows Wowing Night Dialers

The age-old tabu against doing repeats of outstanding scripts on nighttime commercial shows, particularly comedy programs, may be headed for the scrap heap in 1946. Already some top agency guys and the comedians themselves are reconstructing their thinking in terms of "people revisit 'Oklahoma!', 'Harvey' and other legit faves five or six times, then why shouldn't we reprise our top radio shows to satisfy the customers?".

Similarly, it's felt that it's not only a case of satisfying the old customers, but catering to the numerous requests of those who missed a particularly sock show and want to hear it. Cited as an illustration is the "Brooklyn Pinafore" sequence in the Fred Allen show a month ago, with Leo Durocher, with the boff reaction to the program provoking so many requests from those who heard it—and those who missed it—that Allen is planning to repeat it.

Amos 'n' Andy, likewise, skedded a repeat broadcast for last night (Tues.), which they trailerized as "The Show of the Year" on their previous week's program, with the repeat based on requests from A&A fans.

Jack Benny is another who has been deluged from time to time with requests to do a retake on certain shows.

Thus far repeats on radio have been few and far between. Occasionally a Norman Corwin show will get a CBS reprise, such as "The Plot to Overthrow Christmas," which was done again Christmas eve. Norris Wine's "Suspense" has from time to time reprised the sock Agnes Moorehead "Sorry, Wrong Number" drama show, each time pulling in a greater listener response, but on the whole the past year has witnessed only a slight infiltration toward overcoming the prejudice against repeating top shows.

One of the chief factors for the prejudice in the past has been the feeling among air comics and agencies that their scripters will tend to become lazy, that once the hubbub of doing repeats has set in they'll want to play around with the idea too often, even when a show doesn't warrant it.

In recent months agencies and package guys have been kicking around the idea of building half-hour shows repeating top scripts of the week or month and based on popular request, but invariably have been stymied by sponsors themselves who have taken the position, despite the assurances of postponed dub lines and a fee plug, "why should we let another sponsor reap the benefits of a show that was scripted for us in the first place?" It's one of the basic reasons why no such show has yet hit the air, although an effort to start the ball rolling in this direction was made more than two years ago with the original format of the Philco "Hall of Fame" program.

Justin Miller

(President of National Association of Broadcasters)

reviews the

"Tasks Ahead for '46"

an editorial feature of

VARIETY'S

40th Anniversary Number Out Next Week

Hub Robinson Top F-C-B Spot; Agcy's $11,000,000 Billings

Culminating a "courtship" that started nearly three years ago when Emerson Foote sought to woo him from the Young & Rubicam fold, Hubbell Robinson, Jr., who bowed out a couple months back as programming-production veepee of ABC (Blue), has joined Foote, Cone & Belding as national radio director. It marks the first time that F-C-B has coordinated its New York-Chicago-Coast radio operations under a single head and is cued to the hypo in recent weeks of agency radio activity.

F-C-B goes into 1946 with total billings of $32,000,000, of which upwards of $11,000,000 is radio.

Advent of Robinson into the picture as top radio man coincides with multiple agency activity, including the switchover of the Kate Smith show to F-C-B this week (with Robinson thus re-inheriting one of his Y & R shows); the Hallmark budgeting-programming hypo via its sponsorship of the $10,000 weekly "Reader's Digest-Radio Edition" in place of the $6,000-budgeted Charlotte Greenwood show; and the new Frigidaire show entry (which bows this Sun.)

It also coincides with the bow out of Paul Rickenbacker from the agency's radio dept. (He was formerly associated with Robinson under the Y&R set up, as was Stu Dawson, who continues to head up the Chi radio operations for the agency.) Status quo will prevail in operation of the Coast setup under the Robinson regime, including Vic Hunter, Al Kapstaff, handling national shows, and Dave Taylor, on regional programs.

THERE'S ROUGH GOING AHEAD

By JACK HELLMAN

Hollywood, Jan. 1.

Storm warnings are up for Hollywood radio in 1946.

Disturbing elements are piling up, and an ostrich-like attitude won't be of much help in minimizing the seriousness of the portents. They might as well be faced, come what may. They shape up something like this:

1—The gradual transition to frequency modulation and television.

2—Lifting of government controls and the itch to travel.

3—Package control by outsiders.

4—Diminishing pull of film guestars.

5—Exclusive studio tieups bottlenecking picture guests and story properties.

6—Deterioration of comedy shows and the nothing-can-be-done-about-it attitude.

To some the prospects are frightening, to others less alarming. None will gainsay the imminence of rough going ahead, however, and find refuge in the old saw: "We'll cross that bridge when we come to it." The sky is darkening, and hiding in the cellar isn't going to help.

Let's go to the core of the disturbing factors and see whether this wolf-cry is pure fright or sound logic. In the order, then, of their enumerated sequence.

Get Out The Money Bags

Never in better fiscal shape, standard radio will pass through a technological renaissance requiring the expenditure of millions. It's got to come out of radio's budget or where else is the wherewithal to nurture television and FM coming from? It's still radio, in the broad sense, and that's how the earmarking is going to read. What goes into video and FM must come out of AM. The radio dollar will be cut up three ways; and that means commercial billing, as we now know it, will shrink materially unless some Sanforizing process can be invented. Other media will also get a piece of the advertising dollar, now that newsprint will be plentiful and outdoor advertising is heading for its biggest boom. That's not Hollywood's problem alone; but what's national must be sectional in its applied liability.

The travel bogey is hydra-headed. Moving about will be made easier by speeded-up plane schedules; the client likes to have the show within local-call proximity; comedy shows need change of locale (so they say), and the yen to peregrinate is always with us. With the rising tide of audience participation programs, the ease with which they can be moved and the desirability of the client to move shows to markets where the sales graph dips, we can look forward to ever-shifting originations. Florida has begun to make noises like it would like to break up the

(Continued on page 30)

4-Net Gross Billings $173,577,000 First 11 Months; Year's Total To Exceed Record High of '44 by 0.5%

A Radio Whimsy

By

Lester Gottlieb

is one of the gayer features of

VARIETY'S

40th Anniversary Number Out Next Week

The four major networks will wind up 1945 with estimated gross time sales within a fraction of a point of the total billings racked up during 1944. Last year the four-web total hit $189,000,000—representing an all-time high—and, on the basis of figures already tabulated for the first 11 months of this year, it'll be pretty much of an even-steven proposition, with 1945 billings representing an increase of approximately one-half of 1%.

For the first 11 months of '45, the four networks chalked up a total of $173,577,000 as compared with $173,720,000 for the 11 months of the previous year. The approximate $16,000,000 that will be recorded for December will just about tally with the billings registered last December.

CBS winds up the year with an estimated loss of minus 1.6 in comparison with last year's gross time sales, the chief factor in the decline being the cancellation during the last-quarter period of commercial news programs that followed in the wake of V-E and V-J Day. Among these (in all, the cancellations added up to a couple of million dollars in gross billings) were Admiral Radio's dropping of the Sunday afternoon "World News" program in the 2:30-2:55 segment (which Frigidaire inherits beginning this Sunday (6); the cross-the-board General Electric "World Today" news program in the 6:45-6:55 p.m. slot; and the Goodrich five-minute cross-the-board (6:55-7 p.m.) news program.

Coming out on top in terms of increase in billings is Mutual, which will probably close out the year with a 7 or 8% climb. That's the payoff for the flock of new business brought into the MBS fold in recent months by prexy Ed Kobak, who wrapped up such top spenders as General Motors, Procter & Gamble, General Foods, etc.

ABC (Blue) will probably close its 1945 books with an estimated loss of 2% in comparison with last year's billings, while NBC appears headed for an increase of about 2.5%. Latter, unlike CBS, wasn't hit drastically by cancellation of commercial news shows.

G. W. Hill's 15G Crosby Offer For 'Hit Parade' Spot

If and when the Bing Crosby vs. Kraft Music Hall snarl gets straightened out (The Groaner says he won't return to the Kraft fold; Kraft is equally insistent that he fulfill his contractual obligations), there's a strong likelihood that el Bingo will become wedded to George Washington Hill and the American Tobacco Co.

Hill has made Crosby an offer "in excess of $15,000 a week," all of which der Bingle would pocket himself. It's reportedly a three-to-five-year deal and Crosby, from all accounts, looks upon the deal with favor." It's no secret that Vic Hunter, of the Foote, Cone & Belding Coast radio office, has been trailing Crosby around New York, and intimates of The Groaner would like to bet, if the odds are right, that he'll be back on the air next month—but NOT for Kraft.

If the Crosby-Hill deal is consummated, these are the plans the tobacco magnate has in mind: (a) Spot el Bingo in the Saturday night "Hit Parade" show, revamping the whole structure of the program so as to build it around Crosby, instead of putting emphasis on the top tunes aspect. (b) When the Kay Kyser show, currently on lend-lease to Colgate, reverts back to Hill next December, switch Crosby over to the 60-minute Wednesday night NBC segment to head up a new program.

But it's all contingent on how the Kraft impasse develops.

Travel Snafus Top Air Shows

The bottleneck of transportation from the Coast has resulted in a serious dearth of guester talent for top nighttime shows originating in New York, with stars for the most part dodging the situation by staying put on the Coast and cancelling projected visits to the east.

Fred Allen, for example, is practically operating on a day-to-basis, and not until two days before broadcast time was there any assurance that Gregory Ratoff would be on hand for last Sunday's (30) broadcast. (Alan Reed, incidentally, is skedded to resume his "just-door" Falstaff spot in Allen's Alley next Sunday (6), and Allen has his fingers crossed in the hopes that Reed can get transportation from the Coast in time.)

Such top-budgeted airers as the Danny Kaye, Hildegarde and Eddie Cantor shows have also been having difficulty lining up guestars of caliber, and the situation poses a problem for Ginny Simms, who gets in this week for six weeks of N. Y. originations.

ABC TO DROP 'G-2,' SUB 'JURY TRIALS'

ABC, despairing of selling its Saturday night "Man from G-2" show, is dropping it after Feb. 23. Pic-cast and will move "Famous Jury Trials" into the spot (8:30-9), effective Feb. 9. "Trials," currently heard commercially on Friday nights, is being dropped by Williamson Candy on Feb. 1, with ABC, impressed by its 7.7 Hooperating, continuing it as a sustainer in the Saturday segment. It's a Transamerican package.

Williamson Candy is currently negotiating for a Mutual show, probably "True Detective Mysteries," with sponsorship skedded to begin March 3.

"Man from G-2" has been on ABC about a year. Slough off of interest in espionage as the aftermath of V-J is seen as chief factor in failure to interest sponsors in the program.

$6,500 JEAN SABLON SHOW

Walter Lurie, radio head of Blaine Thompson agency, has cut a disk on a new package titled "The Jean Sablon Show." Half-hour musical format, romantic in emphasis, has been wrapped to air at $6,500 weekly. Featured in the show are Ray Block's orchestra and chorus.

40th Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 9

Agencies Cue 1946 Activity To Video Emerging From Infancy; Bankrollers Agree It's Top Ad Medium to Date

With television equipment manufacturers predicting an influx of home receiving sets, priced to meet the average family's pocketbook, on the market in 1946, a survey of the leading advertising agencies in New York discloses that most of them are laying plans for the immediate future to step into the new medium with their clients' top coin. 'Large advertisers believe that video will offer them the most effective advertising medium to date and since the industry's development depends on their money, it appears likely that 1946 will see television emerge from its infancy into the first stages of adolescence.

Most agencies surveyed have been experimenting with television programming for several years, both before 1941 and during the war years, when most activity in the new medium was halted because of war restrictions. Recognizing that video is a unique medium that will require completely new techniques, the agencies have been aiming their experimental work at trying to ascertain the best types of commercials to put across their clients' products. While some expressed the opinion that it might be still too early to begin actual televised commercials, none was worried about the present controversy over whether commercial television should await the development of a color system. "If black and white video is here now, then we'll go ahead with that," was the typical comment.

Ayer's Flock of Commercials

Of the agencies, N. W. Ayer probably did the most with televised commercials during the last year. Company produced the pro football games, sponsored by Atlantic Refining, over WPTZ (Philco, Philadelphia). Waltham time signals on WPTZ and WNBT (NBC, N. Y.), and Encyclopedia Britannica films over WCBW (CBS, N. Y.). Agency execs said that several more of their clients were definitely entering the television field during 1946, but were keeping their plans under wraps until they go on the air.

Main function of the agency now is to recommend to the clients the best type show and to work out a budget system for the clients' approval. Execs said that television itself was not sufficiently developed to be certain yet about either.

Compton agency execs declared they don't believe in live talent shows for television and are consequently committed to films all the way along the line. According to them, video is a new way of presentation pictures and will probably be judged by audiences much the same as motion pictures are judged. Execs said that besides the possibility of editing films to eliminate the slipups that might occur in live shows, more things can be done with a motion-picture camera than with a television camera.

Agency, consequently, has just created a Motion Picture and Television Dept., which is a separate entity divorced from the radio dept. New branch is headed by Wylie Cooper, with James N. Manilla assisting, and plans to begin experimenting with filmed commercials for video immediately. Agency said that all its sponsors, including Procter & Gamble, Socony-Vacuum and Allis-Chalmers, were interested in television and also believed that films were the best method of advertising. Cooper, just returned from the Coast, where he surveyed video, said the films would be farmed out for shooting to indie producers both in N. Y. and Hollywood.

Representatives of the McCann-Erickson agency believe that it's still too early to begin actual work in television, but have appointed Russ Johnston to study the medium in preparation for any future work. Agency pointed out that the entered commercial radio comparatively late and, while it was 24th among the agencies in radio ratings only three years ago, it's listed among the top five today. Reps said they believe they can make the same strides in television once they begin.

Bates' 'Watch and Wait'

Ted Bates agency, while also expressing a decided interest in video, is presently limiting its activities to watching and waiting. Agency reps are experimenting with the best ways in which to present their clients' products, but declared they had not yet arrived at any definite decision or reaction to different type programs.

Benton & Bowles said it had carried its television experience beyond the experimental stage and already knew what type commercial to pitch at its various clients. Despite this, however, the agency is waiting for a "commercially riper time" to enter the field. According to B. & B. execs, publishers and exploitation men, believing that television will be a comparatively effective and lucrative medium, have fed the public the idea that it's already here, when in reality it isn't. Enthusiasm of the public is present already, but television hasn't caught up yet, they said.

J. Walter Thompson has also done much in video commercials before this and plans to expand its activities during the coming year. Agency backed a series of 39 films sponsored by Pan-American over WNBT last year, now has an Elgin time-spot at the same station and is slated to bring the Elgin commercial to WCBW beginning Jan. 16. JWT television department is also tied in with the motion-picture experiment under the over-all supervision of Robert M. Gilham, with Norman Rosen assisting on video, but said that the use of film or live shows would depend on the individual client and his problems. To date, agency is working out experimental shows for each of its clients.

Other agencies, such as B.B.D.&O.; Foote, Conn & Belding, Ruthrauff & Ryan, etc., have similarly done television shows in the past and plan to plunge further into the field this year.

CBS Achieves Remote Video Pickup; Week Crammed With Novelty

After several false starts, WCBW (CBS, N.Y.) finally engineered its first television remote pickup last night (Tuesday) with coverage of double-header basketball games from Madison Sq. Garden. Limited to the use of prewar mobile cameras and transmitting equipment because of the dearth of any new material on the market, the station had originally planned its first remote broadcast several weeks ago, but CBS engineers nixed the idea, at the last moment by announcing that the equipment was not yet up to par.

The basketball pickup spotlights one of WCBW's most ambitious programming weeks to date. John Reed King and Mildred Gross Goes A-Shopping" preceded the Garden broadcast, while Bob Edge, director of sports and special events, is slated to inaugurate "Play-by-Play," a new audience participation show, at 9 p.m. tonight (Wed.). Station will also present Hildegarde Halliday, former star of the "Blithe Spirit" road company and now featured at Spivy's Roof, New York nitery, in a 15-minute show tonight.

Another session of "Draw Me An Actor," featuring cartoonists Sidney Hoff and Barney Tobey, is scheduled for 8:15 p.m. Friday (4), to be followed by "You Be the Judge," new audience participationer, that will re-enact famous lawsuits of the past. Program will feature N.Y. attorneys, but three judges will be drawn from the studio audience, with the judge who renders a verdict most similar to the original receiving a $25 War Bond.

Barry Wood's Disk Show

Barry Wood has been signed to an exclusive transcription contract by the Frederick W. Ziv Co., with a minimum of 260 programs the first year outlined. New program, titled "The Barry Wood Show," has already been packaged, with Margaret Whiting as femme vocalist; Melody Maids, assisting, and orchestra directed by Henry Sylvern. Charles Gaines is exec producer, with Jeanne Harrison directing, and Stan Sleinger scripting.

Audition show has already been cut, with waxing to start Jan. 15 for March 1 release date.

Ed Byron and Bob Shaw
spotlight
"Radio's Noblesse Oblige"
an editorial feature of
VARIETY's
40th Anniversary Number Out Next Week

FCC to Call Halt On FM Grants?

Washington, Jan. 1.

FCC, which has passed out 230 conditional FM grants to date, is considering a halt on additional ones until these are fully processed with engineering and programming data all in and construction actually under way.

Commission hasn't made up its mind one way or another, but some officials believe a new log jam will be in the making if these applicants are not carried through to the final stage before the green light is given on any more applications.

Trouble is that if the Commission should take the action it might be several months before additional conditional grants are made. This would give the present 230 a long handicap toward grabbing off the limited amount of FM transmission equipment which will be available in the first months of 1946, and prevent hundreds of others from placing their orders early.

If FCC does decide to take the step, it will not interfere with scheduled hearings for communities where there are more applicants than channels available.

WABD to Have N.Y. Tele Field to Itself in Spring Pending Realignments

Following the assignment of channels for commercial television stations by the FCC last week, it appears likely that New York viewers may be limited to programs from only WABD (DuMont) for several weeks next spring. Of the air for the first several months, WABD plans to resume broadcasting from its new transmitter atop the John Wanamaker store about the middle of February, with its transmitting and receiving equipment already attuned to Channel 5, assigned to it by the FCC.

Other two N. Y. stations—WNBT (NBC) and WCBW (CBS)—have been assigned Channels 4 and 2, respectively, and will have to realign their equipment for the change. FCC has announced that any station that may change its frequency would go off the air on or before March 1 to return with regular programs on or before July 1. Engineers of both stations have not yet decided on the best procedure to follow, but it's likely that neither will be off the air for the entire three months.

DuMont station has been on the air for the last several weeks with a test pattern. All its equipment is presently being transferred to its new transmitter or to Washington, where the DuMont experimental station, W3XWT, atop the Harrington hotel, has been broadcasting for some time. Anderson, Davis & Platte advertising agency, N. Y., has already planned to televise a daily program from 12 noon to 1 p.m. over WABD when the station gets going next month, according to a joint statement from Karl Reich, head of the agency's video dept., and Samuel H. Cuff, WABD's general manager.

Geo. Lewis Quits WHN

George Lewis is resigning, effective Jan. 15, as publicity director of WHN, the Metro-owned New York indie. He has been with with the station for 16 months. Prior to WHN he was with Mutual.

Lewis plans opening his own office to develop and package comedy shows and is writing a "history of gagdom." No successor's been named.

3 N.Y. Video Outlets Launch Intercity Programs With Truman Talk Jan. 15

Marking the long-awaited start of regularly-scheduled intercity television programs from Washington to New York over the American Telephone & Telegraph's coaxial cable, the three N. Y. video stations on Jan. 15 will bring viewers in the metropolitan area President Truman's annual state of the nation message to the joint session of Congress.

Plans for the broadcast, which will be announced today (Wed.) by the A. T. & T., call for the image of the president, together with his words, to travel over the underground cable to NBC and CBS transmitters in N. Y. and then out over the air to receiving sets. DuMont, which won't be on the air until Feb. 15, will monitor the broadcast in N. Y. and its experimental station in Washington, W3WXT, will also televise the event for viewers in the District.

Television cameras, manned by able technicians of the three webs, will be stationed at both the White House and the Capitol to give viewers a complete picture of the procedure. Program will probably start with general views of Washington and will then switch over to the White House to pick up the President's party as it departs for the Capitol. Cameras will follow Truman from his home to the House of Representatives, where viewers will be enabled to watch the proceedings from a vantage point better than many seats in the House.

Event marks the first time that a session of Congress has been televised. Images from the cameras will travel over special Bell telephone wires to the Washington terminal of the cable and then be projected the 225 miles to Washington. A special program originated in Washington by DuMont will be broadcast to N. Y. the same evening.

Following the broadcast all three webs will cooperate in daily experimental use of the cable. Each is scheduled to use the facilities two nights a week, resulting in a steady transmission of events from Washington to N. Y. via video. Present plans call for transmission of the images in only one direction.

Telecast of President Truman's message brings up an interesting parallel between television and radio. On June 21, 1923, the late President Harding's speech to the World Court in Washington was picked up by specially equipped Bell wires to a network of stations, which marked the first time an American president had appeared at a microphone and also the first time a program had been fed over a web. Immediately following the broadcast, regularly scheduled inter-city radio programming started, with the birth of radio uninterrupted after that.

"Inauguration of inter-city television by coaxial cable from Washington to N. Y. stands as a pioneer step in the Bell telephone works that ultimately will add sight to sound of broadcasts nationwide," according to A. T. & T. spokesmen, as Bell plans develop, the entire nation will some day be spanned by a television network that will project the images both via the cable and over radio relay transmitters. Construction of the relay transmitters is under way presently between N. Y. and Boston and between Chicago and Milwaukee.

M'Gee Makes the Grade

Memphis, Jan. 1.

Mike McGee, radio editor for The Commercial Appeal, has discovered a new use for the 15-minute chatter stint he does over WMC every Sunday morning at 10:15. Mothers bathe babies by it!

Startling revelation came to him direct from Mrs. Robert Johnson, wife of newshawk on the rival afternoon paper, The Press-Scimitar.

"Your program is just the right length for bathing the baby," Mrs. J. said to Mr. M. "When you start, I dunk him. When you stop, I take him out.

"Week days I use 'Woman in White'."

Aussies Proudly Play to Masses

Sydney, Dec. 17.

A. C. Paddison, exec of the Australian Federation of Commercial Broadcasting Stations, handling 100 aircers, pulled no punches when giving evidence before a parliamentary committee presently probing broadcasting here, covering criticism of the cultural value of commercial stations' programs.

Paddison said: "We are not prepared, no later to the long-haired poseur. Our job is to provide entertainment for 7,000,000 Australians, and the best index of that is that we keep them.

"Poseurs who go to chamber music recitals and suchlike performances should be cross-examined to determine whether they really enjoy them. There are certain highly articulate minorities who do not regard music as meeting cultural requirements unless it was composed by a blind German or a mad Russian.

"The purpose of music is to provide an emotional outlet and some relaxation. If the people prefer music like Bing Crosby, it is our duty to provide it. Crosby, frankly, has entertained more people, musically, than any other man who has ever lived.

"The job of the commercial stations is to find out what the majority want and to provide it. We have enough confidence in the Australian people to know they reject the tawdy and anti-social things and do 'go for' the entertainment they enjoy."

Australian Broadcasting Commission, non-commercial and very BBC-ish, will, it's learned, provide a program for the "longhair" and a program for the "close-cropped" in the near future.

Commercials, holding major listener coverage, will play to the mob as before.

FBIS, Stripped of Funds, Now War Dept. Adjunct

Washington, Jan. 1.

The FCC Foreign Broadcast Intelligence Service, recently folded up by Congressional withdrawal of its funds, has come to life again as an adjunct of the Army's Military Intelligence Service. FBIS monitors foreign broadcasts from all over the world.

War Dept. claimed the material was highly valuable to its G-2 section and has taken over the entire unit, including about 200 civilian translators, editors and technicians, plus the monitor stations. This means the Army will now distribute the material to the State and Navy Depts. There is no indication whether the broadcasts will also be sent to other Government agencies which formerly received the service from FCC. War Department said the information "was found to be of considerable value."

MURDOCK INTO WOL

Washington, Jan. 1.

WOL, Cowles Broadcasting Co. outlet here, has hired William T. Murdock as program sales manager. Murdock has been with WTOP (CBS) here for 13 years. He starts his new job Feb. 1.

P.A. Sugg New WKY Mgr.

Oklahoma City, Jan. 1.

Appointment of Capt. P. A. Sugg, USNR, as new manager of WKY, Oklahoma City, has been made by Edgar T. Bell, secretary-treasurer of the Oklahoma Publishing Co., owner and operator of WKY.

Capt. Sugg, who takes over his duties tomorrow (2) was released from active duty last November after five years in the service. He had been associated with NBC in San Francisco for eight years prior to 1940, during the last six of which he was control supervisor in charge of technical network operations for the western division, including KPO and KGO.

Capt. Sugg was one of the pioneers in the practical development of radar and played a major role in establishing the Eighth Naval program of radar and electronic training.

CITIES SCARED OFF BY FM, TOO

Press Failed U. S. in War, Radio Came Through, LaGuardia Tells Air Execs

Fiorello H. LaGuardia last week gave the American press one of the soundest drubbings it ever got and, by contrast, praised radio's role in the war as that of a responsible, conscientious medium of communication.

It happened at a small luncheon at the Lotos Club in N. Y. last Thurs. (27) when LaGuardia, still Mayor, awarded certificates of merit to every one of the radio stations in New York, and to a number of individuals, "for promoting participation in all phases of homefront activity" during the war.

Individuals cited were Arthur H. Hayes, Thomas Velotta, Dave Driscoll, Leon Goldstein, Jo Ranson, Arthur Sensheimer, Gene Thomas, Tony Provost, Morris Novik and Sylvia Davies. Novik, as wartime chairman of the New York City Radio Committee, was guest of honor. Miss Davies' citation was a surprise to the gal. She has been Novik's secretary at WNYC, the city's municipal station, and also his right hand in the committee's work.

LaGuardia and Grover Whalen, the city's perpetual official greeter, came to the luncheon to present the awards, with Whalen acting also as an official of the Civilian Defense Volunteer Office. LaGuardia started mildly with routine pats on the back to the radio people. But then he got wound up, assured those present he was willing to be quoted, and went at the press.

"We could depend on the radio from the very beginning of the emergency, even before we were actually at war," he said. "But not

(Continued on page 28)

Mutual Hatred Society

Fiorello H. LaGuardia, who goes on the air next week with two spots (on the ABC net coast-to-coast, and on the local eastern flagship (WJZ in N. Y. locally), is prepared to come right back at his sponsors if they try to weaken his stuff by disclaiming responsibility.

"If they announce," he said, "that the sponsor is not responsible for their commentator's sentiments, I'll announce that the sponsor's product is not necessarily endorsed by the commentator."

Garry Moore
(The Schnozz's vis-a-vis)

has an entertaining piece in

VARIETY's

40th Anniversary Number

Out Next Week

Directors Guild Expansion Cued To Maynard Job

Ambitious plans for expansion of the Radio Directors Guild into a tight national organization are likely to be expedited in the next couple of months, cued to the fact that George Maynard, for years one of the top producers directors at NBC, has taken over the job as New York Guild executive secretary.

Maynard is secretary of the Guild, which is an elected office. Helen Mount was the organization's executive secretary. With her marriage to Charles Parks, and removal to the Coast, Maynard last week took on the paid post of exec sec in addition to his elected position as secretary.

Maynard will now run the Guild office in N. Y., with Mrs. Audrey Buck, formerly of Dancer-Fitzgerald-Sample, as assistant.

The New York chapter of the Guild, which recently signed a contract with the four major nets, is tightening its local organization by negotiating with AFRA for taking jurisdiction over assistant directors at WABC (CBS flagship in N. Y.) and WMCA (N. Y. outlet for the Associated net). While this move will involve only about 25 people, it will give the local all of the organized directorial people in the N. Y. outlets, and will also give the Guild a foothold on the Associated web.

Meanwhile, Chicago has been pretty thoroughly organized with a majority of that city's directors signed up as members of the AFL federal local to which N. Y. belongs. There is still opposition to joining the AFL among a number of the Guild-minded directors in Hollywood. But early formation of a national organization is envisaged now that Maynard has taken the helm. A national constitution, which has already been drafted, is now in circulation among directors in Chi and on the Coast, as well as in N. Y.

Simultaneously with pushing the national organization, Maynard said, the N. Y. Guild is also signing up directors employed by ad agencies. "That drive is progressing very well," he said. "We'll start negotiating agency contracts, too, in the near future."

Cantor-Sponsor Still In Love, Through 1947

Eddie Cantor and Bristol-Myers stay wedded through 1946 and 1947, with the bankroller pacting the comedian and his Wednesday night NBC airer to a new two-year contract.

Cantor does three more shows in the east (tonight's (2) and next Wednesday's shows emanate from Halloran hospital, Staten Island) and Jan. 23 program will be from Hollywood.

'POLITICS' STILL THE BUGABOO

Washington, Jan. 1.

Fear that the charge of "politics" will be raised is again preventing the nation's cities from jumping on the new broadcasting bandwagon. Municipal governments, too timid to go near the water in the standard field, are showing exactly the same symptoms in connection with FM—and thereby missing this second chance to get into radio.

A search of the FCC files discloses that exactly one municipality, Jacksonville, Fla., owner of WJAX, has applied for an FM license. And one other city, New York, is already licensed with WNYC-FM, affiliate of its standard outlet.

In radio's quarter century, there have never been more than half a dozen municipalities on the ether and today there are five on the standard band, New York, Jacksonville; St. Petersburg, Fla., (WSUN); Camden, N. J., (WCAM); and Dallas (WRR). In addition, the city of Sebring, Fla. has a pending application for a standard station, slated for hearing Jan. 7.

Thus, Florida, with two civic stations and two applications, is the nearest thing to a bull market in municipal radio in the U. S., although the cities have the money and there is nothing to prevent them from selling commercial time to keep out of the red.

Today, as always, the drawback is political. City councils are afraid to apply because of the charges that any municipally-owned outlet can be used by the party in power to the disadvantage of the "outs." Support of this comes from the perilous history of WNYC, which was bucked consistently by the New York aldermen, and kept going largely through the insistence of Fiorello LaGuardia.

Not only in New York, but all over the country, the charge has been raised that the Little Flower used the outlet to publicize himself and press his political fortunes.

Commercial broadcasters, fearful of municipal competition, have almost invariably provided time for civic-interest broadcasts, and sold time to political candidates for city office to keep their towns out of the radio business.

Situation for city boards of education is entirely the reverse of city governments as such. The school boards are applying for FM channels in the non-commercial band just as fast as they can. Half a dozen educational stations are already on the air in the non-commercial spectrum; and another nine are authorized to construct. In addition, there are roughly 25 more applications on file at FCC, with others to come.

LIFE MAG WANTS SHOW

Life mag has renewed its interest in sponsorship of a nighttime network show, with Young & Rubicam currently shopping around for a suitable program.

"You Can't Do That"

Spotting a commercial network show these days apparently doesn't appear to be as easy as in bygone days. Sensitivities seem to be riding the kilocycles as never before. From all corners the networks and agencies are hearing cries of "you can't do that!" or "you can't say this!" and for fear of offending a bankroller invariably it's left unsaid and undone.

Take, for instance, the reaction to ABC's spotting of its "Bride and Groom" cross-the-board show into its new afternoon segment as a result of its Sterling Products sponsorship auspices. The shifting of the program put it opposite Mutual's "Queen for a Day," which is co-sponsored by Procter & Gamble and Miles Laboratories. In the case of the latter it was a case of pitting opposition products. And because Miles and P & G do business with ABC, as well, they didn't take to the programming revamp any too favorably, and said so. All of which put ABC in the middle in trying to please all its clients.

Because of the jammed time situation that prevails, it's becoming tough for the webs to dodge the sensitive reactions of clients to program scheduling. Put a commercial airer into a slot within proximity of another that peddles an opposition product and you'll get a howl that would suggest that mayhem was being committed.

It's just as tough on the agency boys, too, in whipping their shows together. There's the instance last week, for example, of a new half-hour show being auditioned, and from the announcer up and down (almost all of whom were doubling from other commercial shows) came squawks over lines that kidded the products with which they were identified, with resultant deletions. Nobody wanted to offend anybody who was passing out the dough. By the time they got through with the show the only thing left was the commercial.

D. C. Radiomen Charge Discrimination On Byrnes Airer; Claim Benton Unfair

Washington, Jan. 1.

Alleged attempt by high ranking State Dept. officials to confine to one network Secretary of State James F. Byrnes' broadcast Sunday night (30) was blasted by Washington radio circles as being unfair and discriminatory. According to spokesmen of the webs involved, Byrnes is a public servant and his speech was designed to go to all the people. Yet, they said, it took eight hours and various forms of intervention to convince the "high-tit-ed publicity experts in the State Dept. that such a principle was of any consequence."

Byrnes, who addressed the nation on the far-reaching decisions arrived at in the Big Three meeting in Moscow, finally spoke over all four webs and WINX, Washington indie station. At one point in the proceedings, however, Asst. Secretary of State William Benton and his publicity staff had decided to put the speech on one web exclusively. Mutual, according to these same spokesmen, offered to broadcast Byrnes' message at the time fixed by the State Dept. and in equal conjunction with any other agency wishing to distribute the speech to listeners. Two other webs, however, each informed the dept. that they would handle the broadcast only on an exclusive basis, with no other agency allowed to carry it.

Benton, acting on his own authority and in the name of the second highest official of the Government, "knuckled under to the situation and accepted dictation from a private commercial agency," the radio reps charged, and only after many hours of argument was he convinced to drop the discrimination and exclusivity. Terming Benton's alleged discriminatory action "preposterous," the spokesmen compared it to the dept.'s turning over a major news story to the Associated Press while telling UP and INS to "go twiddle their thumbs."

Spokesmen cleared President Truman of the charge, declaring that the White House was opposed to any policy of discrimination in the disposal of news falling in the category of public property. But, they added, the question that arises among newsmen is whether the same argument and commotion will have to be repeated over the next time the State Dept. has major news to offer.

"Another question," the radio men said, "is whether bungling and discrimination and short-sighted promotion technique are to be applied to the big information service reaching into 60 other nations, which the State Dept. proposes to set up under Mr. Benton."

Clifford J. Durr
(Commissioner of the FCC)

gives his second quarter-century objectives in an interesting piece entitled

"Broadcasting Must Have Courage"

an editorial feature of

VARIETY's

40th Anniversary Number

Out Next Week

CBS Picks Brains, Ups Budget, To Lift Show Values

Naming of Ed Murrow and Davidson Taylor as CBS veepees in charge of web's whole programming structure highlights the significant fact that never before in network history has such high-titled emphasis been put on programming.

Actually, it's a three-way veepee programming setup, for in addition to Taylor and Murrow, v.p., Doug Coulter heads up the newly-created post on commercial program development as liaison between the programming dept. and Bill Gittinger, head of sales.

CBS Program Credo

Of particular significance is the new programming credo established under the Davidson Taylor aegis at CBS aimed at erasing the universal stigma that applies to sustaining programs.

It represents the first major attempt to elevate sustaining fare to the same high level of commercial programs, with the web programming dept. earmarking the same amount of coin for non-commercial network-built shows as those being readied for presentation to agencies.

With prexy William S. Paley back in the fold, everything points to a concerted CBS effort in 1946 to translate network progress in terms of programming payoff to counteract the virtual monopoly of top comedy shows on NBC. Already CBS has established for the first time a separate comedy unit to develop shows, talent, etc. The '46 programming budget is reported to represent a new high.

Associated Grds For the Bigtime

The Associated Broadcasting Corp., which has been operating as a fifth coast-to-coast network since September, is being reorganized, new money is being put into the web, and it's likely a flower forth by the middle of this month into a real competish threat to the older, established networks.

The Atlas Corp., investment arm of Floyd B. Odlum, last week bought $150,000 worth of Associated stock. Odlum had loaned that sum to Associated a few weeks ago, and was understood to be interested in buying as much as 75% control of the net. However, he decided against "tempting" the FCC, which might have come down on him like a ton of brick because he already owns $1,800,000 worth of CBS stock.

Instead of taking control over the new net, therefore, Odlum's investment experts suggested the reorganization. Leonard A. Versluis, prexy of Associated, and his partner, Roy C. Kelly, who owns and operates the Wolverine Network, will retain about 20% of the stock of the new corporation. Latter will be chartered in Delaware, and will have a

(Continued on page 30)

It's Delmar, Suh, All Over the Dial

Hottest guy in radio today, with his weekly income spiraling into four figures, is Kenny Delmar, who's currently doubling from his multiple announcing chores into two comedy spots on network airers and has just wrapped up his own half-hour comedy package, tabbed "Don't Make Me Laugh," which has already stirred up a bit of excitement around the agencies.

It's getting to be a profitable habit for Coast shows temporarily berthed in N. Y. to put in a bid for Delmar's services as announcer (he's currently doing the Eddie Cantor and Danny Kaye shows, and takes over the Ginny Simms program for six weeks during its N. Y. sojourn). In addition he's got three shows on Sundays, topped off, of course, by the Senator Claghorn routine (springboard for the current Delmar demand) on the Fred Allen show, on which he's also the announcer. The dual-take on the Allen show alone nets him $300 a week. In addition he's cut in for the Jack Benny Coast show for the commercial, and also doubles as announcer - co-emcee - comedian on the RCA Sunday afternoon "Classics vs. Jazz" show.

To wind up the roster, Delmar's been wrapping up a number of recordings on Mondays and Tuesdays.

New Delmar show packaged by Fenton Production has novel twist in paying customers not to laugh.

"ELGIN CHRISTMAS GREETING" With Bob Hope, Rhoda Skelton, Jack Benny, Don Ameche, Alan Jones, Bob Crosby and His Bobcats, Larry Stevens, Vera Vague, Ginny Simms, Allan Reed, Artur Rubenstein, Ella Logan, Charioteers, Mel Blanc, Arthur Q. Bryan, Sandra Gould, Frances Robertson, Billy Brow, Gen. Omar Bradley, Louis Silvers, music director
Producer: Earl Ebi
Writers: Bud Pagalcei and Contributors
Announcer: Ken Carpenter
Two Hours, Christmas Day, 1 p.m.
ELGIN WATCH CO.
KNX-CBS, Hollywood
(J. Walter Thompson)

Such marathons as Elgin has been bankrolling on the two big late year holidays for the past four years must fall into one of two categories. It's either a colossal or a clambake. No show with Bob Hope, Jack Benny, Red Skelton, Don Ameche and a fistful of lesser comedy lumineries can hardly go wrong. To carry the ball from there becomes a mere matter of integration and production. Earl Ebi and the J. Walter Thompson staffers gave it a finely bevelled, skillful presentation, or on this report card the bearer rates a new scooter.

Spotting of Hope just off Alan Jones' opening number proved a boon in double harness. It both warmed up the theatre sitters and made it lots easier for the buffoons who followed in his devastating wake. Hope ran wild with ad libs and played hob with the timing, the first half hour being six minutes over before Bob Crosby topped the downbeat for his Bobcats. He was on a full 20 minutes and gave the show a rousing sendoff, setting a breakneck tempo that flagged only occasionally.

Jack Benny and Red Skelton were saved for the last quarter for a boff wrapup. Agnes Moorehead's memorable "Wrong Number" vignette of suspense was satirized by Benny, the device used for a crowd-pleasing windup with his sponsor with the laughs rolling and mounting. Skelton chose his "mean Kid" bit with Vera Vague to clinch that kept the laugh-meter climbing.

In the singing section Alan Jones and Ginny Simms caroled a pair of ditties, Ella Logan and Bob Crowley put in with solos, the Charioteers grouped and backed up, and Artur Rubenstein slammed the black and whites for a sortie into the classics. Larry Storch's mimicries were a few most perfect carbons and Vera Vague's catty bit with Ginny Simma proved an hilarious interlude. No trick in the emotional deck being by-passed, Ameche impressed with a poignant drama, aided by Frances Robertson and Billy Brow. Novel production device to hoke the station breaks were the comedy readings by Arthur Q. Bryan, Mel Blanc and Sandra Gould. Gen. Omar Bradley was piped in from Washington for a brief talk on war vets.

Production-wise, the routining was nicely geared, the pace throughout the running smooth. Program was peppered with Elgin plugs but never overlong or overbearing and the client got a good riffle for his generous outlay of coin. *Helm.*

"PANORAMA"
With Albert Miller, Christopher Ellis, Nat Tavies, William Alfister, Eileen Clifford, Phyliss Carter, Jacques Auger, Allan McIver Grant
Writer: Mac Shoub
Producer: Rupert Caplan
Director: Allan McIver
30 Mins.; Thurs., 10:30 p.m.
Sustaining
CBM-CBC Montreal

Sock scripting by Mac Shoub, scoring by Allan McIver and direction of Rupert Caplan, supervisor of the Canadian Broadcasting Corp., make this one of the best air jobs of the year by the outfit the CBC web in a long time. Shoub is a young writer, having done a number of things that have earned him the nod from the critics. All too often, like many other young writers, his stuff has suffered through excessive axe-grinding. In this, his latest efforts, however, he has let his hair down, drawn in bold, clear strokes a picture of the Montreal panorama, and the result should earn for him a distinctive place in the Canadian radio field.

Caplan, who has done some mighty fine things in radio drama, has stepped out of character, as it were, and has come forward with an original approach to a difficult job. He has interpreted Shoub's script to its fullest degree, presented the full color and drama of Montreal in bold strokes, and has, by brilliant casting, achieved a startling accuracy in describing Montreal.

What idea of this air show is not unlike U. S. film documentary "The City." Caplan's production is more of a report, actually, than a drama, but in his accuracy he achieves a touching humanism—which gives this opus its social qualification.

Kudoes are due Allan McIver for ingenious backgrounding. His fading and building to climaxes is a great selling factor.

Some 20-odd participate, all turning in solid jobs, but William Alister, Nat Tavies, Eileen Clifford, Phyllis Carter, Jacques Auger, are standout. Albert Miller and Christopher Ellis do neat work in the commentaries. *Lacs.*

"HONEYMOON IN NEW YORK" With Durwood Kirby, Joy Hodges, Jerry Jerome orch; Herb Sheldon, announcer
Producer: George Voutsas
25 Mins.; Mon. thru Fri., 9:05 a.m.
Sustaining
WEAF—NBC, N. Y.

Newest daytime audience participation show, "Honeymoon in New York," (in the same "Bride and Groom" free-dishes vein) is further proof that it's love that makes the world go 'round—that, and the beautiful gifts that NBC dishes out to the lucky couples appearing on the program.

Format of the show follows the usual lines, with an engaged couple, a honeymoon couple and a pair celebrating each anniversary being interviewed on how they met, whether the gal accepted the swain's first proposal, etc. At the end of each interview, NBC drags out its gift tray and loads down the happy duos with such presents as wrist watches, complete luggage sets, et al. And, of course, the announcer gives each manufacturer a nice plug for his product. In addition, the honeymoon couple is guested by NBC at the Waldorf-Astoria. Interspersed among the interviews are songs by Joy Hodges, with the accent on sentimental oldies, on which the audience joins in the singing.

Program dragged at Tuesday (1) show caught, due probably to the post-New Year's let-up fatigue of both the cast and the audience. Durwood Kirby turned in a nice job as emcee, however, keeping the tempo at a fast pace and eliciting the right responses from the ad libbing participants. Hodges displayed a new set of pipes in her singing and also took part in the interviews, querying the brides on their weddings.

For the season, producer George Voutsas dragged an old hymn, "Abide With Me," into the program as one of the audience songs. Even an organ accompaniment, it seemed out of place on the show and didn't blend at all with the program's light mood.

"1945"
With Stan Smith, Fred Davis, Lillian Buyeff, Stephen Gross
Narrators: Murray Jordan, Bill Watson
Writer: Rhoda Cantor
Director: Mimi Trepel
Supervisor: Clifford Evans
30 Mins., Mon., 3 p.m.
Sustaining
WLIB, New York

Kaleidoscoping the national and international events of last year, WLIB, N. Y., produced under the title "1945" a dramatic documentary which done that it would have every credit to any network. It touched eloquently on the death of Franklin D. Roosevelt, V-E Day, V-J Day, the atomic events, etc. As a closing note, it reminded listeners of the havoc that still exists in China, Palestine and Java, reminding them not to become ostriches, but to be actively engaged against isolationism.

While a good portion of the program was made up of narration, it was explicitly written, with authoritative overtones that made the show as a whole commanding. The well-cued transcribed musical transitions blended as if a full orchestra were on hand. Bill Watson, one of the two narrators, gave the show a "March-of-Time" quality, with a voice à la Westbrook Van Voorhies'. Others in the cast for the montage effects were excellent in producing the program at 3 p.m. (31), a sober hour, it gave listeners much good food for thought.

JERRY BRANNON
Songs
15 Mins.; Mon.-to-Sat.; 12:15 p.m.
SPONSORED BY
WSNY, Schenectady

Nostalgic memories of earlier-day broadcasts over WGY are aroused by the return to the air of this program of Jerry Brannon, recently discharged from the Army and member of the original "Joe and Eddie" click sketch, with Tom Lewis and the late Waldo Pooler. It's a decade since Lewis, who has rejoined Young & Rubicam as vice president and top man in its radio setup, after heading the Armed Forces Radio Service on the West Coast, was writing and acting in the skit on WGY. He was an announcer-actor on the long-ago lush era for the station. Brannon's fine tenor voice was part of the playlets.

Jerry later went to WTAM, Cleveland, with Lewis and Pooler. They did that and other programs, some of which were fed to NBC. Brannon took on announcing chores, too. Back at WSNY in a variety of assignments, he is presenting this noontimer, after Jim Healey's standard news commentary. Brannon really deserves a better production break than singing to the accompaniment of records some of which do not exactly call for fresh, lively he never should split that pleasing, warm Irish tenor with timeouts for transcription turntabling. He is the best male pop set of pipes on the air hereabouts—good enough for an outlet many times larger. Brannon, who offers to warble requests, has an ingratiating mike personality, although a little inclined to kid. The program could be improved materially; the talent is there to be tapped. *Jaco.*

New Definition

New York

Editor, VARIETY:

Those over-the-breakfast-coffee palaver sessions by the Fitzgeralds and the Kollmars (on WOR) should rate as public service programs. At least, they're enough to drive a guy out of the house in the morning and thus help him get to work on time.

Jack MacDuff.

Radio Followup

Ipana's "District Attorney" was well under its own average the night after Christmas, when the plot tended to belittle the intelligence of the radio audience. It was shy on logic and explanation without which, in the opinion of writers, a whodunit doesn't stay fair. Complained was how two cold-blooded murderers could be operating a respectable private school, or why the school was in session through the Christmas holidays, or why there was only one visitor to the kids, and that visitor—straining credulity to the breaking point—just happened to be the D. A. in disguise.

Hard to credit also was any insurance company giving a worthwhile policy on any child, and especially an adopted child, and especially in favor of a fake pedagog without credentials. The death of the kid was particularly unpleasant and the added touch—having a gang of guys from "The Dutchman's" rush over with their guns and for the rest of the tots—was overloading the Christmas stomach. This episode probably stopped the listeners, delivered very little in return. The plot was as phoney as a Nazi alibi.

George (the real) McCoy, with his once weekly WIZ sidewalk interviews, got hold of one Saturday (29). He found a Joe just out of uniform from Brooklyn, and a former carnival barker. Of a plant it was still good. So after Joe's pat out of uniform for the dancing girls, McCoy got to his question of the night: "Who's your pick for man of the year?"

"The one who dove off the boat and swam back to England," said Joe.

"Why him?" asked McCoy.

"The guy went overboard for the dame."

Result McCoy's explosive "Oh, brother, take five" had the same zing as the gag.

A few more of these and once a week won't be enough.

Stoopie Tucker was in fine fettle with a plausible commercial setup—nostalgic medley, ably foiled by Paul Whiteman, on the Philco "Hall of Fame" show Sunday (30). He seems to have found its format of late with the truly "HOF" bookings. The Paul Whiteman show was the part; also the spotlighting of a single HOF candidate, culling from past and current days. With the Eddie Cantor and Tucker bookings recently, or the upcoming Ralph Bellamy-Ruth Hussey "State of the Union" (excerpt) next week. *Abel.*

"Stage 46," top sustainer playlist on Canadian Broadcasting Corp.-Trans-Canada web, used holiday weekends to deviate from its policy of airing nothing but originals. "Stage," aired Sundays at 9:30 p.m., from Toronto, gave a boff realistic treatment of Erle Caroll's "Alice" stories, with "Wonderland" for Christmas and "Looking Glass" for New Year's—the usual okay Andrew Allen production and casting gave Canadian dialers some of the finest radio drama they've handled with CBC studios. Both shows scripted by Dick Diespecker, CJOR, Vancouver, motored by Andrew Allen, Canadian army radio officer, who managed to keep the true Carroll atmosphere in the lines, handled with ability by the players.

Pere Vesimere, head makeup man at Warner Bros. in a guest-per General Electric's "House Party" via CBS (29) revealed that Joan Crawford would play the mother role in "Humoresque" without the expected gray hair, and that the star has been making herself up for the part. Miss Crawford's general conception of the part will be like that of the mother she portrayed in "Mildred Pierce," according to Vesimere. He said she handles makeup so marvelously that we do not help her, except in extreme character work." Vesimere, who also discussed Ann Sheridan's makeup, said the makeup technique being used to create a rather different illusion in the film she is now making is the result of the thought Miss Crawford's skill "a great tribute to this glamorous woman of today." Vesimere is possessor of a voice that is as suave and smooth as most radio professionals, was quite an expert, by his stint of analyzing, critiicizing, and counseling women in the studio audience on their cosmetic and hair problems.

Asst. Sec. of State William Benton Friday (28) on Mutual's "Meet the Press" paid tribute to shortwave broadcasts as an effective medium

Transcription Reviews

"HYMN TIME"
With Smiley Ed McConnell and Eloise
Writer: McConnell
Producer: Charles Michelson
15 Mins.
CO-OP
81 Stations
(Charles Michelson Transcriptions)

Hoke, corn—call it what you will, Smiley Ed McConnell, now in his 13th year of network broadcasting, has it. And in large commercial quantities.

Because of the religious content of this series of 78 quarter-hour e. t.'s, they're not suitable for any and all sponsors (beer, cigarets, patent medicines, for instance, are out), but the number of dairy, savings and loan, oil, insurance, bakery and such like companies who've latched onto them throughout the country haven't registered any complaints so far.

Guy's folksiness extends not only to the song delivery but to the in-between segments. For instance: "Now I'm gonna let our good ol' sponsor, the feller who makes these programs possible—and believe me, folks, sponsors like ours are few and far between, so I want you to register appreciation for a few seconds to what he has to say—I'm gonna let him say a few words. All right, Mr. Sponsor."

Also tells a few yarns, in the sawdust-trail vein, a la the one about the Negro who got his way on the country road and asked a little Negro boy where he was. "I dunno," replied the boy, stopped. "Don't you know where you are, son?" asked the minister. "No, sir," was the answer, "but I ain't lost. That sorta thing."

Hymns include such standards as "Let Jesus Lead Me on the Way," "Put a Song Into My Heart," "God Understands," "What a Friend We Have in Jesus," "In the Garden," etc. Theme is "I'll Sing My Songs." Eloise supplies appropriately churchy organ accomps, as well as backing up the midway and rear choruses for group hymn singing.

McConnell underlines the down-to-earthness of his delivery with such asides as "Everybody now," telling her to give him a pitch. "Wait'll I find my place, Eloise." Also pokes fun at his own girth. In other words: "Hymnin' is a lotta fun, ain't it, folks?" It's also apparently big stuff in the daytime Hooper handicap. *Mike.*

"CASA CUGAT"
With Xavier Cugat's orch, Nita Rosa, Del Campo, Carmen Castille, Don Rodney, a chorus of 12
Writer: Ted Hediger
Producer: Bernard Zisser
15 Mins.; Thrice Weekly
Co-op
90 Stations
(World Broadcasting)

Titled "Casa Cugat," World Broadcasting has brought the whole Xavier Cugat aggregation together to give listeners a chance to sit in the rhumba king. In addition to the orchestral numbers, the 15-minute segments feature the voice of Carmen Castille, Nita Rose, Del Campo, Don Rodney and a chorus of 12 voices, all competent in their respective chores.

For the most part, the numbers are well chosen and orchestrated in the typical Cugat manner. Some of them are "A Little Bit Slow," "Begin the Beguine," "Brazil," "Carnival de Oriente," and scores of others. While not stuff to make the songs are adequately rendered, there's a lack of spontaneity and vigor that usually typifies the technique. The pace of some of the renditions is mechanical.

Continuity provided for the indie's announcers is generally and informatively written. Scripter Ted Hediger doesn't take the easy way out: his writing does interesting light on the lives of the composers. Despite the minor faults, the local advertiser has a nice little package for his product.

"A DATE WITH MUSIC"
With Phil Brito, Sammy Liner, Doc Whipple, Allyn Edwards orch
Writer-Producer: Charles Michelson
Director: William Stoess
15 Mins.
CO-OP
35 Stations
(Charles Michelson Transcriptions)

Here's one set of 78 musical sides that shows the results of lots of care. Tenor Phil Brito, pianist Sammy Liner, organist Doc Whipple and emcee Allyn Edwards work together to create a show that is one of the smoothest items currently on the e. t. market. It should keep listeners coming for the set.

Edwards correctly describes the

for penetration into any country, but wouldn't agree that if foreign governments failed to make shortwave sets available to their people, this was a form of censorship. Benton also said that radio interests, having agreed to the need for shortwave international broadcasts and for "their subsidizing by the government," were arguing with him over control of the operating facilities. He also stated that no DXers were being beamed to Russia at present, and wouldn't be, without Soviet consent, but Russ broadcasts in English were being sent our way.

nostalgic tunes played and sung as "all-time hit melodies," adding interest with explanations re composers, years in which the songs were hits, shows they were in, etc. On the disk under consideration, for instance, Liner and Whipple, after a few bars of Brito's theme, "Come Back to Sorrento," give the works to a swell duet of "Shine on Your Shoes," which Edwards points out is from the 1932 musical, "Flying Colors." Same goes for Brito's smooth vocals on "April Showers," from the show of 1932, "Walk a Little Faster."

Brito and Edwards toss the emcee chores back and forth, which also makes for variety. And when they hook up the names of Nora Bayes and Ruth Etting with "Harvest Moon," and Sheldon Brooks and his "Walkin' the Dog" and "Some of These Days" with "Darktown Strutters' Ball," it's something for the reminiscers.

Also do such items as "Delicious," "Cottage Small by a Waterfall," "Lonesome as a Log," "Sentimental Over You," "Peanut Vendor," "Cottage for Sale," et al.

It's a series of open-enders (no room for middle commercial) that one in search of a good soothing, solid 15-minute musical airer would find hard to pass up. *Mike.*

"FIVE MINUTE MYSTERIES"
With Frank Lovejoy, Jackson Beck, Ian Martin, Santos Ortega, Arlen Lewis, Timmy Hyler, Michael Fitzmaurice, Staats Cotsworth
Writers: Elizabeth Lyons, Jean Hytone, James Mullen, Don Sheldon, Roy Dietz, Al Boretz, Betty Ullus, Edwin Murphy, Edward Langley
Music: Rosa Rio
Producer: Drexell Hines
15 Mins.; Cross-the-board
Co-op
77 Stations
(WBC-Radio Recording Division)

When Coronet mag started to devote three and a half minutes to tell a complete short story over the air, research was that it made a plausible attention-getting stunt. NBC-Red is going Coronet one better by having a crew of actors act out similar capsule-sized dramatizations. While the literary merits of the former surpass those of the latter, it must be granted that the "Mystery" stories have more dramatic punch to them. They're cliche in story, character and writing but they're momentarily diverting.

The local advertiser is given enough time to air two commercials, before and after, or during, the playlet. It's conveniently designed for the sponsor who doesn't want to go on the expense of a name tie opus, but wants something more than a one-minute spot announcement. This is it.

"THE AVENGER"
With James Monks, Helen Adamson, Allyn Joslyn, Agnes Young, Linton O'Keefe, Jean Vitz
Writers-Directors: Ruth and Gilbert Braun
Producer: Charles Michelson
Music: Doc Whipple
30 Mins.
12 Stations
(Charles Michelson)

This show is a whodunit put out by Charles Michelson, who markets "The Shadow," and is intended as a companion piece to the latter. Like the well-known character, "The Avenger" is a guy who upholds the law, confounding evil. In this case, he's a bio-chemist equipped with "electropathetic indicator" which brings him thought flashes, and a secret diffusion capsule that makes him invisible.

Platter heard was built around the smart scientist outsmarting another learned gent who has built robots and wants to stick human brains into their heads. By use of his telepathy and invisibility and proper equipment, "The Avenger" triumphs, saves the lives of three people, and sees the over-wise guy get his just deserts.

With some smoothening, this show may do an acceptable run on local stations. Production on the whole is okay, the casting good throughout, and direction adequate.

Tele Reviews

"LITTLE WOMEN"
With Margaret Hayes, Dorothy Emery, Madeline Lee, Billie Lou Watt, Charles Thompson, Fran Lee, Ruth Masters, Tom Seidel, Peter Dreyer, Gene Brinkley, Grania O'Malley, John Robb
Director: Ernest Colling
Writer: Dorothy Reid Davis
Sets: Bob Wade
70 Mins.; Sunday (29), 8:30 p.m.
Sustaining
WNBT-NBC, N. Y.

Ernie Colling is rapidly emerging as one of the most competent directors in television. Carrying the brunt of the directorial chores on WNBT's

(Continued on page 28)

This is WOR in 1946

(Being, partially, a declaration of intent)

In this, our twenty-fourth year, we start again —as always—with a declaration of serious purpose, but with a concomitant declaration that WOR's program personalities shall play the major part in executing it.

Whatever the big things WOR might say, or the big things we might TRY to think, we'd be mute fumblers without the names and voices of those artists who so uncannily mirror the thoughts and desires of millions of people in one of the greatest listening territories on the Eastern Seaboard.

In this new year there'll be nothing particularly original about the programs that these WOR personalities will conduct. But their astute formulas which have charmed and moved millions of listeners for almost a quarter-century will—as always—accurately reflect changing times in a changing world.

As usual, there will be advice for the farmer and the bees he hives; the dairyman, truck-gardener and the produce they must sell. There will be the winds judged accurately, and the warning finger raised to signal the hurricane that tentatively nudges the sunsplashed rooftops of a drowsy Jersey town.

WOR's artists will discuss the theory and probable future of the energy called atomic, and describe a dusty courtroom in which a fascist culprit sulks. There will be talk of recipes and why marmalade won't run in frost. There will be Beethoven, too; and Stravinsky, and Harry James, and The Duke and . . . Oh, you know, whatever good music's got to give. Comedy? Oh, yes. Corn maybe; but there will be the subtle mimic, too.

WOR's skilled reporters will record the promises and the winds politic that flutter the sails of state. And listeners will meet a man, perhaps, on the Bessie Beatty show, who can ride a motorcycle faster than anyone, really, or an engineer whose simple sketch may change a nation's life. Martha Deane will, in turn, focus the eye of a discerning, but sympathetic, newspaperwoman on the foibles and finesses of a world reaching upward, we hope; not meaning, for a moment, that she will forget fashion, or the anecdote—with facts in it—that has endeared her to thousands.

People will hear the news (we're famous for it) as accurately and often as they've always heard it. Telephone lines, like gloved fingers, will reach into American cities far away and bring back what vivid events they offer. Moscow, London, Budapest, Athens, Warsaw, Paris . . . Again the once-dimmed but brightening voices of these and other great cities shall enter the homes of millions.

These—VERY briefly—are some of the almost intangible things that have long been part of WOR's amazingly successful growth. Collectively, it is a sensitive awareness of what people want sympathetically reflected in the voices and the actions of the WOR artists who have always more than fulfilled those wants. It is a more than ordinary alertness to the see-saw of world and home events, and an immeasurable degree of honest friendliness, as well as an intelligent and imaginative way of presenting the times in which we live.

This, then, is WOR in 1946 . . . partially.

WOR

—that power-full station at 1440 Broadway, in New York

MUTUAL

From the Production Centres

IN NEW YORK CITY . . .

Ray Perkins, on terminal leave from the Army, got a promotion to a full colonelcy as a Christmas gift. Plans to visit the Coast early this month and to go into radio as soon as discharge comes along....That "Keeping Up With the Wigglesworths" platter series plugging economic ideas through soap opera was originally the brainchild of Wallace Thorsen, who sold idea to Alfred P. Sloan Foundation....Joe Moran, of Young & Rubicam, and wife Thelma, stumped the "Info Please" experts last week with the usual encyclopedia-war bond payoff....Harry Ackerman, Y&R veepee, goes to the Coast Jan. 17 for several weeks, and Milt Samuels, agency's west coast press chief, gets in to N. Y. this week.

Screen actor John Loder has been signed for radio exclusive by National Concert and Artists Corp., who are peddling him for guest spots in N. Y. and on Coast....Edgar A. Grunwald, ex-Variety, returns to civilian status and Business Week mag this week....Jo Ranson, WNEW publicity director, and Col. Dick Pack, former WOR press chief, co-authoring "Opportunities in Radio," which Vocational Guidance Manuals, Inc., will bring out in mid-January....."Blind Man's Bluff." Molle Mystery Theatre's broadcast last week on NBC, was authored by Hank Warner, of CBS press dept. His first commercial script job....Thurman L. Barnard, formerly veepee and director at N. W. Ayer, has joined the Compton agency in same capacity. He will be in charge of all media activity of P&G's Crisco product handled by the latter agency....Kevin McCarthy added to "Backstage Wife"....Virginia Dwyer and John McQuade new to "David Harum"....Sybil Trent and James McCallon join "Amanda" players while Jimsy Somers is added to "Second Husband" cast.

Sylvan Levin, music director at WOR, signed Friday (28) with the Celanese Corp., through Young & Rubicam, as permanent conductor of the "Great Moments of Music" program (Wed., 10 p.m., CBS), and will conduct first program under new contract tonight (2). Levin, who replaces George Sebastian, did about 10 guest shots for Celanese in the past six months....Harry Klein has resigned as radio director of MacFarland, Aveyard agency to join BBD&O as account exec of Satevepost. James Sheldon, who scripted the mag's "Listening Post" program when McF-A handled it, succeeds Klein as the radio head.

Ted Cott's "So You Think You Know Music?" quiz program will be broadcast from 8:30 to 9 p.m. Fridays on WOR beginning Jan. 4, moving from the 10-10:30 p.m. slot. Switch is enabling Cott to line up stronger guestar lists, the Jan. 4 show having Larry Adler, Paul Draper, Vaughan Monroe and Raymond Paige as guests, the Jan. 11 show having Jan Peerce, Helen Jepson, Jesus Maria Sanroma and Hal McIntyre....Gloria Stenyi doing foreign-language transcriptions for War Dept. for use over Polish radio stations....Florence Hudak, of Mutual's publicity dept., is one of the Harding Sisters Trio doing shows for servicemen at camps and hospitals weekends....Cyril Armbruster, freelance director, has taken over production of "Real Life Stories" on Mutual-WOR. He also produces "Land of the Lost" for the same net....Staats Cotsworth now starred or featured on shows on all four nets: "Prime Photographer" (CBS), "Mr. and Mrs. North" (NBC), "Man From G-2" (ABC), "You Make the News" (Mutual).

Ralph Slater, hypnotist, whose sustaining series was recently cancelled over Mutual, returns to the air shortly under sponsorship of DeLuxe Recording Co. Network and time still undecided....Carl S. Brown, veepee and manager of the New York office of Sherman & Marquette, has been elected a director of the agency....Bob Garcia appointed to newly-created post of manager of operations for CBS press. He'll also retain his present supervision of publicity for WABC and certain major network programs.

IN HOLLYWOOD . . .

Jack Runyon checks in at MCA in a few weeks to handle shows and clients for radio. Bob Guggenheim will carry on the Runyon-Guggenheim Enterprises, with Runyon retaining his interest....Jimmy Starr, film columnist, went back on the air as tattler for Rayve shampoo on the Don Lee network. He takes the late Sunday night shift, trailing in the wake of Louella Parsons and Jimmie Fidler....Sid Strotz passed out bonuses at NBC to employees with the net more than six months. Those drawing less than $3,000 a year were given a 10% wage hike....Harry Kronman, long time one of the town's better scripters, will try his hand at production on the Jackie Coogan show for Bromo-Seltzer....Unique twist in the billing is that Lurene Tuttle and Arthur Q. Bryant, AFRA players, get equal billing with Coogan. Sale to Emerson Drug gives John Guedel three packages on the air, a "vested interest" in a fourth and the executive production of two others, all coast-to-coast....Deal was closed for airing of "Queen For a Day" from Sam Carroll's theatre-restaurant....Little Hope took no chances on getting snafued in the Rose Bowl traffic so he pitched his broadcast New Year's day at Pasadena Community Playhouse, a massie shot from the site of ye big game....Frank Ford, who has done a whale of a promotion job for NBC during Bob McAndrews' war service, may remain on the Coast rather than go to New York as aide to Charles Hammond....Les Bowman, CBS chief engineer out this way, heading east for convention of Radio Institute of Engineers....The John Guedels adopted a baby at The Cradle in Chicago....It finally leaked out that Elvia Allman has been Mrs. Jerry Baylor since Dec. 1....Bill Morrow made the sorrowful journey to Chicago for his mother's funeral services....While Wilma Wilson was moved up as program supervisor at Compton and Loy Hoffman became office business manager.....Claudette Colbert had a change of heart about taking a radio series....The two Bills—Stern and Henry—here for the Rose Bowl game and sundry other activities....It was Bert Praeger who cracked, "trains are only for peasants." So he took a plane in New York and landed here eight days later. "See America first!"....Xavier Cugat bowed off the Rudy Vallee show....Mild flu epidemic played hob with a dozen radio shows and subs had to be rushed in at the last minute....Bill Thompson out of the Navy and returning to "Fibber and Molly" Jan. 15 with his "Wimple" and "Old Timer" characters....Marty Lewis will take the NAB director's in hand Jan. 5 for a lunch and tour of the Paramount studio.

IN CHICAGO . . .

Bob Brown, NBC announcer, transferred to Hollywood. Likewise Fort Pearson, out of Navy and resigned from NBC for freelance, and Joe Johnson, former assistant to Rex Maupin ("Breakfast Club")....Les Foreman has been appointed publicity head of North Central Broadcasting Co.....Commentator June Merrill will marry Maynard Hammond, campaign director for the American City Bureau here.

George Guyon, recent dischargee, will return to WBBM announcing staff Jan. 2....Joanell, heard on Club Matinee, has been signed by ABC, contract to take effect when she finishes high school in June....Marion Morgan, new WBBM canary, will make her debut Jan. 9 on Caesar Petrillo's Wed. night program....Harry Grove, former WAAF announcer, has joined KCMO staff after three years with Army Air Forces....Morris B. Sachs' Amateur Hour, WENR, Sundays, is beginning its 13th year on the air....Paul Whiteman and Martha Tilton will guest for the Breakfast Club Jan. 9....Joe Sanders guested for the National Barn Dance New Year's Eve show.

Richard Welxler, age 3, debuted on Quiz Kids, Sunday (30) replacing Richard Williams, now too old (16) for show....Joe Ainley gave a party at the Actors' Club Sunday (30) for casts of the four shows he directs: "The Guiding Light," "First Nighter," "Those Websters" and "Freedom of Opportunity."

Kirk Hammer has joined surrounding staff of KMOC, coming from WREN, Lawrence, Kansas....Herbie Mintz, now in third year with "But Not Forgotten," has been selected to do a 15-minute shot for ABC....Lt. Col. Frederic C. Shidel, Jr., will return to former position of studio engineer with NBC Central after five years with the Army....Ann Fitzgerrell has joined KCMO continuity staff from KVOO, Tulsa.

New Civilians

Lt. Warren Gerard, B-29 navigator who completed 24 missions over Germany before the end of the war, has completed his terminal leave and rejoined the announcing staff at WCAE, Pittsburgh.

Will H. Oldham, Jr., with the Navy for the past three years as a lieutenant, has rejoined WLW, Cincinnati, as director of grocery trade relations.

Jack Lacy, former chief announcer at WHTR, Hartford, prior to his entry into the Army three years ago, becomes the station's program director today (Wed.).

John M. Reynolds, recently returned after four-and-one-half years as a lieut. with the 8th Air Force in England and Belgium, has been added to the WCKY, Cincinnati, announcing staff.

Charles Benzinger, formerly assistant to the trade news editor at CBS, has returned to his old position after more than two years with the Army Air Corps.

Capt. Adolph B. Chamberlain, after more than three years of wartime service with the Navy, has returned to his post in CBS, General Engineering Dept. as Chief Engineer, a position he held for 11 years prior to entering the service.

Capt. Walter Sheldon, late of the Army Air Forces, has rejoined WCAU, Philadelphia, staff as assistant program director.

Lt. Commander Joseph T. Connolly back at WCAU, Philadelphia, as director of news, publicity and special events.

Al Taylor, discharged from Merchant Marine, back on WCAU, Philadelphia, news staff.

T. Edwin Paisley, former public relations officer in Navy serving in South Pacific, has been appointed to the traffic department at WFIL, Philadelphia.

Lt. Lloyd C. Smith has returned from sea duty and resumed his stint of National Sales Service representative at KWK, St. Louis. Lt. Smith spent most of his naval career in the South Pacific.

Charles Bebb has returned to announcing staff at KCKN, Kansas City, after two years in the Army Air Corps.

Capt. Tom Dolan Geoghegan has rejoined the staff of WMAL as a Washington announcer after two years in uniform. He's ex-Ruth-rauff & Ryan in Chicago and St. Louis.

Sgt. Jack Denove, with the Air Corps for the past two years, has rejoined the radio-commercial copy dept. at BBD & O.

The Oklahoma Publishing Company
ANNOUNCES
the Appointment of
CAPTAIN P. A. SUGG, USNR
MANAGER OF STATION WKY
Effective January 1, 1946

CAPTAIN P. A. SUGG comes to WKY directly from a five-year tour in the U. S. Navy during which he played a major role in the development of radar and the subsequent program of training thousands of men in its use and maintenance.

For eight years prior to 1940, he held important technical posts with NBC and was control supervisor for the western division for six years.

With his manifest ability as an organizer and executive coupled with a noteworthy technical background, Captain Sugg is eminently qualified to take over the WKY helm as this station embarks into the new year and a new radio era.



CAPT. P. A. SUGG, USNR

WKY
OKLAHOMA CITY

OWNED AND OPERATED BY THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman and Times • The Farmer-Stockman
KVOR, Colorado Springs • KLZ, Denver (Affiliated Mgmt.)
REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

PETRILLO YIELDS TO CLEVE. EDUCATORS

Cleveland, Jan. 1.

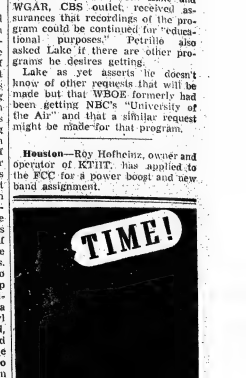
The first break in the Petrillo ban against feeding AM programs over FM stations came on the local front when the Musician Federation president gave an okay to WBOE's getting the CBS School of the Air.

Superintendent of Cleveland Schools Charles H. Lake had written Petrillo asking that he rescind his edict to permit the local school station to get educational programs.

On Friday (28) both Lake and WGAR, CBS outlet, received assurances that recordings of the program could be continued for "educational purposes." Petrillo also asked Lake if there are other programs he desires getting.

Lake as yet asserts he doesn't know of other requests that will be made but that WBOE formerly had been getting NBC's "University of the Air" and that a similar request might be made for that program.

Houston—Roy Hofheinz, owner and operator of KTHT, has applied to the FCC for a power boost and new band assignment.



Proper timing of sales efforts, through good times on good stations, sends products pirouetting into consumer homes. Radio time buyers from coast-to-coast depend on full-time help from cooperative Weed & Company.

WEED AND COMPANY

INCOMPARABLE
Hildegarde

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC
HARRY SOSNIK
CONDUCTOR COMPOSER ARRANGER
RALEIGH ROOM, NBC, Wed. 8:30
Per. Mgr.: ANNA SOSENKO
Booked by MCA

UAW's Time Bid Vs. Taylor-GM

United Automobile Workers union has wired Mutual requesting a "series of sustaining periods" to reply to the statements made by the General Motors-sponsored Henry J. Taylor broadcast of Dec. 28, in which the latter made comments favoring GM's stand in the GM-UAW, CIO dispute.

Edgar Kobak, MBS prexy, replied that it would grant only one 15-minute slot for UAW's purpose. The latter may have any period it wants, evening or daytime, it was pointed out.

Whether UAW will accept the single segment to answer Taylor is a matter of conjecture.

Voters to Get Larger Earfuls of Politico Palaver Via Keystone

Another effort to bring the U. S. Congress closer to its constituents via commercial radio sponsorship is being made, this time by the Keystone Broadcasting system.

One web, the Associated, already has a Congress show, broadcast weekly out of that net's N. Y. outlet, WMCA, and an effort is being made to sell it as a co-op program. Latter, however, doesn't use members of Congress but rather dramatizes the Capitol Hill occurrences of the preceding week. Keystone's show is a forum piece built around Congressmen and emceed by Washington correspondent Ernest K. Lindley.

Keystone uses as a rule, two Republicans and two Democrats, often balancing the show so as to have two Senators and two Representatives. Frequently, the men involved on one side or another of pending legislation are put on the show, so that their discussion is tied up with live legislation currently of a controversial nature.

RALPH ATLASS' DEAL FOR CHI BLDG. LEASE

Chicago, Jan. 1.

Papers are drawn up awaiting signatures on a deal for Ralph Atlass, head of WIND here, for a 10-year lease on the bank floor of the 203 North Wabash building to house combined operations of WIND, plus proposed FM and video layout.

Space, containing 12,000 square feet, has been occupied during the war years by a USO club. It formerly housed the Fort Dearborn National Bank. WIND engineers, having tested the tensile strength of the building's roof for construction of a high tower, have pronounced it fit for their purpose.

Cleve. Symph Back On Air Jan. 12 Via Mutual

Cleveland, Jan. 1.

After months of negotiating, the Cleveland Symphony orchestra, Eric Leinsdorf, conductor, will go back on the network, being heard each Saturday, 6 to 7, over Mutual through WHK.

For many months leading civic spokesmen and the newspapers have been attempting to get the musicians on the air, but no sponsor was available and local outlets didn't want to foot the sustaining bill again.

Finally, the Sesquicentennial Commission, seeking a nationwide audience to boast of Cleveland's advantages in connection with next year's celebration, offered to pay the expenses, with the series getting under way on Jan. 12.

Franklin Owen Dies at 48

Franklin S. Owen, 48, veepee of Kenyon & Eckhardt agency, died Christmas eve in his sleep at his home in Short Hills, N. J. He was well known in radio circles being the account man on the CBS afternoon quiz show for Southern Cotton Oil.

Before joining K&E, Owen was veepee of the William & Cunningham agency in Chicago. He is survived by his widow, Mrs. Beatrice Almberg Owen, and a sister, Mrs. Louise Quigley.

LAW, NOT RADIO, FOR COL. SAM ROSENBAUM

Philadelphia, Jan. 1.

Col. Samuel R. Rosenbaum, former WFIL prexy who headed Radio Luxembourg for the Army, is back in Philadelphia and getting set to practise law.

Recently released from service, Col. Rosenbaum said that he was starting from scratch in his business career, having severed all his connections when he went into the service shortly after Pearl Harbor.

Col. Rosenbaum, who was one of the organizers and president of the Independent Radio Network Affiliates (IRNA), said he has no plans to go back to the radio business at present.

"I will resume my interest in the musical field, however," he said. Before his enlistment he served as president of the Robin Hood Dell and vice-president of the Philadelphia Orchestra Assn.

Cincinnati—Jack Zinselmeier, director of WLW's drug merchandising for the past year, moved up last week as manager of Specialty Sales, a subsidiary of the station, specializing in distribution for manufacturers. He replaces Lou Sargent, resigned.

Excuse It, Please!

It took Larry Menkin, the script writer who's still in uniform, 6,000 miles of traveling to transfer from 45th street to 57th street in Manhattan. Several weeks ago Menkin got orders transferring him from the Army Service Forces Radio Unit in N. Y. to the Armed Forces Radio Service on the Coast.

When Menkin got to Hollywood he found it was all a mistake, and "what brought you out here, anyway?". He's now working out of 57th street hdqs., 12 blocks away from where he started.

WHTD COMES THROUGH WHEN DISASTER HITS

Hartford, Jan. 1.

Staff at WHTD, Hartford, marshalled its forces Christmas eve when a disastrous fire swept a local hospital, claiming 17 lives. Station broadcast a steady stream of bulletins appealing for doctors, nurses, ambulances, etc.

Milt Berkowitz, outlet news editor, was on the scene and telephoned the reports to the station. Facilities were made available to city, county and state officials.

Wee-Watters Would Love Platters With Music, But Find Costs High

Chicago, Jan. 1.

Theres a wide-open market nationwide for anyone who can find the key to producing electrical transcriptions cheaply enough so that small stations throughout the U. S. (and Canada, of course) can afford them—and so that the electrical transcription makers themselves can realize a profit large enough to warrant turning out the less expensive disks in large volume.

Clues to the tremendous potential market—reckoned by agencies, producers, station owners and reps as being well up in the millions-of bucks dept.—are seen in the present situation. Prices quoted by producers for the average quarter-hour show range from $10 to $25 a shot, which means that small stations are paying anywhere from half to twice as much as the charge for time to their sponsors.

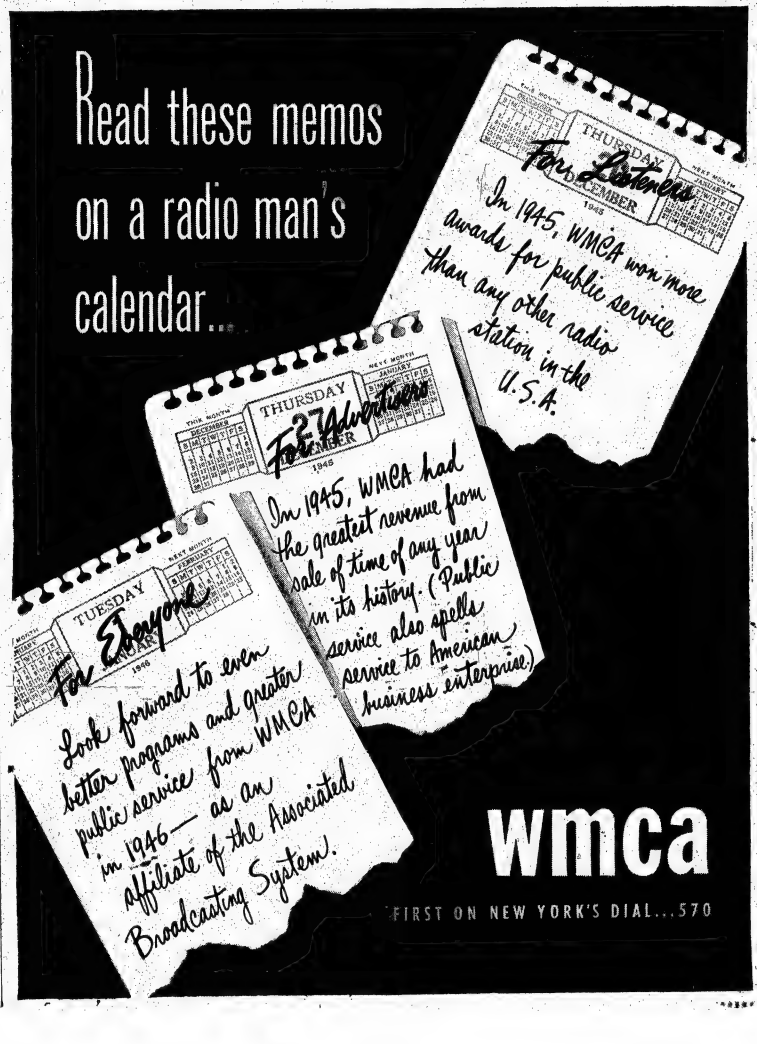
It's not surprising, therefore, that the small operators are telling producers of the shows "If you can't get the costs of, say, a three- or five-a-week show like 'Easy Aces,' 'Joe Palooka,' 'Stay Tuned for Terror,' 'Incredible But True,' etc., down to anywhere from $2.50 to $5 a shot, we'll have to struggle along as we have in the past—with phonograph records and music libraries."

If 250-watters—of which there are 462 in the U. S. and 20 in Canada, plus 13 500-watters and 14 100-watters divided between both countries—look two of the pancakes a day at $5 apiece, that would mean a gross of $5,000 a day, $35,000 a week, or $1,820,000 a year. And that, station owners feel, is more than good dough for the producers in the business now.

Thousand-watters, who have a price structure heavy enough to afford the pancakes as currently pegged, aren't included in these reckonings, although there are 73 such here and in Canada. Most of the latter are using them, however, and are known to be on the side of the smaller fry in asking for lower rates.

Big-time buyers of radio shows run

(Continued on page 30)



Tele Reviews

Continued from page 24

Sunday night full-length plays. Colling his probably efforted the most entertainment possible out of video at its present stage of development. Presentation of "Little Women" Sunday (29), while not as lively as previous shows because of the outmoded script, measured up in technical detail to almost anything yet televised.

Show, faltering in spots, would have been aided by a tighter script adaptation and a better balance in length of the different acts. First act ran nearly half-an-hour, while the remainder of the show was broken down into four or five different scenes of varying length with a two-minute intermission between each, the whole effect tending to disrupt audience attention. Camera work was especially good, with the cameras sticking to long shots to take in the entire set while several people were on stage but coming in for closeups to catch the actors' facial expressions at the opportune times.

Cast of the play, action of which revolves around an American family of four daughters during the Civil War years, was well-chosen. Margaret Hayes as Jo, the role she is now playing in the City Center version of the play, at times sounded like Katharine Hepburn, who played the part on the screen, but this added to the effectiveness of her acting. Other sisters included Dorothy Emery, Madeline Lee and Billie Lou Watt, with Miss Lee's sister, Fran, portraying the mother.

"DRAW ME ANOTHER"
With Otto Soglow, Colin Allen; Guerny Williams, emcee
Director: Cledge Roberts
Asst Director: Fred Rickey
Cameras: Howard Hayes, Ralph Warren, Marshall Diskin
15 Min., Friday (21), 8:45 p.m.
Sustaining
WCBW-CBS, N. Y.

Second in the series of WCBW shows featuring well-known cartoonists and a demonstration of their varying techniques with the chartoon, "Draw Me Another" Friday (21) was a vast improvement over the first edition several weeks ago, with hardly a trace of the stilted dialog and slowness of pace that hampered its predecessor. As in the original, the dialog seemed mostly ad lib but Otto Soglow and Colin Allen proved adept at this sort of thing, and prompted by emcee Guerny Williams, cartoon editor of Colliers, displayed a nice poise before the cameras.

Format followed the original, with Williams introing the cartoonists, presenting a roundup of some of their previous work and then giving them a free hand at their easels. Soglow drew several amusing cartoons featuring his famous "Little King" and Allen demonstrated the kind of work that has made him one of Colliers top artists. For something new, the duo played a sort of "Musical Chairs" at one easel, with both cartoonists beginning a drawing and stopping when the accompanying music stopped. Each had several turns at the picture, which emerged as a funny cartoon resembling a cloister thumbing his nose at the public.

Director Cledge Roberts maintained a fast tempo throughout, with the cartoonists rushed for time to finish their last drawings. Camera work, too, was good, the closeups giving the viewers a chance to peer right over the shoulders of the artists as they worked. Improvement over the original edition, while demonstrating that it's probably a good thing video programmers have a chance to experiment before too many receiving sets get into the nation's homes, also showed there might be a definite spot for this type of program when that day comes.

Washington—William D. Murdock from WTOP, the CBS-owned station here, to become program sales manager for WOL, the Cowles-Mutual outlet in Washington. Murdock, formerly assistant manager of WTOP, begins his new job Feb. 4.

More than 200 service men have found jobs to their liking, thanks to a Veterans' Job Clearing program conceived by WTAG. Service like this helps make WTAG, Central New England's Number One Station.
WTAG
WORCESTER

RADIO PROGRAM DIRECTORS
WOULD YOU LIKE A RECORDED PROGRAM DIFFERENT FROM THE USUAL?
WELL—WHY NOT BUILD ONE?
HOW?
From Our Vast Catalog of
STANDARD RECORDS
"Tunes That Never Grow Old"
— For Example: OUR NEW JANUARY RELEASES
List Price "T-Series" 50c—plus tax
Record No. T-2112
ALONE ON THE TRAIL
Backed by
ONE NIGHT IN CUBA
Recorded by
THE GOOD FELLOWS
With Harold Grant's Orchestra
Record No. T-2050
COME CLOSER
Backed by
HANGOVER CHASER
Recorded by
HENRI RENE
and his Musette Orch.
For smooth sweet music with a distinctive flavor hear our
NEW ALBUM RELEASE
Album
T-2052 GEMS OF MODERN MUSIC (2 records—8 selections)
List Price $2.00 exclusive of excise tax
T-2082 ANDALUCIA, CASTLES IN THE AIR
T-2084 AMERICAN NOCTURNE, ECHOES OF THE PUSZTA
T-2085 MEXICAN FIESTA, VALSE CAPRICE
Recorded by STANDARD SALON ORCHESTRA
Under the Direction of HAROLD M. KERNER
Album records sold individually to Record Program Directors only
All recordings made under personal supervision of
TETOS DEMETRIADES
STANDARD PHONO CO.
67 West 23rd Street New York 11, N. Y.

KABC's 'B'fast Club'

San Antonio, Jan. 1.

KABC has come up with its own "Breakfast Club" on Saturday mornings.

Airings originate at the breakfast being served at the Milam Cafeteria and feature Jim Young, Alec Chesser and Bea Morin at the organ.

La Guardia

Continued from page 23

so the press. It was extremely difficult to get any degree of cooperation from the press during the war. Some of the publishers didn't like Franklin Roosevelt, others hated Mrs. Roosevelt; some liked the fascists, others just hated Great Britain.

"The press, you know, is made up of a lot of slobs, hiding behind their masthheads. I don't mean the working newspapermen, the guys who hand it the stories which I'm convinced are okay, I mean the big guys, the personalities." He named several, giving Roy Howard (World-Telegram) an uncomplimentary title. Then he went on:

"Trouble with the press is—they can dish it out but can't take it. I'll tell Bill O'Dwyer (successor as N. Y. Mayor) how to get along with the press. All he's got to do is reduce the assessed valuation on four properties in the city. That's simple, isn't it?"

Status Quo For WNYC

New York City's new Mayor, William O'Dwyer, impressed with the record established by the city's municipal station, WNYC, is said only going to keep the station going along the same lines but will also, at least for a while, keep Morris Novik as director of the outlet.

Novik is going to be in a peculiar position. While O'Dwyer wants him to stay on—at least until a successor is chosen and broken in—Novik is also the personal representative of LaGuardia for the latter's radio commitments. He would have to be carrying water on both shoulders, since LaGuardia, on his local Sunday noon spot over WJZ, N. Y., will tackle city problems, and is expected now to attack O'Dwyer sharply.

From Novik's side, it was understood that, if O'Dwyer asks him to stay on as WNYC head, he would do so on two conditions: (1) that his successor, whom he is presumably to break in, be a radio professional, rather than a political appointee; (2) that he be given the status of a volunteer worker, so that he would not have to accept a city salary while at the same time working for citizen LaGuardia.

See Time Buys

Continued from page 3

that the present films produced by his company, in which he is associated with W. Horace Schmidlapp, former Broadway legit producer, have been shown in almost every theatre in the country. Exhibs do not pay for the films, their cost being absorbed by the sponsors, and Neal believes that his proposed feature-length films will be distributed in the same way. Several of Associated's shorts, such as "Quicker Than You Think," a cooking picture sponsored by Armour & Co., have been reviewed by newspaper crix. Another short, "Every Two Seconds," is the only commercially sponsored film ever booked by the Interstate Circuit, a Paramount affiliate.

Must Have Entertainment Appeal

For such films to be accepted by commercial exhibs, they cannot be the "run and bolt" kind of sponsored pix with very little actual entertainment value, Neal said, adding that the advertiser must recognize that his message is to be secondary to the entertainment or dramatic value of the film. Sponsored films of the future must perform a threefold task: they must absolutely suit the client's specific needs, in the best way possible; they must perform a public-relations job between the client and the audience he wants to reach; they must be of entertainment and service to the public. Only when a sponsored film answers all these demands, according to Neal, will it be acceptable to the sponsor, the audience and the exhib.

Institutional Values

While none of the major studios has announced any definite plans yet to produce commercial pix, much of their product is indicative of the type of institutional advertising film that Neil has in mind; for example, Metro's "Weekend at the Waldorf," and Par's "Stork Club," both of which provided some excellent plugs for the title names. Illustrative also of the requisite factors named by Neal is a Warner short in Technicolor entitled "Flying Flivver," one of the studio's current crop. A highly entertaining little piece, the short points up the advantages of flying for the family of the future and, while it doesn't mention any manufacturer by name, its use of the Ercoupe monoplane for all flying sequences is a good plug for the plane's manufacturer.

With these thoughts in mind, Neal said his company aimed to take the commercial film out of its fishepold position, being the primary reason for the construction of the new studio which is expected to be completed early next spring. Because his product is to aimed at theatrical distribution, he declared that the films, besides having technical perfection, must also have the "finest artists in the business." Entire staff of Associated Filmakers, according to Neal, is from Hollywood, all completely experienced in all phases of production. Edith Madtin, former Metro scripter, heads the company's script department, and her husband, Sidney Martin, former Metro producer, is in charge of all production work.

Scout Radio

Continued from page 3

material than mags. The situation was just the opposite up until 1942. This automatically puts the other medium in third place, with books and legit running first and second, respectively, as story sources.

A few scouts point out that the Broadway scene has produced so few plays adaptable to the screen during the past couple of sensons that it looks as if radio may yet reach second place.

"Lead" Is Enough

Radio scripts, unlike novels and non-fiction, are seldom paraphrased faithfully into film stories because their pattern changes from day to day. The lead character, or characters, in the series is the only thing salvaged for the final result, in order that the pix-goer may recognize the original. As long as the film does that, plus retaining of the program title, it has accomplished its purpose. Novels and non-fiction, on the other hand, have to be treated more strictly because of their permanence. Pix-viewers look for faithful treatment of them. Likewise with legit plays.

Books will never be succeeded by radio, scouts think, because the quality and originality of the latter will be far superior to the former for some time to come. While this marks the first time radio has been given such attention, it is doubtful, they say, that Hollywood would openly boost the merits of radio programs to the point where it would give the public the impression that it is chiefly dependent upon radio for material. The medium would up the prices for writers, according to one spokesman, and have them turn out more originals, rather than label radio as indispensable. It is estimated that only 20% of the films are originals created by Coast writers now.

Metro has the most elaborate setup for radio coverage in New York. Runners-up are Paramount, 20th-Century, Universal, Columbia, Warner Bros., RKO, and Republic.

Radio programs that have been adapted or contracted for filming are "Crime Doctor," "Night Editor," "Mr. District Attorney," "Counter Spy," "The Callahans," "Boston Blackie," "Inner Sanctum," "The Whistler," "Duffy's Tavern," "Fibber McGee & Molly," and "Queen For a Day."

Bing's Bangup B.O.

Continued from page 1

fan wave making, him even potentially bigger in '46.

Crosby's 10% Disk Deal

Hollywood, Jan. 1.

Crosby is said to have a royalty deal with Decca which gives him 10% of the retail price of every record sold this disks retail at 50c.). On that basis, the 400G royalty total indicates that some 8,000,000 of Bingle's needlings went across the counter and into jukeboxes in 1945. That's considerably in excess of the number he must sell in order to earn the $300,000 he's said to be guaranteed annually by Decca.

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue • New York 22, N. Y.

"TONIGHT ON THE NEWS FRONT"
Glamorous Jane Russell and her famous husband, Bob Waterfield of Cleveland's pro-football Rams, are WGAR recorded.
Daily, WGAR's roving reporters capture newsworthy events via wire recorder. Nightly at 11 o'clock, highlights of these recordings are included in "Tonight On the News Front" . . . actual voices of people in the news, woven into the live story of the day's happenings. It is this kind of service that makes WGAR listeners respond more readily and remember longer.
FREE SPEECH "MIKE"
CLEVELAND'S
WGAR
THE FRIENDLY STATION

Inside Stuff—Radio

Dr. Arno Huth, of the Graduate Institute of International Studies, Geneva, Switzerland, raises a number of important problems in his latest book, "Radio Today and Tomorrow" (Radio Heute und Morgen) published in German by Europa Verlag, Zurich. About half of the book is devoted to mere revision of the same author's "Radio Today," published in English in 1942 with the help of the Rockefeller Foundation. But in the second half of the volume, Dr. Huth touches—if at times with teasing brevity—upon such matters as commercial radio for Great Britain, the conduct of an international broadcasting system of the United Nations Organization, and establishment of listener panels as part of radio's programming setup.

Dr. Huth discusses also the roles of television and FM radio in his chapters on the radio of tomorrow. And he includes articles by a number of radiolites worth listening to.

This is the third of Dr. Huth's contributions to the more solid side of literature about radio (he published "Radio Broadcasting, a World Power," in 1937). The current volume is being considered for publication in English by the Columbia University Press. Written, as it is, in non-technical language which would serve both the layman and the radio professional, an English-language version of this volume may help speed discussion of certain vital problems—vital to the industry as well as to the vast audiences it serves.

The Evangelist, official weekly of the Albany Catholic Diocese, in an editorial (28) titled "CBS Cancels Program," commended that network "for its prompt and considerate action" in cancelling a proposed broadcast of "The Family Portrait" the Saturday evening before Christmas. Editorial said that while "we commend CBS for good judgment in cancelling the program, we cannot refrain from noting the need of inquiry into the origin and motive of such a heedless disregard for Christian listeners." It continued: "All Catholics and the majority of Protestants believe in the Divinity of Christ. One would presume that radio policy personnel would know and appreciate such a fact."

The Evangelist had protested the scheduled broadcast, starring Helen Hayes, in a telegram to Paul Kesten, exec veepee of Columbia. The local Catholic Youth Organization also addressed protests to WOKO, local CBS outlet. Editorial characterized "The Family Portrait" as "a play which gives a thoroughly un-Christian picture of the life of Christ.

New York's indie WNEW is adapting Carl Rose's "Mr. Bigot" cartoons to radio, planning to use the air to fight racial intolerance via one-minute transcribed spot announcements. The spot spiels will bow in two weeks and will be heard thrice daily for an indefinite period.

Themed "The only way America can be divided is by its 48 states," all spots will be made available at cost to indie stations throughout the country by the station and Milton Krentz, of NBC's "Eternal Light" series, who are co-ordinating the campaign. Max Berton, WNEW staffer, is writing the "commercials."

Newspapers throughout the country hypoing the campaign include the Milwaukee Journal, Hartford Times, Army and Navy Review, Churchman, Daily Mercury of Washington, Oklahoma Daily News, North Dakota Tribune, Wisconsin Daily Citizen, and others.

National Assn. of Manufacturers has lined up a series of 15-minute transcriptions, entitled "It's Your Business," which it will offer gratis to radio stations throughout the country as soon as material is collated.

Transcriptions concern all phases of industrial reconversion, recorded on the spot in more than 50 manufacturing plants from coast to coast under the supervision of William S. Rainey, NAM radio director. Rainey got material on 32-day plane tour around the country, accompanied by commentators, a radio technician and portable recording equipment.

Roosevelt Cantata

Millard Lampell and Lyn Murray have been commissioned by the U. S. Treasury to write a Roosevelt Cantata which is scheduled to be premiered on the air sometime in January.

Mrs. Roosevelt, who endorsed the idea, has been personally working with Lampell at her Hyde Park home, giving him required background and personal data on the late President. Murray has already started working on the music.

Details of the Cantata's premiere broadcast are being held in obeyance until a definite date can be set.

WNOX Raises Fund For Mine Disaster Victims

Knoxville, Jan. 1.

Within a half hour of broadcast the first live interview with survivors of the Pineville, Ky., mine disaster, WNOX originated a fund for survivors, and in an hour had received over $1,000.

The fund continues to grow and when a special broadcast is arranged to hand over the fund to the committee at Pineville, O. L. Smith, general manager of the station, expects it to mount into five figures.

Tom O'Brien Named Associated Pub. Head

Washington, Jan. 1.

Tom O'Brien, out of the Navy after three years, has been named director of promotion and publicity for the Associated Broadcasting System.

Prior to climbing into uniform, O'Brien was a newspaperman in Michigan and also publicized many of the Powers' models.

Washington—War Dept., according to reports, will seek to revive and take over the Foreign Broadcast Intelligence Service. The unit, which monitored foreign broadcasts during the war as a division of FCC, folded recently after Congress withdrew its appropriation.

Treasury Segues Into Post-Drive Radio Campaign to Sell More Bonds

Although there will be no more drives, a definite campaign for radio promotion of continued sale of Government Savings Bonds and Stamps is well under way, according to Lt. David Levy, USNR, Chief of the Radio Section of War Finance.

Now being prepared and scheduled for early January release to all radio stations, networks and advertising agencies are 90 announcements which include 30 each of station breaks, minute and half-minute messages, and the Treasury's official new copy policy, which includes suggestions for new sales approach.

Orders already received from 703 radio stations which wish to continue broadcasting the "Treasury Salute" transcriptions have definitely settled the question of whether the Treasury should include production of these shows in its permanent program.

Present plans have the "Salutes" scheduled for a continued three-per-week release up to April 1, reduction to two-per-week from then to July 1 and one-per-week indefinitely after that. New budget to be set on July 1 will determine future number of radio programs to be produced by the Treasury.

Also scheduled to be continued are the letters sent regularly to radio stations advising them when men from their area are mentioned on the "Salute" programs and the weekly mailing of individual press stories for stations to release locally to their newspapers.

Ted Gamble Bows Out

Washington, Jan. 1.

Ted R. Gamble wound up his long stint as head of the Treasury's War Finance Division yesterday (31) and, after cleaning up odds and ends here, expects to head back to his theatre chain in Oregon. He has been working for the Treasury on a $1-a-year basis for the past four years and was elevated to the War Finance directorship in June, 1943.

He will be succeeded by Vernon L. Clark, of Des Moines, lumber company executive, who has been executive manager of the Iowa War Finance Committee. War Finance Division will be changed over to become the U. S. Savings Bond Division. Clark takes over tomorrow, and will still lean heavily on the radio and film industries for assistance.

There have been persistent reports that Gamble will head into a big spot in pictures and may run for high political office in his home state.

In a final kudo to Gamble, Secretary of the Treasury Fred M. Vinson said last weekend:

"This young man has served his country in wartime truly with distinction. The story of War Finance is a saga of mass sales that broke all records. Gamble's talent for organization is best exemplified by the thousands of able leaders he attracted to the War Bond program throughout the country."

'Town and Country Time' Debuts on Miss. Valley Net

Chicago, Jan. 1.

New sustaining show slanted for rural areas, called "Town and Country Time," debuted over the Mississippi Valley Network, Mon. (31), from 6 to 7 a.m. Emceed by John Hicks, the show features music by the Vern Rooney orch, and news commentaries by Bob Baxter, with occasional interviews from outstanding figures in the agricultural field. Program will be a Monday-through-Friday shot.

Provision is made for a cut-in by the local stations at 6:20 for weather reports, market quotations, and other news of a purely local nature. Stanza is under direction of John Merrifield, MVN agricultural director.

Austin—Permit for the construction of a 1,000-watt transmitter operating on 1,300 kilocycles has been granted by the FCC to the Austin Broadcasting Co.



Wee-Watters Want Platters

Continued from page 27

into the same thing all the time, of course, and the chief squawk is always that talent charges are outlandish in this year of grace. And takers are just as tremendous for actors and musicians on the plattered shows as they are on the big guys' live airers.

That lower-priced transcriptions are definitely needed is proved by the fact that many of the higher-priced disks are not hitting the markets as they should. "How many listeners in Doolgger, Neb., hear the 'Easy Aces show?" one station rep asked. And answered: "None—because the 250-watter out there can't afford it."

It may well be that an economical transcription can never be made for the "coffee-pot" stations, production costs are that high. And, incidentally, they give no immediate indications of dipping. The trend, despite the end of the war, seems to be upward rather than down.

One answer to the problem, according to a producer here, is to grind them out without music. A few have no music now because of terrif musicians' salaries, and also because some of the wee-watters don't have one, some or all of the royalty organizations licenses (ASCAP, BMI, AMP and SESAC).

A 13-minute show can be produced now for as little as $400 without music. Rental fees for recording studios usually run between $35 and $50; script writer gets about $50 or $75; and talent the rest. Usually, however, it costs much more than that. And even at that low rate it still costs $2,000 to turn out a five-times-a-week quarter-hour show.

Here's the Answer

That's the answer to the question, "Why don't small stations use more transcriptions?" That's why transcription companies today are making their dough off the top stations solely. Here's what one producer had to say when asked why he doesn't go out for volume:

"Let's say 100 stations will buy them if they're sold for $5. That's $500 a week for us. We'd probably get another 100 if we came down to $4. That's $800. And another 100 might come in for $3. That's $900. But other producers won't come down, and we can't see our way clear to doing it either, because it's such a gamble. Maybe that extra 100 stations wouldn't come in."

It's possible that somebody some day will make the platters elsewhere than in the major markets (Chicago, Hollywood, New York, Detroit, etc.), one producer admitted, thus avoiding big-city wage scales for performers and musicians. "But then the American Federation of Musicians would probably come along and put net-work lines out of a station using disks not produced according to union rulings."

Upshot: Until someone finds a way to put a listenable show (and right now the best bets seem to be interview, sports, "oddity," "human interest" shows, etc., all sans music) on a master for a few hundred bucks, the local stations won't buy 'em.

WDRC
HARTFORD'S PIONEER BROADCASTER
Is Your Product In "The Market Basket?"
Hartford housewives are talking about this exclusive feature on WDRC's Shoppers Special Show, 7 to 9 a.m. Ask Paul H. Raymer or Wm. F. Malo, WDRC, for details.
CBS MBS



UNITED REXALL DRUG CO
Friday—CBS—10 p.m., EWT
Mgt.: LOU CLAYTON

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Show Biz Buildup Tied to Spielers

A fresh approach to the lecture business, utilizing show biz methods to enhance the b.o. value of gabbers and thus hypo lecture fees, is being made the policy of the National Concert and Artists Corp., whose lecture dept. recently came under the personal supervision of Daniel S. Tuthill, NCAC veepee and co-owner.

The plan envisages using radio, tele, pix and recordings to add to a lecturer's prestige and value, with radio as the chief prestige-builder. The amusement fields are not being used as primary income builders but as promotion media.

The course of the lecture business, according to Tuthill, is low fees. Average fees for newcomers or unknowns are $50 to $75; those in special categories start at $150. Sums are attractive neither to lecturers or their booker. Tuthill has decided that increasing public demand for lecturers will increase their fees, and that use of adjacent amusement fields will bring about the increased public demand.

Hence he's calling on every other division of NCAC—pop music, concerts, etc.—to book his lecturers in such other fields as they're suited, as buildup for his lecture dept. Other lecture bureaus, not having NCAC's facilities, aren't equipped to do this. NCAC gabbers, therefore, have been used as guesters on radio programs or television shows; recording contracts have been made for some; even film contracts wangled.

Builds Gabbers

Where other bureaus go out to get personalities as lecturers, Tuthill is satisfied to build up new talent, figuring he'll have more to getting either. But he uses radio, etc., to hypo lecture value of both.

New lecture talent Tuthill is pushing through radio include Tom Scott, balladeer who talks on folk music, now on WQXR, N. Y.; Ethel Barrymore Colt, who is planning a lecture career, and is being given guest radio shots; Robert Parker, author, and others. Personalities who've come into NCAC's lecture fold and are getting the radio buildup include Frazier Hunt, correspondent; Frank Buck, big-game hunter, etc.

Tuthill is also reversing the picture and taking radio personalities into the lecture field, utilizing their air connections to hypo them as gabfest attractions. He took on Dunninger last year, against advice that the mentalist wasn't a lecturer, and got him 39 appearances for the season. Before the season started, Dunninger's fee was $350. Now he's booked for $1,000, even $1,500, an appearance.

Tuthill constantly applies show biz technique to handling of his talent. When Frank Singiser's sponsor peeved him the commentator out to some territory to talk to their sales organization to pep up sales, NCAC surrounds that area with lecture dates for Singiser.

NCAC is taking over for lecturers Bill Stern, sports announcer; Adelaide Hawley, femme angle commentator; Nola Luxford, of the "Anzac Hour"; Sue Read, interviewer on WOR and WQXR (N. Y.). Tuthill also believes there is a market for a lecture forum on the radio, with the right personality as a moderator, and creating a radio package show with a weekly changed cast, each with an interesting story to tell. He has in mind lecturers on foreign lands and colorful subjects for tele, and he plans building up George Freedley, of N. Y. Public Library's Theatre Division and drama critic, as radio and tele personality, for eventual lecture tours on theatre, costumes, etc.

National Concert and Artists Corp., which, with Columbia, practically dominates the serious music field, has awakened to the foreign situation for markets, having opened a foreign (and operatic) dept. Oct. 1 under direction of Gerard A. Semon, son of the late Eric Semon, longtime European rep of the Met Opera Assn.

NCAC has important plans, according to Semon, of creating opportunities for U. S. artists abroad and of bringing European artists here. It has received requests from abroad for talent, and is holding off till conditions settle. But NCAC already is lining up a 1946-47 European season for 11 big-name artists, covering five to seven dates each in seven countries—England, Holland, Belgium, France, Switzerland, Italy and Scandinavia.

Associated

Continued from page 23

capitalization of $750,000 instead of the old basis of $600,000.

With the Versluis-Kelly combine having 20%, and the Atlas Corp. a similar block of stock, 60% of the funds is expected to be subscribed by at least two or three other bankrollers. And here the surprise element is likely to come in, since the latter will be radio advertisers who are at present sizable purchasers of time on other nets.

Execs in the trade who've been taking Associated lightly until now were beginning to look into the fifth web's competition possibilities seriously when the new financing and reorganization became known. It was pointed out that, if a couple of big nighttime advertisers should switch from one of the older nets to Associated—after present contracts have expired—they might start a parade that would prove costly to the four major nets.

On the other hand, some radioites felt that more network air time would be good for everybody all around. These people are looking forward to an increase in over-all radio billings after the first of the year, when the new federal tax structure goes into effect, lifting the lid on increased manufacture of consumer products and cueing greater advertising campaigns on the air.

H'wood's Storm Flags Up

Continued from page 21

Hollywood monopoly, and may make the incentive attractive enough to inspire an exodus ("we'll fly you to New York for the Broadway shows and fly you back for your broadcast").

Someone Will Get Clipped

Packaging by agents and independents will come in for its share of attention. Someone is going to get clipped, and whether it's the ad agency's 15% or the packager's 10% (off the top) is in the speculative stage.

American Assn. of Advertising Agencies (4A's) has been disturbed by package owners going "around" the commission houses to make their deals direct with the client. Such a process eliminates 15% from the handling charges and a point has been made in its ethical favor, to wit: why should an agency add its 15% to a show in which it plays no part other than phrase the commercials and watch over policy? The question also has been raised: "If an indie or agent can wrap up a package, why can't the admen with their creative production genius?" When money-lighters, one of the commissions is coming out, say the sharper minds.

Charms of Yesteryear

Now we come to a Hollywood institution—guestars. Time was, and still is, that a show with its Hooper dragging could pick up a few points by bringing a film name to the show. Of late it hasn't worked with the charm of other years and resultantly, a new device has been created. ("You go on my show and I'll go on yours.") Not only is it a neat budget-saving device (they work for scale) but results have been proven beyond the expectancy of the same service by a film star who nicks the exchequer for anywhere from $3,000 to $7,500. How mutually-yours exchange has the advantage of being a Hooper-hypo, but an issue has been made of its assay as an asset to the sponsor identification of the product sold by the visiting star. The argument runs like this: "Why should a radio star who is being paid $7,500 a week for selling soap go outside his field to help sell soup?"

Tieup between Frigidaire and 20th-Fox in which the stars and properties of that studio become subject to first refusal has created what some producers call "a situation." They point out it not only bottles up an important outlet for programs using guest talent and film stories, but should it prove successful, there's no telling to what bounds it will spread. If it does the job expected for 20th-Fox, what's to prevent Paramount, RKO or Warners from cooking up a similar deal? That's where the danger lies; and should it come to pass, the guestar policy would have to be dropped by many shows relying on such an element to keep going.

Comedy Edge Dulled

Comedy shows have been as much a part of Hollywood as the glitter and glamor of its marqueed citizens. Run your eye over the latest Hooper and what do you find other than a solid phalanx of Coast-originated buffoon exhibits? On the premise that no comic can rise above a bad script, the problem poses itself at once. Most of the gagmen have been to the well (or the file) once too often, and the wear and tear is beginning to tell. One might ask fairly: "What of remedial measures?" That's the rub in a nub, and the blame lies just where it belongs—in the laps of those who produce and control the show.

Not only is nothing being done to recruit new talent; more negatively, nothing is being done to hold on to the few good ones. Once a radio writer with a rep (there are such exceptions as Don Quinn, Glenn Wheaton, Paul Henning and a handful of others) gets his name bandied about the cinema shops, he's marked for a chair in the sprocket mill. That's no new condition, but its effects are becoming more acutely distressing. It doesn't work the other way around, because few scenarists can stand the pressure of writing a new show every week—while in pictures, one story is a three-month job.

No, the picture isn't bright for Hollywood radio in 1946. It should be a climactic year in many respects, most of which must be integrated into success or failure.

Pittsburgh—WWSW's FM affiliate, WTNT, has suspended operation to conform with the FCC's order authorizing operation of FM stations on a new broadcast band. Station is expected to resume operation later part of February and will then be identified as WMOT.

NOW AVAILABLE
JACK BAILEY
(Star of 'Queen For a Day')
in
A NEW NIGHT TIME
HALF HOUR SHOW
"Surprise Party"
For Audition and Information Wire
Carleton Coveny & Co.
Chamber of Commerce Building
LOS ANGELES
Phone: Prospect 3584

Top West Coast Agency with important clientele wants tie-up with top New York representative to handle exclusively Eastern radio appearances of clients and sale of packaged shows to advertising agencies. Must be willing to pay New York expenses in return for equitable participation in commissions. Write box 293, Daily Variety, 1708 N. Vine St., Hollywood, Calif.

7 reasons why ABC...
American Broadcasting Company
is attracting America's Leading Advertisers
1. ECONOMICAL RATES—Network X costs 43.7% more than ABC per evening half-hour, Network Y costs 28.7% more.
2. REACHES 22,000,000 FAMILIES . . . who have 92% of the nation's spendable income.
3. EXPERT PROGRAM SERVICE available if and when you want it.
4. EFFECTIVE AUDIENCE PROMOTION which builds bigger, more loyal audiences.
5. GOOD WILL through public service programs that give an unbiased, complete picture of vital issues.
6. ENTHUSIASTIC COOPERATION of the 194 member stations for the benefit of advertisers.
7. PRACTICAL TELEVISION—program building on an economical basis.
American Broadcasting Company



"This is my new invention for eating twice as many Wheaties at the same time!"

Dinah Shore Cuts Away From RCA; Signs for 5 Yrs. With Columbia Disks

Columbia Records has signed Dinah Shore to a five-year contract, effective yesterday (Tues.). This is the second major artist Columbia has lifted from rival companies during the past year, the first being Woody Herman's orchestra, which moved over from Decca.

Miss Shore was with RCA-Victor, on that company's roster ever since she came to attention. As a matter of fact, it was a Bluebird recording of the song, "Yes My Darling Daughter" that started her into the upper brackets. Her Victor agreement expired Monday (31). The signing of the Columbia deal was completed the same day. She gives the Columbia company an ace in every popular field, along with Frank Sinatra and Harry James' orchestra.

Amount Columbia paid Miss Shore is being guarded. They guarantee her 24 sides yearly, that's all Columbia execs will admit. However, she is said, on good authority, to be drawing a guarantee of $240,000 over the five-year period. At the rate of 24 sides a year, that would be $2,000 a side. That figure seems far out of line.

Singer's shift to Columbia is a complete surprise. It is known that she was unhappy with Victor but during the past month or two was negotiating a new contract to succeed her old one. It's no secret, either, that for the past year or two Miss Shore's records have not been selling too well. This was the basis of her squawk with Victor. She claimed she was assigned poor material.

Morris Agcy. Mulls Band Div. Problem

William Morris agency band department apparently is nearing some important decisions as to its future. During the past week a series of meetings have occurred between Abe Lastfogel, head of the Morris agency, and men in that department from Willard Alexander down. No one will comment on the situation, including Alexander.

There have been consistent rumors around N. Y. during the past couple of weeks, however, concerning changes in the agency's personnel, and even to the future of the band division itself. It's known, too, that Vaughn Monroe's contract is up soon, and Count Basie last January signed a one-year contract.

SAMMY KAYE POETRY DISKED BY VICTOR

Sammy Kaye has put the poetry that features his "Sunday Serenade" on RCA-Victor Records. Leader has done only one side so far, but may do more. He incorporated the verse spiel in a tune called, "I Didn't Mean a Word I Said," speaking it as in a second chorus.

Poetry idea has been very successful for Kaye on his Sunday shows, which have been on the air weekly for four years. He also marketed a book of the verses and has sold close to 75,000 of them in the past few years.

Xavier Cugat Sued For Separate Maintenance

Los Angeles, Jan. 1.

Xavier Cugat has been named defendant in a separate maintenance suit filed by Mrs. Carmen Castillo Cugat, whom he married in 1929. Plaintiff asserts that the 45-year-old conductor earned more than $200,000 in 1945, and that he possesses a lot of property.

Mrs. Cugat wants enough alimony to keep her in her accustomed style, also wants her portion of community property.

Local 77 Gives Returning Service Men a Break

Philadelphia, Jan. 1.

All members of Local 77, American Federation of Musicians who were in good standing prior to entering the armed forces will be reinstated at their discharge with free dues for six months.

This action taken by the executive board last week.

Mellin Joins BMI; Report 2-Ply Deal

Bobby Mellin, who recently severed connections with Saul Bornstein's Bourne, ABC and Bogat companies, closed a deal to join Broadcast Music, Inc., last week. He starts work today (Wed.) as assistant to Tommy Tompkins, BMI top exec, as head of the organization's professional staff.

In Mellin's future at BMI there's a reported hookup in a BMI-backed publishing venture with songwriter Sonny Skylar. This angle to Mellin's joining BMI is denied, but another source says it will probably occur before next summer.

Mellin was replaced at Bourne by Eddie Wolpin, who also started work today (Wed.). He was formerly with the Dreyfus combine.

Langworth On 802 'Unfair' List

Lang-Worth Transcriptions, N. Y., has been placed on the "Unfair List" by N. Y. local 802 of the American Federation of Musicians. Order stems from a dispute Lang-Worth is going through with Irving Szathmyri and it's due for airing at the national office of the American Federation of Musicians some time this week.

It seems the transcription company signed Szath-Myri to do a series of disks, at $500 for the group, plus copying costs. After the date was completed, the company got a bill for the copying plus charges for a choral director it knew nothing about. It refused to pay the extras and the conductor took his complaint to 802, whose directors backed him up. Lang-Worth still refused to pay what it felt to be an unjustified charge and 802 gave it the "unfair" treatment.

JERRY LEVY AS GALE AIDE IN DISTRIB CO.

Jerry Levy, formerly with Music Sales, one of the three major music jobbers in N. Y., moves over to the recently established Song Distributors, Inc., to help fill the spot left open by the death of Saul Immerman. Corporate setup of SDI, which now operates around 12,000 racks, has been changed with Levy's entry, Moe Gale moving into the presidency, a spot occupied since the firm's inception last June by Immerman. Gale was treasurer.

Under the latest arrangement, Levy will become Gale's assistant in the operation of the racks, although he and Barney Young will probably do most of the actual work under Gale's supervision. Gale has his own talent agency chores to consider. Songs for the racks will henceforth be selected by a committee headed by Gale. Presumably, it will be made up of the above men.

John G. Paine
(General Manager of ASCAP)
writes on
"ASCAP's Job Ahead in Industrial Music, Television, Jukeboxes, Etc."
an editorial feature of
VARIETY'S
40th Anniversary Number Out Next Week

CRC-WB Iron Disk Fee Tangle

Columbia Recording's argument with the Warner Bros. music publishing combine over whether it would pay the full statutory rate of 2c. in order to record WB material, or the 1½c. that has been the accepted charge for the past 10 years or so, apparently has been settled. Columbia last week recorded with Tommy Tucker a new WB tune and was licensed to do so at the usual 1½c.

About two months ago Herman Starr, head of the WB combine, became peeved at Columbia for what it felt was improper assignment of its material. It advised Columbia that in the future the company would be expected to pay the full statutory rate of 2c., required by law. It did the same thing with Capitol Records. Whether the latter dispute has been straightened out is not known.

Cab Calloway Acquitted Of Charges Resulting From K.C. Dance Fracas

Kansas City, Jan. 1,

Cab Calloway was acquitted in the municipal court here Friday (28) of charges resulting from a disturbance when he was refused admittance to Pla-Mor, south side ballroom, where Lionel Hampton's orchestra was playing Dec. 22.

Charges of intoxication, as well as resisting an officer, and creating a disturbance had been filed against Calloway following a fight at the door of the ballroom, when a special patrolman refused to admit him and inflicted cuts and bruises on Calloway when he insisted on entering. His purpose, Calloway declared, was to visit Hampton.

Upon learning of the disturbance, Hampton pulled his band off the bandstand at the regular 10:30 p.m. intermission time, and forfeited a $2,000 guarantee for the one-night date. Pla-Mor management refunded admissions to 1,500 or more white dancers. VARIETY last week cited the Auditorium as the scene of the dispute, which was erroneous.

The courtroom, which ordinarily has fewer than fifty spectators, was crowded with more than 700 persons during the trial.

Martin Block Raps 'Hit Parade' Over 'Waitin' for Train' Handling

That Train

"Waitin' For The Train To Come In" has been found particularly fitting to the current transportation jam in a number of instances. Daily papers have consistently used its title to caption pictures of servicemen and civilians patiently waiting for transportation. But the most fitting use of it was last week at Madison Square Garden, N. Y.

The Detroit hockey team, scheduled to play the N. Y. Rangers, was aboard a train that was a number of hours late. Came game time and it still hadn't arrived. This was announced to a full house, which began to get ugly about the delay. Finally, the MSG organist broke into the "Train" song. It struck the crowd humorously; they joined in the lyric.

Martin Block, director of the WNEW, N. Y., "Make-Believe-Ballroom," former announcer on the Lucky Strike "Hit Parade," has come to grips with the latter over the manner in which his publishing firm's "Waitin' for the Train to Come In" has been handled. Block last week advised the Foote, Cone & Belding ad agency that he would begin action against the program if his firm's song wasn't given "proper attention." So far, it has been performed twice by the show.

Block's squawk over the "Parade" exclusion of his tune from its Saturday night broadcasts (CBS) is one of hundreds made by music publishers in recent years. Block backs up his arguments with facts and figures that make the "Hit Parade" claim of accuracy in its song selections look off base. Ironically, a good deal of his argument proves that "Train," when it first achieved "Hit Parade" attention, had absolutely no reason for being there. It also suggests strongly what the music business has long been convinced of, that to achieve "Parade" attention, broadcast performances are the necessary requirement.

Block points out his song got its first performance Aug. 2; the next week it had none. In the succeeding seven weeks it got 19 performances all told. During the eighth week, a Friday, netted 20 plugs. Up to that time less than 3,000 copies of the song were sold, mostly samples, or forced sales, and few if any records were on the market. Peggy Lee's Capitol disk was just being released. Yet "Hit Parade" performed the song that Saturday (Oct.

(Continued on page 34)

Robbins Steps Out Of Artists Bureau

Jack Robbins has gone out of the band management and financing business. How far he has gone out is anybody's guess. His Robbins Artists Bureau, which has spent more than $100,000 in the past two years or so financing new bands, has been sold to Howard Richmond, who is currently the bureau is handling and backing Bobby Byrne, George Paxton, Georgie Auld, Johnny Morris, John Kirby, Noro Morales, et al.

Currently, the bureau is handling and backing Bobby Byrne, George Paxton, Georgie Auld, Johnny Morris, John Kirby, Noro Morales, et al.

How much Robbins received for dissolving his interest in the bureau, or whether he did at all, is not known. Currently, the bureau is handling and backing Bobby Byrne, George Paxton, Georgie Auld, Johnny Morris, John Kirby, Noro Morales, et al.

RCA SIGNS SATISFIERS TO ONE-YEAR DEAL

RCA-Victor has signed the Satisfiers, vocal group now on the Chesterfield program with Perry Como, to a one-year deal with an option for another year. Agreement was completed last week calling for a minimum of eight sides, and giving RCA the privilege of using the group as accompaniment for any other artists on its roster.

Satisfiers, headed by Helen Carroll, who once was the sparkplug of the Merry Macs, worked behind and with Como on his current Victor disk hit, "Hubba Hubba." Incidentally, the group recently signed a new three-year deal with Chesterfield.

LEIBERSON UPPED TO V.-P.

Goddard Leiberson, head of Columbia Recording's classical and educational divisions, was named a v.p. of the organization last week.

Boost took place during a meeting of the CBS board of directors. CBS is the parent company of CRC.

Chappell Buys Out Glenn Miller Co.

Chappell Music, one of the firms in the publishing combine operated by Max and Louis Dreyfus, has acquired the late Major Glenn Miller's interest in Mutual Music Society, New York music publishing firm set up by Miller before the war and operated for him since by Leo Talent. Neither Talent nor the Dreyfus interests will comment on the transaction, which was completed Friday (28) afternoon.

However, the deal involved the purchase from Helen Miller, the bandleader's widow, of the controlling interest in Mutual. Talent will continue to operate the firm.

WOODY HERMAN GETS ASCAP ADMITTANCE

Maestro Woody Herman was among the writers admitted to membership in the American Society of Composers, Authors and Publishers last week. He was the only admittee in the so-called popular field. Richard Franko Goldman, Dai-Keong Lee and Gian Carlo Menotti were given cards in the standard field.

Publishers admitted: Manhattan Music, Robert De Leon Music, Brooks Music Corp., Skylark Songs, State Music, Kearney Music. These are all pop pubs. Charles H. Hansen, standard firm, was taken in, too.

Victor to Do 2 Albums With New Dallas Symph

Dallas, Jan. 1.

New Dallas Symphony Orchestra, which debuted Saturday (22) will record for RCA-Victor Corp. It will cut two Red Seal Victor Albums this month.

Sessions will be held here between Jan. 15 and 18 at the WFAA studios. Antal Dorati is the conductor.

The two albums will contain ballet music and Bela Bartok's violin concerto.

Goell's Own Pub Co.

Kermit Goell has formed Hudson Music Co. to publish his own songs written for films.

First list includes "I Love It Out Here in the West," "Snap Your Fingers" and "Every Time I Give My Heart," which Goell composed for Jules Levey's "Abilene Town," story of Gen. Dwight D. Eisenhower's native city.

40th Anniversary Number
OF
VARIETY
OUT NEXT WEEK
JANUARY 9

U. S. Publishers in No Hurry to Renew British Deals; Seek to Set Up Own Units

As their agreements with English music publishing companies expire, major U. S. publishers are showing no inclination to hurry into new deals for the publication there of songs from this country. Major reason for allowing current deals to lapse, and remain lapsed, is a desire by many U. S. publishers to set up their own affiliated companies in London, instead of farming material to current English firms.

This inclination, however, is being stymied by the inability of outsiders to secure new English licenses, plus the fact that securing of paper in England is a much more serious problem than it is here. Needless to say, the British authorities are confining quota distribution to native firms.

Among the U. S. firms that have let agreements lapse recently are Santly-Joy, which was tied up until recently with Campbell-Connelly, and Leeds Music, which let a deal drop with Peter Maurice.

Most of these arrangements were one-way deals; that is, it gave the English firms a hold on what its U. S. affiliate publishes, but not vice versa. This is due to the fact that U. S. publishers have discovered a curious fact—that songs that are hits in the U. S. are usually hits in the Isles, whereas English hits seldom click with the U. S. public. Current British best-seller lists bear that out. Of the 10 tunes, five are of U. S. origin, one of them, Irving Berlin's "Blue Serge Suit," having been rejected by the music buyers in this country. Another, "Symphony," a French song, is a hit in both countries.

BMI *Pin Up* SHEET

Hit Tunes for January

ARE THESE REALLY MINE? (Campbell-Porgie)
Vaughn Monroe—Vic. 20-1736 • Gene Krupa—Col. 36890

ATLANTA, G. A. (Stevens)
Woody Herman—Col. • Sammy Kaye—Vic. • Shep Fields—Vogue
(soon to be released)

COME CLOSER TO ME (ACERCATE MAS) (Melody Lane)
Larry Stevens—Vic. 20-1776
Jimmy Dorsey—Dec. • Xavier Cugat—Col.
(soon to be released)

JOSE GONZALES (Valiant)
Tony Pastor—Vic. 20-1693 • Guy Lombardo—Dec. 18712
Four Chicks and Chuck—Cosmo 453

MORE THAN YESTERDAY (Marks)
Featured by Guy Lombardo, Vaughn Monroe and Hal Aloma

MY GUY'S COME BACK (Regent Shapiro-Bernstein)
Benny Goodman—Col. 36874 • Dinah Shore—Vic. 20-1731
Helen Forrest—Dec. 18733 • Thelma Carpenter—Maj. 1017

NEVER TOO LATE TO PRAY (Seneca)
Tommy Dorsey—Vic. 20-1773

TELL IT TO A STAR (Indigo)
Charlie Barnet—Dec. 18736 • Tony Pastor—Bl. B-11533

SLOWLY (Rudy Vallee Music)
Kay Kyser—Col. 36900

TAKE CARE WHEN YOU SAY "TE QUIERO" (London)
Guy Lombardo—Dec. 18730 • Tommy Tucker—Col. (Jan. release)

THE MOMENT I MET YOU (Embassy)
Tommy Dorsey—Vic. 20-1761

WAITIN' FOR THE TRAIN TO COME IN (Black)
Louis Prima—Maj. 7156 • Johnny Long—Dec. 18715
Peggy Lee—Cap. 218 • Harry James—Col. 36887

WALKIN' WITH MY HONEY (Republic)
Sammy Kaye—Vic. 20-1713 • Ray Noble—Col. 36883
Connee Boswell—Dec. 18741

THERE'S A BMI HIT FOR EVERY TYPE OF SHOW

BMI BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19, N. Y.
New York • Chicago • Hollywood

Band Reviews

BUDDY RICH ORCH. (20)
With Dotty Reid
Terrace Room, Newark

Buddy Rich, long a problem star of the dance band biz, or, to be more specific, the major cause of Tommy Dorsey's many headaches during the past few years, is at the head of a new band. No band formed in recent years has had so much interest centered in it due, on one hand, to the fact that the leader's blowtorch personality has seared a lot of hides, and on the other to a great admiration for his tremendous ability at the drums.

This outfit is perhaps the most unusual to debut in a long time since it has so many individuals on one side rooting for it to fold like a tent, and on the other so many who want to see it a success. The band business as a whole should hope it goes over, for from Rich's overpowering mastery of the skins could arise a responsible new name, something the industry at the moment badly needs to stimulate new interest.

Rich's main fault as a sideman was his cocky consciousness of his ability. That's all he had to worry about, that and how much coin he could pry out of Dorsey (when he left T.D. he was getting $750 weekly). With the responsibility of a band of his own, Rich might settle down. He shows evidence of that in conversation, and there's no question but that he has done a really good job with the new outfit in the few short weeks since it went into rehearsal. It's not great, it's not always good. But it shows potentialities. And it has good spirit in its men, indicating Rich is handling them easily.

Strangely enough, Rich is leaning away from ladling too much drums into his arrangements. This is wise from one angle, since there's nothing more monotonous than an overpowering skinbeater in a band, no matter how capable the musician. But Rich should not forget that he's being sold on the strength of the name he made with Dorsey, at reasonably good prices. And his audiences won't come to hear his band so much as to hear him. It cues the leader, therefore, to develop some good items that show him off properly. While with Dorsey, Rich's showmanship was mostly in his tremendous speed and technical ability, which hit his auditors so hard that it comes under the heading of natural showmanship, as against the studied and planned showing-off of, for example, Gene Krupa. These refinements will come only with time, however.

Band is comprised of four trumpets, four trombones, five sax, four rhythm. This grouping is rough, as can be expected. The individual chairs are handled by men in the brass sections who play shoddy solos at times, and others, like tenor George Berg, who does swell work sparking a neat sax section. All this rides on arrangements that are good, bad or indifferent, all of them written so as to utilize the rock-like beat of the rhythm under Rich. This applies to even ballads, which are played with a light beat that sounds good.

Dotty Reid, who's been with a number of bands in recent years, is handling vocals, bolstered by an occasional job by Rich himself. He wasn't heard when caught. Miss Reid is fair.

In sum, Rich has put together a combination that's a reasonably acceptable band at the moment, to dress the b.o. power of his name. It's a worthwhile buy due to his popularity. It's future chances seem good.
Wood.

Dick Haymes Completes New Music Pub Setup

Dick Haymes' new music publishing firm, in which he will be interested, with his manager, Bill Burton, is to be a rather unique organization. It will have a complete staff of contact men, in New York, Chicago, Los Angeles, yet it will not distribute its own music. Famous Music Co., Paramount Pictures subsidiary, will be the firm's selling agent. It's figured giving Famous a cut of copies sold will be cheaper than maintaining accounting, shipping departments, etc.

New firm was put on paper last week and its top contact man hired. It will be called Beverly Music Co., and Larry Shaw, who went to the Coast several weeks back to set up his deal with Burton and Haymes, will operate. He will be headquartered, temporarily, at Famous.

Firm will not get publishing rights to music from any of Haymes' 20th-Fox pictures, to which he's under contract. Robbins Music gets some of the 20th scores under an agreement with that studio, and Bregman, Vocco & Conn handles an important share via deals with writers such as Mack Gordon.

Inside Orchestras—Music

New twist in song plugging made its appearance in Hollywood in connection with the ballyhoo on "Personality," recently recorded song by Johnny Mercer and the Pied Pipers. Bobby Weiss, chief flack for Capitol, phoned music editors on various journals, asking an appointment at a certain time. When the certain time arrived, in walked a streamlined gal named Diana Garrett, clad chiefly in personality. Immediately followed Weiss with a cameraman to shoot pictures while the newsman was still under the spell of the gal's personality. Accompanying the gal and her personality was the disk done up in a neat holiday package.

There has been considerable discussion in N. Y. about the reports of a fire at the Vogue Record Laboratories in Detroit, which is claimed to have destroyed masters of Art Mooney's first disks for that company. Apparently the feeling is that the first story was just an "out" for the company to evade promised release dates due to its inability to start production.

Fire story, however, is on the level. Beside Mooney's masters, four sides by Charlie Shavers were destroyed. Shavers, trumpeter with Tommy Dorsey's band, had cut four jumpers with a small band.

Ralph Slater, who recently was stopped from hypnotizing the Charlie Spivak orchestra at the Commodore hotel, N. Y., by the hotel manager, who didn't want such goings-on in his spot, finally achieved his aim of waving a band to sleep last week. He put the glare on Tony Pastor's orchestra at the 400 Club, N. Y., "convincing" three of the guys they were top name leaders. As a publicity stunt, however, it achieved little.

Baron Elliott's Pittsburgh band will play its first location date at Bill Green's Casino, opening Friday (4) for a month. Elliott, who also has his old staff orch job back at WCAE in Pitt, was at Green's when he went into the service three years ago. Freddy Schaeffer and his all-girl band had option picked up at the Vogue Terrace, Pittsburgh, through all of January.

Understood that something of a record price for lyrics, $75,000, was paid by 20th-Fox to Ira Gershwin for his wordage to "Shocking Miss Pilgrim." The tunes are some "discovered" George Gershwin melodies, and understood that his brother's estate got an equal sum from the film studio.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Data
Hal Aloma*	Lexington (300; 75c-$1.50)	8	1,400	112,825
Johnny Long*	New Yorker (400; $1-$1.50)	10	1,925	19,350
Les Brown	Pennsylvania (500; $1-$1.50)	2	3,000	5,500
Emil Coleman*	Waldorf (550; $2)	12	3,200	41,300
Art Mooney	Lincoln (275; $1-$1.50)	16	1,025	14,200
Guy Lombardo	Roosevelt (400; $1-$1.50)	10	2,675	33,650
Jimmy Dorsey	400 Club (850; $1-$1.50)	1	2,850	2,850
Vaughn Monroe	Commodore (400; $1-$1.50)	2	2,250	5,750

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show. Waldorf, Hartmans.*

Chicago

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Despite the previous big week, this one took a dismal nosedive to 2,200.

George Olsen (Empire Room, Palmer House; 700; $3-$3.50 min.). Another dip here, to 6,000 for Olsen, Minevitch Rascals, et al.

Jess Stacy (Panther Room, Sherman hotel; 950; $1.50-$2.50 min). Funereal 4,000 for Stacy and Lee Wiley, Christmas being responsible, of course.

Benny Strong (Walnut Room, Bismarck hotel; 350; $1.50-$2.50 min.). Talia and Strong helped, but it still slipped to 2,500.

Ted Weems (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Status quo (rhymes with "That is low") 5,400 for Weems, 5 Willys, 4 Herrons, and Hibbert, Byrd & LeRoy.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Doing smash holiday biz at 4,500.

Jimmy Grier (Biltmore; 900; $1-$1.50).—Holiday week giving top grosses on 4,500 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Lotsa parties kept it up around 4,500 for Danny Thomas and strong show.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). 3,700 for Foster, Hank Sloman and Emil & Evelyn wasn't bad, considering the holidays.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Breather before New Year's drew small 3,500 for Jack Durant, Sarah Ann McCabe, Nicholas Bros. and Gloria Gilbert.

(Los Angeles)

Gene Krupa (Palladium, B, Hollywood, 1st week). Boffola initial frame of the drumaestro hit 32,000 admissions.

Jan Garber (Trianon, B, South Gate, 3rd week). Great 9,675 customers.

Matty Malneck (Slapsy Maxie's, N, Los Angeles, 15th week). Can't cram this spot with more than 4,000.

Xavier Cugat (Trocadero, N, Hollywood, 5th week). Nifty 2,900 pace.

Enric Madriguera (Ciro's, N, Hollywood, 13th week). Moola mucho here with 2,800 tabs.

SANTLY-JOY Standards

PENNIES FROM HEAVEN

By JOHNNY BURKE, ARTHUR JOHNSTON

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1619 Broadway, New York 19
Tommy Valando, Gen. Prof. Mgr.

The first great show score of 1946!

Now Released for Radio, Recording and Record Transcriptions

THE DAY BEFORE SPRING

Now playing at the National Theatre, New York

Book and Lyrics by ALAN JAY LERNER • *Music by* FREDERICK LOEWE

6 Hits That Can't Miss!

- *The Day Before Spring*
- *I Love You This Morning*
- *You Haven't Changed At All*
- *A Jug Of Wine*
- *God's Green World*
- *This Is My Holiday*

WALTER WINCHELL — *N. Y. Mirror*
"The Day Before Spring" is a delight . . . sort of music that made Rodgers and Hart famous . . . Show is a big hit.

BURTON RASCOE — *N. Y. Telegram*
Lyrics are as clean as fresh snow on a hillside and almost as brilliantly textured as snow crystals — There are eight hit songs in the show — five of them romantic and haunting in melody and three of them very witty and amusing — a brilliant new addition to American operettas.

ROBERT GARLAND — *Journal-American*
The lyrics are better than the book and the music is better than the lyrics. That title song, "The Day Before Spring" is almost as delightful and derivative as are several of Frederick Loewe's less openly plugged numbers . . . you'll be hearing quite a bit of them.

JOHN CHAPMAN — *N. Y. News*
Alan Jay Lerner has contrived several song lyrics much better than average. Frederick Loewe has composed a generous and beguiling score — not only pleasant to take, but also unusually varied.

IRVING HOFFMAN — *Hollywood Reporter*
A musicalulu. The score soars. Songs built with a lift — a cinch to clinch Hit Parade honors.

HOWARD BARNES — *N. Y. Herald-Tribune*
The songs are fresh and amusingly lyrical . . . should claim considerable attention in the immediate future.

Leo Feist inc. 1619 Broadway, N. Y. 19 • HARRY LINK, Gen. Prof. Mgr. — GEORGE DALIN, Prof. Mgr.

10 Best Sellers on Coin-Machines

1. It's Been Long Long Time (13) (Morris)	Bing Crosby, Harry James	Decca, Columbia
2. I Can't Begin to Tell You (11) (BVC)	Bing Crosby, Harry James	Decca, Columbia
3. Might As Well Be Spring (6) (Wm'son)	Dick Haymes, Margaret Whiting	Decca, Capitol
4. Symphony (12) (Chappell)	Freddy Martin	Victor
5. Chickry Chick (6) (Santly-Joy)	Bing Crosby, Sammy Kaye, Gene Krupa	Decca, Victor, Columbia
6. Doctor, Lawyer, Indian (2) (Melrose)	Betty Hutton	Capitol
7. That's For Me (7) (Williamson)	Dick Haymes, Artie Shaw	Decca, Victor
8. Waiting For Train (2) (Block)	Johnny Long, Harry James	Decca, Columbia
9. Aren't Glad You're You (1) (BVH)	Bing Crosby, Tommy Dorsey	Decca, Victor
10 Some Sunday Morning (1) (Harms)	Haymes-Forrest	Decca

WAX WORKS

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Johnny Mercer and the Pied Pipers (vocal with group and orch) "Personality"-"If I Knew Then" (Capitol 230). The Burke-Van Heusen writing team has gotten the nod from Capitol's pressy on this latest waxing. From the film, "Road to Utopia," Johnny Mercer joins with the Pied Pipers to raise a collective radio eyebrow. A slightly fresh lyric may make it a question how much the tune will be played on net outlets. If playable enough it'll sell. Musically the number is little more than average. The Pied Pipers show nice vocal grouping and excellent rhythm, but Mercer's oscillating voice is still no bargain. On the overturned side Mercer and the Pipers do a beat repeat of "If I Knew Then." Fair enough. Mercer is particularly listenable in the jive talk bits and the OG Four are at their best, which is good. They sing unison stuff, no licks for singles, which gives them the opportunity to show all the class which first brought 'em topside.

Ted Martin with Mack Triplets, Emil Coleman orch (vocal with group and orch) "I'm Always Chasing Rainbows"-"Honey" (DeLuxe 1006). DeLuxe has presented upsy-daisy billing on this disk for it presents Emil Coleman's 16 as an assist, and repeats the small lettering in referring to the Mack Trio. Ted Martin gets the large size Spencerian. But Martin, a newcomer, delivers a wobbly vibrato during "Rainbows." Conversely, Coleman and the Macks do well. At least it sounds good in comparison. On the other side "Honey" sounds better. Both Martin and the group, working with a shorter metre, have less time here to show inexperience in phrasing. But any good impression gained is offset by some stock sex handling midway. An ordinary release.

Johnny Bothwell (inst.) "The Trouble With Me Is You"-"John's Other Wife" (Signature 15002). Hailed as the most promising newcomer in seasons, Bothwell, former sideman with Boyd Raeburn and Gene Krupa, has formed his own group and debuts with this disk. As a study of what a man can do with a saxophone it's great. Bothwell is an accomplished and recognized saxophonist. As to the platter's commercial appeal it has little, if any. It isn't danceable. The half-mast hose group may buy it. Adults won't. When flipped over to "John's Other Wife" it develops that this is just a continuation of the other side with another monicker. Lots of more saxophone singling with a bunch of sidemen playing straight in the background. But this one can get by for dancing.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
GOOD NIGHT SWEETHEART
By RAY NOBLE, JIMMY CAMPBELL and REG CONNELLY
ROBBINS MUSIC CORPORATION
For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

Enlist Distribs Co-op On Col. Disk Air Show

Columbia Recording held a meeting in New York of its distributors last week to explain to them and devise methods of aiding the success of the company's new transcription program set to start riding a number of radio outlets all over the country Jan. 13. Martin Block, director of the WNEW, N. Y., Make-Believe-Ballroom program, is m. c.'ing the new show, cutting spiels that call for certain Columbia recordings. Show will run in 15-minute slots each Saturday.

Prior to the distributor meeting, Columbia had had a similar get-together with its field men.

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Delineator of Songs
CURRENTLY
THE EMBASSY CLUB
NEW YORK
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave., New York 22 PL. 5-0078

10 Best Sheet Sellers

(Week Ending, Dec. 29)

It Might Be Spring	Williamson
Symphony	Chappell
I Can't Begin Tell You	BVC
Chickery Chick	Santly-Joy
It's Long Long Time	Morris
Waitin' For Train	Block
Let It Snow	Morris
Some Sunday Morning	Harms
I'm Chasing Rainbows	Miller
White Christmas	Berlin

Metro Disks Mulls Agcy. Talent Tieup

New Metro recording organization, subsidiary of the film outfit, is not averse to a tieup with a major agency on talent. Such an arrangement is said to have been offered one of the top artist management organizations during the past few weeks, with nothing so far done about it, although there is said to be little response to the idea.

Tying up with an agency in this way would not be bad idea for an agency, since it would unquestionably open the way to a number of other fields in which Metro is interested, to the talent so tied up. However, the agencies, while they appreciate such a position, look at such an arrangement from another angle. They feel it would confine their activities.

Disking Booms In L.A.; 79 Wax Firms Licensed for Biz

Hollywood, Jan. 1.

Everything grows faster in Southern California, to hear the Chamber of Commerce tell it, but the crops of alfalfa, rutabagas and citrus fruit have nothing on the 1945 vegetation of indie recording companies. As of yesterday there were 79 record companies licensed in the Los Angeles area, and Local 47, American Federation of Musicians, reports an average of five license applicants per month during the fading year.

Since Pearl Harbor, neither the shortage of manpower, nor the lack of production facilities has hindered the influx of entries in the Disk Derby.

Of the 79 record licensees in this area only about 30 are active regularly. The other 49 have produced platters sporadically, unable to solve the problems of distribution and sales.

RALPH PEER TO ENG., CONTINENT, IN SPRING

London, Dec. 25.

Ralph S. Peer, prexy of Southern Music Co., is expected in England in April.

This will be Peer's first trip since the war and while here he will visit several cities in Europe, where he has opened new offices.

David Toff, London head of Southern Music Co., will visit the U. S., his first trip, sometime in August.

Block-'Parade'

Continued from page 31

6) in eighth place. Since the 'Parades' method of measuring popularity is claimed to be based on record popularity, sales, plugs, and the intangible "out" for the broadcast called "requests to bandleaders," Block figures his cold figures make the program look a bit silly.

After the first week in October, the song started to roll. Plugs were consistent. But at no time since did it garner more than 15 performances for one week, except the Nov. 4-11 period, when 27 were secured. Again the "Hit Parade" performed the song (No. 6), on Nov. 17, probably as a result of the concentration of plugs.

Since Nov. 17, "Train" has been ignored by "Parade," despite the fact that it has sold 350,000 copies of sheet music, an undisclosed number of records, and has consistently achieved "Most Played" rating. However, Block points out, since those 27 plugs in November, in only one week has his song gotten better than 11 plugs per. He thinks it proves the claimed vast survey by the program a definite myth. Plugs are the key.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, Dec. 21-27 based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of N. Y. info.

All Around the Christmas Tree	Stuart
Aren't You Glad You're You?—†"Bells St. Mary's"	BVH
Bells of St. Mary's—†"Bells of St. Mary's"	T. B. Harms
Chickery Chick	Santly-Joy
Come to Baby, Do	Leeds
Gee, It's Good to Hold You	Criterion
Give Me the Simple Life—†"Give Me Simple Life"	Triangle
How Deep Is the Ocean	Berlin
I Can't Begin to Tell You—†"Dolly Sisters"	BVC
I'll Be Home For Christmas	Melrose
I'll Buy That Dream—†"Sing Your Way Home"	BVH
I'm Always Chasing Rainbows	Miller
In the Middle of May	Crawford
It Might As Well Be Spring—†"State Fair"	Williamson
It's Been a Long, Long Time	Morris
It's Only a Paper Moon—†"Too Young to Know"	Harms
Just Little Fond Affection—†"Swing Parade of 1946"	Shapiro
Just a Sittin' and a Rockin'	Robbins
Let It Snow	Morris
Love Letters—†"Love Letters"	Famous
No Can Do	Robbins
Parade of the Wooden Soldiers	Marks
Put That Ring On My Finger	ABC
Some Sunday Morning—†"San Antonio"	Harms
Symphony	Chappell
That Feeling In the Moonlight	Pioneer
That's For Me—†"State Fair"	Williamson
Till the End of Time	Santly-Joy
Waitin' For the Train To Come In	Block
White Christmas—†"Holiday Inn"	Berlin

† Filmmusical, • Legit Musical, ‡ BMI Licensed.

TED WALLERSTEIN TO SURVEY MEX. DISKS

Ted Wallerstein, president of the Columbia Recording Corp., will take off on a trip to Mexico, Jan. 15, to look over the record distribution setup in that country. Only a few weeks ago, Wallerstein returned from a similar trip to England and Europe.

Mexican jaunt will consume about four weeks. Wallerstein's trip to Europe took seven weeks, about three weeks of it consumed getting home from Lisbon by plane. He finally was forced to journey by way of Africa and Brazil.

Bob Astor Out of Army After Long Recovery

Pittsburgh, Jan. 1.

Bob Astor, bandleader, has been discharged from Veterans Hospital at nearby Aspinwall after nearly two years and has gone to California to continue his convalescence. Astor was stricken with pneumonia while in the service and collapsed lung threatened his life for some time. Complete recovery was said by medicos to have been almost miraculous.

Within next few months, Astor plans to reorganize with personal backing of Charlie Barnet, a long-time friend.

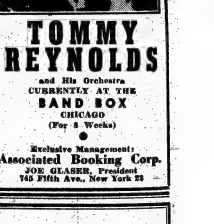
Larry Finley-MCA Suit Is Moved 2d Time to L. A.

Los Angeles, Jan. 1.

Larry Finley's $3,000,000 anti-trust suit against Music Corp. of America will be tried in Los Angeles, Jan. 29, before Judge Paul McCormack in U. S. District Court, instead of Jan. 21 in San Diego, as originally scheduled.

Shift in the court calendar is the result of heavy pressure of hearings in the San Diego sector, and the absence of Federal Judge Pierson Hall, currently in China on a Government mission.

AS 1945 SAYS TO 1946
TAKE IT AWAY
WITH A NEW NOVELTY SONG HIT
LYRIC A. GAMSE
MUSIC E. MADRIGUERA
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CHICAGO
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AFM-AFRA in Jurisdictional Clash Over Bandleaders' Air Guest Shots

American Federation of Musicians and the American Federation of Radio Artists are currently embroiled in a jurisdictional war that bandleaders fear might flare into a stiff argument and affect those who play only occasional radio guest jobs. Argument stems from the use of maestros and their bands on the "Teen-Timers" show on NBC Saturday mornings. AFRA wants all guests on this show, even if they might not do any commercial radio work for the remainder of the year, to join its rolls, at $56 per.

This situation came up over the appearance on the show several weeks ago of Johnny Long's band. Long uses a lot of choral arrangements and one was done on the show. AFRA wants each one of the musicians to fork over $56. Tony Pastor's orchestra next worked the program, which is sponsored in various cities by junior clothing firms, and he too has been requested to join AFRA or stay off radio, because he spoke lines and sang. These bandleaders play few such guest shots and they cannot see the point in joining AFRA for the privelege.

They, apparently, advised the AFM of AFRA stand, and the musician's union has ordered them to do nothing about AFRA's demands. So far, the two organizations have not gotten together to settle the difficulty.

Elmore White to Head New BMI Pub Venture

Elmore White, professional manager of Melody Lane, one of the Ralph Peer firms, has left that spot for a Broadcast Music setup. His new firm will be called Reynolds Music, the necessary backing, to match BMI's financial aid, coming from an undisclosed source.

White signed a one-year contract as general manager of the new firm, with a second year's option. He will begin rounding up a staff shortly. His deal with BMI is the usual $48-per-plug arrangement.

T.D.-MCA Spat Looks Settled

Tommy Dorsey's difficulties with Music Corp. of America, which led the leader several weeks ago to order MCA to stop booking his orchestra, have been smoothed over. Dorsey and MCA execs had one or two meetings during the past week during which the differences were patched up.

This was one dispute between the leader and MCA that was kept almost completely under cover. Its cause is still vague, although it is known that the friction was over money, not over the bookings. At any rate, Dorsey is again being submitted by the agency. He has nothing booked following the current Capitol theatre, N. Y., run, and may go straight to the Coast after its completion.

Incidentally, the new contract between RCA-Victor and Dorsey has been completed. It's a three-year deal, effective yesterday (Tues.), and replacing an old deal that still had more than a year to run. If the details of Dorsey's beef with MCA are being kept secret, the details of his new record contract are even more secretive. It's known, however, that it calls for 30 sides a year, and involves a financial arrangement better than that called for in the old deal. As a result Dorsey now has one of the most lucrative recording agreements any band has ever had. He passed up a Metro recording contract for the RCA deal, so it figures to be powerful financially.

SPA Mulls Permanent Accounting Checkup

Songwriters Protective Assn., which for weeks has been conducting a firm-by-firm survey of music publishers' books to determine the accuracy of royalty reports to SPA members, is considering installation of a couple of accountants as permanent members of its office force. The duties of the accountants would be, of course, to make periodic checkups on publisher books and be always on hand to make quick entry into ledgers suspected of erring reports.

SPA first went over the ledgers of Southern Music and that firm was given a clean bill of health.

PROVIDENCE KILLS THE FATTED CALF FOR CARLE

Providence, Jan. 1.

Frankie Carle came home to a rousing welcome this week. Mayor and governor turned out for an onstage welcome-home party Thursday (27), with mayor turning over key to the city. One-half hour of the show was broadcast over WPCI with Carle performing in-between appropriate speeches.

Carle is on a one-week stand at the Metropolitan theatre, and giving gross a sock boost to $28,000, despite a heavy snow storm which practically crippled transportation on Saturday.

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(Week Ending Dec. 21, '45)

London, Dec. 21.

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Hope To Die.....Connelly
Gipsy.....Maurice
Bell Bottom Trousers.....Connelly
Silent Night.....Chappell
Let Him Go.....Yale
Chewing Piece Straw.....Wood
Willow Tree.....Maurice
Said It Again.....Connelly
Out of the Night.....Southern
There Must Be a Way.....Wood
Symphony.....Chappell

Aetna Installs Piped Music, Newsreels To Keep Help Happy

Hartford, Jan. 1.

Aetna Life Ins. Co. here is going the use of piped music as a means of keeping employees happy one better by offering its help both the music and newsreels in the company cafeteria during lunch hour. Company figures it is now profiting from the experiment due to increased efficiency on the part of workers, but ultimately hopes that the system will tend to lower employee turnover.

Aetna's system of supplying music to clerical workers is a departure from the idea of serving soothing strains to war-plant workers, a practice that found wide reception during the war. However, the company is not the first to move in that direction. Banks and other employers of white-collar workers all over the country have delved into the idea. But putting on newsreels seems to be a new one. They're shown twice weekly, Tuesdays and Thursdays, during the luncheon period in four 15-minute segments. Food shoppe operates at capacity on those days.

As for the music, it's supplied to various departments only on request. Currently 95% of the departments want it, but the company's buildings are not 100% wired. Music is not played continuously. It's split into three 4-m. sessions of 20 minutes each and three similar p.m. periods. Experimentation has proved instrumental music best.

Neighbor Squawk Stymies North Hollywood Dancery

Construction of a big ballroom in North Hollywood, in which Harry James, Frank Sinatra, Sam Steifel, Sammy Cahn and others are interested, is being opposed by residents of the area. Section in which the ballroom is to be constructed is mostly residential, and home-owners are said to have gotten up a petition against the project for presentation to the authorities.

Work has not yet been started on the dancery, which will include skating rinks, etc. Building is planned to cost about $600,000 to put up and bids for shares in the venture are claimed to triple the amount needed.

ASCAP Rejects Berlin's Appeal From 4,000-Point Availability Classification

Ballrooms Are Looking Up

Des Moines, Dec. 26.

Iowa's postwar construction may include a ballroom in every large town, according to reports discussed at a two-day meeting of the Midwest Ballroom Operators' Assn. here. "Indications at the meetings were that almost every town which does not already have a ballroom is planning one," Tom Archer of Des Moines said.

Carl Fox, Clear Lake, Iowa, is president of the association, with all officers retained for the coming year.

Criterion Sues On 'Moment' Clash

Criterion Music, the Capitol Record-owned music-publishing firm headquartered in New York, began its threatened suit last week over what it terms is the clash of Embassy Music's song, "The Moment I Met You," with its own "Ridin' On the Gravy Train." Action was filed in federal court, N. Y., naming as defendants, besides Embassy, Broadcast Music, Inc., Buck Ram and Gail Meredith, writers of "Moment."

In its complaint, Criterion charges that "Moment" was copied from the "Gravy" song, written by Ben Homer, Sonny Skylar and "Steve Graham," who admittedly is Mickey Golsen, general manager of Criterion. It asks an injunction and accounting of profits. Embassy is a BMI-affiliate; Criterion is an ASCAP firm.

Homer wrote an original last summer titled "Home Sweet Homer." He assigned it to Capitol Songs, which turned it over to Criterion, a sister company. Golsen told Homer to get a lyric for the tune. He showed it to Ram, who turned out a lyric titled "Moment I Met You." Golsen rejected the lyric and collaborated with Skylar on the "Gravy Train" words. Later, Ram came out with a melody fitted to his rejected "Moment" lyrics, the tune listed as written by Gail Meredith.

Orrin Tucker Orchestra Signed With Musicraft

Orrin Tucker's new orchestra has been signed to Musicraft Records. Band signed a one-year contract last week, and will make its initial disks when it comes into N. Y. next month to play the Strand theatre, its first Broadway job since before Tucker went into service.

Irving Berlin was advised last week by the American Society of Composers, Authors and Publishers that his appeal from the 4,000-point availability classification given him earlier this year had been denied. This decision by the Society's Publishers Classification Board came as a complete surprise for two reasons (a) the committee has not yet completed its re-evaluation of all the 5,000-point catalogs in the Society, which was sparked by Berlin's claim that his catalog was as worthy of that point total as any now having that rating, and (b) the classification committee had adjourned all its problems until after the first of the year.

Berlin is considerably burned about the rejection of his application. He feels that his plea was not given proper consideration. It's pointed out that the songs in his catalog, all of which he wrote and which he extracted from the old Irving Berlin company, when he split early this year with Saul Bornstein, are worth much more than the 4,000 points he was awarded for the new publishing venture. Some weeks ago, his attorney prepared a brief comparing Berlin's catalog with Remick and Shapiro-Bernstein, both 5,500 pointers, hoping to establish the internationally songwriter's right to his request.

Most of the execs at ASCAP, or their major publisher members, are in sympathy with Berlin's idea that he is not properly rated—but they do not agree with him on the catalog. They feel that the writer's personal classification as a composer and lyricist is not properly rated. They think he should be given a double double "A" writer rating, which place him twice as high as the highest current ASCAP writer classification. It would put him in the same class with Harms, Inc., which now rates at 11,000 classification points, twice the number of the nearest rival catalog.

URBAN RE-ELECTED PREZ OF PITT LOCAL

Pittsburgh, Jan. 1.

Gene Urban has been re-elected president of Local 60 of American Federation of Musicians for second straight year. Urban fell heir to job when Clair Meeder, who held it for a decade, went to New York headquarters of union as an assistant to James C. Petrillo.

Jimmy Comoroda was named vice-president again and Nick Hagerty, secretary-treasurer. New members of the executive board are Joe Morrone and William DeNardo.

Eddie Condon's
Americondon music featuring "Wild" Bill Davison, Brad Gowans, Jack Lesberg, Tony Parenti, Gene Schroeder, Dave Tough, with solos by Joe Sullivan.
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Joan Barry's 50-50 Contract With Agent Ordered Abrogated by AGVA

Controversy anent Joan Barry's exclusive contract with Don Di Carlo, Pittsburgh agent reputed to have brought the former protege of Charlie Chaplin from the Coast and set her up as a nitery singer, is on the way to settlement.

Matt Shelvey, head of AGVA, stepped into the picture last week and after investigating both sides of the affair ordered Di Carlo to sign a release from all contracts he may have had with her. Also to return wardrobe and arrangements he retained when Miss Barry came to N. Y. In return, Miss Barry will release agent from a claim for $2,500 salary for two weeks of nitery dates, which agent had retained, stating he had advanced or spent $4,500 prior to her Pitt engagement.

Shelvey pointed out that Di Carlo, being an AGVA-franchised agent, violated rules of his contract by pacting the singer to a 50-50 personal management deal. AGVA regulations do not permit such doubling by a franchised agent and does not permit him to collect more than 10% commission.

Shelvey has given Di Carlo until next week to sign the release or else have his agent-franchise lifted.

Miss Barry is now being agented by Charles Yates, of the Joe Glaser agency and currently spotted at the Greenwich Village Inn, N. Y.

Stroke Beds Bud Blum, Co. Mgr. of 'Icecapades'

Pittsburgh, Jan. 1.

Bud Blum, company manager of "Icecapades," suffered a stroke while show was playing here at Gardens and is in the Mercy Hospital, where he will be confined for at least two months. In meantime, James Balmer, general manager of Harris Amusement Company, has been sent on the road with "Icecapades" until Blum recovers.

Laitey, treasurer of show for several years, was only recently named to company-managership when Norman Frescott was transferred to New York office following George Tyson's resignation to go with "Skating Vanities."

4 CINCY CLUBS OFF AGVA 'UNFAIR' LIST

Four Cincinnati niteries which had been declared "unfair" by American Guild of Variety Artists some weeks ago for refusing to pact basic minimum agreements with the talent union, have since capitulated. They signed with AGVA last week.

Spots involved were Cat and Fiddle, House of Rink, Casa Grange and Listerman's Club. New contract calls for six-day week, two shows nightly with overtime for extra shows on Saturdays and Sundays.

Igor Writes for Woody

Woody Herman's concert date for Carnegie Hall has been set for March 29. The full score of Igor Stravinsky's "Ebony Concerto," specially written for this occasion, has arrived and is a nine-minute piece in three movements.

Terry Lempert, now in the publicity department of the William Morris agency, will be new road manager for Hal McIntyre's orch when outfit leaves the Commodore hotel, N. Y., in March. It doesn't open until next week (10). She's a she.

Nate Gross
(Chi columnist)
recalls
"The Loop's Hoopla in the Roaring '20s"
an editorial feature of
VARIETY's
40th Anniversary Number

Cynda Glenn Back; Reports on Fischer's Tough Break in Paris

Cynda Glenn, back from a six-month USO-Camp Shows tour, taking her from North Africa through the Persian command up through Italy and into France and Germany, returned last week to find it necessary to place her mother in a private hospital, and also to find her Madison avenue (N.Y.) apartment ransacked. This included many things she had shipped back from Egypt, etc. On top of that, hastened by her mother's illness to clipper back from Paris, her trunks and many priceless European souvenirs, so far, seem to be lost in transit.

Miss Glenn reports that her former French Casino (N.Y.) boss, Clifford C. Fischer, experienced much hardship when he came to France last month; resulting in the showman being bedded for several weeks. Among his travail, when Henry Larligue, now head of Metro in France, met Fischer, was their truck which took many trunks of U.S. clothing, foodstuffs, etc., which he brought over, breaking down en route from Le Havre to Paris. With no petrol available, and no food for many hours, this got Fischer into a sickbed but he's OK now.

Larligue and Fischer are still associated in some show biz ventures. Fischer is bringing back Maurice Chevalier and Lucienne Boyer to America, which was one reason for his present trip.

Frederick Bros. Juggle Chi and H'wood Staffs

Chicago, Jan. 1.

Shuffling of Frederick Bros. staff by L. A. Frederick, pres, last week spots Jack Kurtze, Chi office's general manager, in the talent agency's Hollywood office, where, Frederick said, he'll concentrate on building up cocktail unit and small band biz for transcriptions and films. He'll be replaced here by Milo Stelt, head of agency's H'wood cocktail unit, who was recently honorably discharged from the Army and prior to that was in the Chi office.

Kurtze who, besides being Chi manager, has been in general charge of cocktail dept.'s since 1943, will h. q. in H'wood.

Additions to agency's staff include Lang Thompson and Wally Stofler, former bandleaders, now working on band locations in Chi and H'wood.

Jazz at $3 Top Now Steady Diet

Lots of jam has come out of the jar since that night in 1942 when Eddie Condon, emceeing a jazz concert, peered over the footlights into the Manic Arias of Town Hall's auditorium and quipped: "Lady and Gentleman." Since that time pure jazz has found a growing and paying audience at a $3 top. And the idea that jazz could only be inhaled in bistros, where the smoke comes down to here, and the audience lies under it, has been blasted by Town Hall's emergence as a jazz concert hall.

On Thursday night (27) a collection of America's topflight jazz instrumentalists, with Bud Freeman starring, put on a bang-up show under the auspices of Eddie Condon. Besides Freeman and his tenor sax, the evening personnel included Billy Butterfield, trumpet; George Brunis, trombone; Joe Dixon, clarinet; Joe Sullivan and Cliff Jackson, piano; Bob Haggert, bass; and George Wettling and Johnny Blowers, drums. Billy Butterfield, recently with Bob Crosby's band, was in top form and his solos had eight kicks to the bar. Brunis played a driving trombone, clowned with bumps and grinds, and sang one number in a good bluesy style. Freeman's sax playing was agitated but fluent. The music at this concert was totally improvised and any man found reading a printed note would have been ridden out on a G-string.

Spess Powell's "Best in American Jazz series took over Town Hall's bandstand on Saturday (29) with a predominantly colored jazz aggregation. This concert featured Sid Catlett, drums; Earl Bostic, sax; Sid Weiss, bass; J. C. Higginbotham, trombone; Rex Stewart, trumpet; Eddie South, violinist; Herman Chittison, piano; Maxine Sullivan, vocalist, and others. Like the Condon series, the music was fresh, spontaneous and energetic.

On Sunday (30), Cafe Society's Barney Josephson sponsored May Lou Williams in a concert for her own compositions, assisted by a 16-piece orchestra. Williams is a terrific boogie-woogie artist and several times had the audience's feet stomping and their heads rocking. But in her serious "Zodiac Suite" she tried to make an honest woman out of jazz and the result was neither fish nor fowl nor good round steak.

Empire Room, Chi, Turns Biggest Year in Its History

Chicago, Jan. 1.

Biggest year in the history of the establishment was recorded by the Empire Room of the Palmer House as the 1945 books were closed, according to Joseph P. Binns, veepee and managing director.

In spite of wartime curfews more than 279,000 couverts were checked, marking the largest number of persons served and the highest gross revenue.

Connee Boswell's Miami Date

Connee Boswell has been booked into the Brook Club, Miami, for two weeks, opening Jan. 22. She's drawing $2,500 weekly.

This is Miss Boswell's second straight seasonal booking in Miami. She played one of the clubs there last year.

London Club, N. Y., Fails to Reopen

Club London, N. Y., failed to reopen Saturday night (29) on schedule. Failure to get going again for New Year's Eve trade came after futile attempts by Jack Harris, spot's operator, to line up a show, and run out of some of his prospective backers. Club folded Dec. 19, at which time it was explained it would reopen 10 days later.

However, there's the possibility that some moneymen may come through for a later reopening. This belief is predicated upon the fact that creditors will permit an extension of time since Harris last week, under the nitery's corporate name, N. Y. Night Clubs, Inc., filed a petition asking for six months to pay all debts.

Petition filed by Harris lists liabilities at $87,053 and assets of $61,180. Among the liabilities are two weeks' salaries of performers and $elo, $2,121; federal cabaret taxes, $19,812; social security taxes, $1,280, and a $10,000 mortgage on the fixtures held by Planetary Recreations, Inc. Assets are listed at $8,325 in stocks; $50,000 in fixtures, $1,800 in accounts receivable, and $865 cash.

Among those who were interested in reopening the spot was Monte Proser, operator of the Copacabana, but Proser declared that affairs of the spot were too muddled to step into the picture. Harris' lease on the property runs until 1949.

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2 FEATURE ATTRACTIONS

JAN BART
The Joviol Songster

Lucille & Eddie ROBERTS
Magical Mentalists

Thank You, Mr. Weiss, for Extending My Engagement to EIGHT WEEKS
JAN BART

Thank You, Mr. Weiss
Thank You, Too, Mr. Bramson
For This Very Pleasant Engagement With Mr. Jan Bart
Lucille & Eddie

Lookout House—Opening Jan. 30th
Then Back for a Return Engagement at
The Clover Club, Miami, Feb. 27

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—Walter Winchell.

THE CONTINENTAL SONG STYLIST

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RUBAN BLEU, NEW YORK
NOW
BLUE ANGEL
Miami Beach, Fla.
Direction:
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ROY ROGERS

HELD OVER INDEFINITELY
CASA NOVA CLUB
PANAMA CITY
Now Show Here Booked by
HARRY NATHANO
3 Ross Sisters - Brucette - Betty Tannon and Buddy Thomas - Carolyn Knight - Bataclike - 3 Continentals - Nadina Page - Hermenez Tobias - Meriboth Old - Steven (The Girl I Love) Hughes.

Dir.: MATTY ROSEN—BEN SHAKEN
"Paramount Bldg., New York

AGVA Holds 1st Convention in 4 Yrs. In N. Y. Jan. 3-15; Local Heads In

American Guild of Variety Artists is holding its first convention since Matt Shelvey took over as head four years ago. Meet will be held at the national headquarters of AGVA in New York, Jan. 3 to 15. So as not to interfere with regular routine business of the union, the convention sessions will be held at night.

Heads of branch offices throughout the country will come in the general conclave. They will get, among other things, a more clarified picture of Rule 18 of the standard agents contract. Latter is a 50-page document often misinterpreted by AGVA locals. Union will lift the tab for the 50 out-of-town reps.

Idea of the general meet, according to Shelvey, is to give the reps an idea of how the national office and N. Y. local handles controversial matters, and to be guided by that pattern when they return to their respective localities. Another purpose will be to speed up process of collecting claims and to dispel long-winded arbitrations.

Shelvey will also augment staffs of the out-of-town locals and appoint regional heads of territories to work in cooperation with the heads of locals. Most locals were greatly understaffed during the war and it's now intended to build them up to 100% efficiency. With the upped dues that went into effect last November calculated to bring in extra revenue of $176,000 annually, Shelvey feels AGVA can afford to bring its operation up to the highest possible efficiency.

HILDEGARDE MISSES EVE AT PLAZA; BAD THROAT

Hildegarde's acute laryngitis caused realignment of her radio and nitery shows this week. Buddy Clarke is pinch-hitting for her on her Raleigh show tonight (Wednesday) over CBS, heading guest list of Jay Jostyn (Mr. District Attorney), Joan Caulfield, Joey Faye and Carmel Myers.

Ethel Merman subbed for the chanteuse New Year's eve at the Persian Room of the Plaza hotel, N. Y., with Don Richards and Paul Winchell, who entertained Saturday night, slated to repeat last night (Tuesday).

Hildegarde has two nurses in attendance.

Bob Kerr to Produce Variety Show for Legit

Bob Kerr, who has given up his radio talent management, is going into legit production with an intimate musical, "Bob Kerr's Clambake, 1946," which he expects to open in tryout on the road in six weeks. Production will be a full-length variety show.

Kerr plans to keep show on the road through spring, then play it for the summer at his W. Milford, N. J., farm, where he is converting a huge barn into a strawhat theatre. It will come into N. Y. next fall.

This will be Kerr's first Broadway show, although he has toured musical units and acts on the road since 1930, "Broadway Rhapsody" being the best-known venture

St.L. Tavern Assn. Seeks Better License Legislation

St. Louis, Jan. 1.

In an unprecedented voluntary move, the St. Louis Tavern Operators' Assn. last week adopted a resolution asking the Board of Aldermen to increase the annual $300 city tax, limit the number of drinkeries, and also will ask the State Legislature to pass a bill to extend the Saturday midnight closing hour until 2 a. m., Sunday. The request for the imposition of the higher tax was designed, according to J. Miles Beach, exec. sec. of the organization, as an attempt to eliminate "undesirable persons from the tavern business."

An additional action by the assn. was the urging of the passage of "one license for all," which would have for its purpose charging package-goods liquor dealers the same license fee as tavern operators. At present the package liquor places pay $250 per year while taverns pay a total of $600 to the city and state.

Joe Laurie, Jr.

discourses on

"America's Melting Pot of Humor"

an editorial feature of

VARIETY's

40th Anniversary Number Out Next Week

Columbia Concerts, Ward French Sue For 100G in Libel Raps

Columbia Concerts, Inc., and Ward French, head of its Community Concerts division, have each filed libel suits for $100,000 against Nicholas deVore, Ned Jacobs and AMF Artists Service, Inc., as result of an article in August 1945 issue of The Musician.

Latter mag, owned by AMF (American Musical Fellowship) Artists Service, contained an article written by deVore, which plaintiffs claim is "false and defamatory." Article discusses Community Concerts, with which AMF Artists Service is allegedly in competition, and specifically concerns French. Complaint states the plaintiffs' "good name, reputation and business integrity have been injured" as result of "false, malicious" statements in the article.

AKRON CLUBS HAVE BOUNCER PROBLEMS

Arkon, O., Jan. 1.

Committee of night club and tavern operators was informed by Police Chief T. F. Lynett that he would not change his order prohibiting city policemen from working as "bouncers" on off-duty time. This means that Arkon spots will have to hire their own special police to keep order, he said.

The decision was based, he added, on recent brawls in which city policemen were injured while off duty —at a time when they are not covered by the pension plan or sick-leave system.

Ice and Snow Freeze Sky-Vue's Nitery Ideas

Pittsburgh, Jan. 1.

Reconversion of Don Metz Sky-Vue, on the hikhway near the County Airport, from a jukebox joint to a nitery didn't last very long. Couple of weeks after spot went in for band and floor show, the rains and the ice came and, presto, Sky-Vue was back on the needle.

Metz plans to try again in the spring. He has another place in town, Club Casino, which he recently remodeled and re-named the Rainbow Room.

AGVA Clips N. Y. Club

American Guild of Variety Artists has collected $400 from Bill Miller, operator of the new Embassy Club, N. Y., for overtime rehearsal of the line gals in the show.

Gals had rehearsed beyond three-week period. Under AGVA contract, cheristers rehearse one week, next two on half salary, with full pay after that.

Par, N. Y., Stage Set Well Into '46

At the start of the New Year, Paramount theatre, N. Y., has lined up its attractions for most of 1946. Harry Levine, Paramount booker, has set headliners which he figures will last until September, depending upon the power of the films on tap.

Starting with Danny Kaye and Bob Chester orch., who are figured to go in around Feb. 6, house will follow with Benny Goodman, Perry Como paired with Johnny Long, Charlie Spivak, Casa Loma, Ink Spots, Duke Ellington and Mills Bros.

The Bob Chester buy marks resumption of relations with music Corp. of America from which Paramount hasn't bought anything in more than two years. It has played that agency's names, but they were acts on which the Par held old commitments.

Split came shortly after the Roxy and Captiol theatres, N. Y., started band policies and MCA was accused of selling their prime attractions away from the Paramount.

Saranac Lake

By Happy Benway

Saranac, N. Y., Jan. 1.

Xmas Eve party at the Will Rogers, sponsored by "We the Patients," was a classic. Prizes offered were donated by the patients. Among the outstanding features were games, ending with bingo. Songs by Rose Hanker stood out, while Isabelle Rook accompanied on the piano. A buffet lunch was served. The entertainment was m.c.'d by Eddie Rehberg and arrangements handled by Jordie McLean.

Chris Hagedorn, ex-NVA-ite who beat the rap here, reports all is okay at his Bay Shore, L. I., home. He is married and working now.

Cliff Farmer, Roger-ite, and Carol Phelps, opening a new taxi service here.

The cure was aided 100 per cent from results from greetings and laughs shot into the gang by Sophie Tucker and Hubert Dreis (formerly Zahn & Dreis).

John Louden, ex-Roger-ite, who now owns in the downtown colony, recently produced and directed a holiday play, "Prince of Peace," and rates bows.

Write to those who are ill.

Club Ownership Split

Memphis, Jan. 2.

Dr. John Wright peddled two-thirds interest in the Silver Slipper, this area's leading nitery, to outside groups last week.

One third went to Stanley McDonald, who owns the Colonial Club in Nashville, Hurricane in Miami, and a New Orleans spot; second third to James Pope, Nashville restaurant operator. Dr. Wright hangs onto remaining third.

Spot is swinging to local band policy this week, with Owen Elkins' band. Floor show is out.

Danny Kaye Booked for Paramount Theatre, N.Y., at Reported $12,500 Per

Abe Lastfogel

(*President of USO Camp Shows*)

details that

"USO-Camp Shows Still Has a Big Job Ahead for Years"

an editorial feature of

VARIETY's

40th Anniversary Number Out Next Week

Pitt. Musicians Force Cafe Salary Boost On Threat of Eve Walkout

Pittsburgh, Jan. 1.

Walk-out of musicians in local niteries was narrowly averted here when cafes at last minute decided to accede to demands of Local 60 membership. Latter had demanded raises of from $7.50 to $15 a week per man, depending on the classification of the club, but Night Club Owners Guild sought to effect a compromise. Musicians refused to back down and got what they wanted.

Niteries figured that holiday biz would be sharply affected without bands, and okayed new contracts after indicating for a while that they would hold out.

LOU WILSON (WOLFSON) BACK TO MORRIS AGCY.

Lou Wilson (ex-Wolfson) who, after his discharge from the Army six months ago joined the United Nations Relief and Rehabilitation Administration, has resigned that post and will leave London by plane Saturday (5) for New York. He was assistant camp director at a displaced persons' camp at Verden, Germany.

Wilson expects to resume his post with the William Morris agency in N. Y., where he worked in the vaude and cafe departments.

Chi City Council Savants Pigeonhole Amphitheatre

Chicago, Jan. 1.

Chi Park Board plans for construction of a 25,000-seat amphitheatre on the lakefront were stymied at a public budget hearing Wednesday (26). Although no opposition was offered appropriation as a whole, Chicago Assn. of Commerce and Civic Federation representatives spoke against the project on grounds that costs are too high at this time, and that labor and materials should be used to alleviate the present housing shortage.

Civic leaders felt that the amphitheatre should be built at a time when labor needs employment rather than on a competitive labor market.

Danny Kaye has signed a three-week contract for the Paramount theatre, N. Y. starting Feb. 6. Deal, made late last week, calls for a salary reported at $12,500. Duke Ellington and Mills Bros. were originally set for the spot.

This is Kaye's second date at this house, first having been played some years ago after his click at La Martinique. However, his last theatre date was played at the Roxy, N. Y., on a sliding scale which netted him around around $12,500 weekly, up to that time one of the highest prices paid a single in a N. Y. house.

Kaye was offered to the Roxy a few weeks ago at $20,000 per, but the house had already set Carmen Miranda, and could not use him until late February. Offer had to be declined as Kaye had to be back on the Coast around March 1. Consequently the William Morris agency took him down the street.

Kaye first played the Paramount while doubling at La Martinque at $400 weekly. Subsequent engagement had him signed at $1,500 and with a holdover his salary was brought up to $3,500.

Bob Chester's orch has been mentioned to accompany Kaye. He'll go in with a Local 802 orch to save standby fees. Chester was previously set for the Strand, but postponement of that house left him available to the Paramount. He has no signed contract there, however.

2 NEW BISTROS OPEN IN CHI FOR EVE BIZ

Chicago, Jan. 1.

Two brand-new class niteries opened in Chi last week in time for the New Year's Eve heavy spenders. Spots are Harry Eager's Frolies Club, a 820-setter in the Loop, and New Horizons, Hotel Continental.

Eager, who formerly operated the 51 Hundred Club here, at which spot he first introduced Danny Thomas to the nitery belt, has fixed up his one-flight-up spot somewhat along the lines of the Chez Paree. One of the largest Loop spots, located near the Morrison, Sherman and LaSalle hotels, Frolies' opening bill includes Harry Jarkey, Gloria Van, Delmar & Renita, 6 Jitterbugs, Ken & Marie, Henri Lishon's orch (13), and Florence Sullivan's Frolicqueens (8).

New Horizons is an L-shaped lounge (350 capacity) on the street level off Michigan avenue. There's a circular bar in front, then a long room and, at the base of the L, a small dance floor and bandstand.

Spot, operated by the hotel (formerly the Medinah Club), was previewed Thursday (28), night before the public opening, with one of the biggest parties thrown for the press here in recent years. Charles Victor's orch (7), with Ellen Gordann, singer, are the teeoff entertainers.

Hellers Complete Buy Of Pitt Bldg. for Nitery

Pittsburgh, Jan. 1.

Final hurdle has been cleared in purchase of six-story downtown building to be converted into a nitery by Jackie Heller and his brother, Sol Heller, and construction will begin late this week. Hellers are using first floor for music bar and chop house and second for a swank supper club. It'll be known as Jackie Heller's Cousel.

Purchase announcement last summer, when Hellers hoped to open for business by the holidays, was a little premature as building was owned by countless heirs, many of whom were in service in different parts of world. Okay from the final one came in only last week, and building permit was immediately obtained. Carousel will replace Hellers' old Yacht Club, an old show boat moored at a downtown wharf, which sank nearly three years ago.

Del Casino, Out of Navy, Into Coronet, Philly, Date

Del Casino, singer recently discharged from the Navy, plays his first nitery date at the Coronet, Philly, for one week opening tonight (Wed.).

Following the Philly job, he goes to Miami Beach for a four-week run at the Chez Paree there, opening Jan. 10.

40th Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 9

Night Club Reviews

Embassy, N. Y.

Jack Spano, Darlene Zito, Florence Lessing, Greb & Lober, Wesson Bros. (3), Ethel Waters, Joel Herron's Orch, Jose Mora's Rhumba Band, with Nina Rosa, Line (6); staged and produced by Donn Arden; costumes, Jac Lewis; songs, J. Fred Coots and Edward Eager; $3.50 minimum weekdays and Sunday; $4.50 Saturdays and holidays.

In these days of hazardous night-club operation, the new Embassy Club has shown considerable courage with the pattern of its premiere show. It's

show. At $20 per for the opening night, no less.

The Embassy, which has adopted its name from that used years ago on the very same site—the original and popular Embassy—can take its place among the nicer-looking rooms in Gotham. It's decorative, luxurious-looking in its maroon-and-white motif, and has a sufficient intimacy between performer and audience. But this layout, fronted by ex-agent Bill Miller as the boniface, has started off on the wrong foot with its current show. It has Ethel Waters and the Wesson Bros. for its performing mainstays, and that's not enough, not by a long shot, for either playing or draw value.

What the Embassy required for its teeoff was a sock name to draw 'em. If it hopped to compete with the Copacabana a few blocks away. There's no doubt that it's the Copa the Embassy hopes to emulate, as did to some extent the Riobamba, immediate predecessor of the new Embassy. The format is the same, even to the extent of the girl lookers (and, like the Copa beauts, this group makes no dancing pretenses) and the general production accouterments. And there's even Joel Herron, until recently the Copa's standby maestro, who's now doing a like chore at the Embassy.

A conservative estimate is that it cost around $50,000 for this spot to open, contrary to management figures that run as high as $120,000, and the show looks as if it cost about $8,500; the latest costs, that is. Miss Waters is probably in for around $1,750 as the top salary.

The colored singer remains a fine performer basically, but there's no denying that she has lost a sufficient vocal appeal to negate her heading values, particularly as the opening attraction of a new spot such as this. It's one of those tough things to say about a performer who has meant so much to show business, and particularly to her race as an entertainer; but there it is. It must finally be said.

When Miss Waters must resort more and more to the blue stuff, that's the tipoff. The voice that thrilled many with "Stormy Weather," "Cabin In the Sky," and also with others, is now just a voice that is relying mostly on her own personal charm to get over. Audiences are traditionally generous in the clubs, but there was the time when Ethel Waters could still the noisiest of audiences. On opening night Miss Waters had difficulty keeping 'em quiet after the first few minutes.

Dick and Gene Wesson are still sprightly performers but they seem to be trying too hard; some of their mannerisms are top-drawer, others are downright bad. That Irish drunk bit by the smaller of the brothers still is one of the team's best items; some of the other stuff, such as the Harry Richman impresh, could be dispensed with. The little fellow is, in particular, a fine comic.

Notable in the rest of the layout are Greb and Lober, interpretative dancers, and Florence Lessing, ace of the interp school. Both are good but clash because of similarity in their routines. Jack Spano strikes okay singing for the production numbers, and Darlene Zito is a cute hoofer-songstress for the ensemble routines.

Herron, as usual, plays a great show, despite the handicaps apparent opening night with mixed lighting and musical cues. Jose Mora is here for the Latin rhythmics.

J. Fred Coots and Edward Eager have written an original, tuneful score, and the decor is by J. Gordon Carr. *Kahn.*



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Earl Carroll's, Hollywood

Hollywood, Dec. 26.

Pinky Lee, Beryl Wallace, Wyere Bros., Jimmy Nolan, Billy Rayes, Bill Brady, Jean Richey, Costello Twins, Roy Lindequist, Carrollers (4), Tailor Maids (8), Louis Torres, Manny Strand Orch (16); minimum, $1.65 without dinner, $3.30 with.

Earl Carroll, an old hand at confounding people, has done it again. No worshipper of rabbits feet or other ouija board to divine the future, he fell back on his keen perception of public taste in entertainment to give Hollywood what it has never had before—a second year's run of a floor show. Sure, they said the man was mad when he poured a small fortune in his theatre-restaurant seven years ago.

It can't be made a matter of public record because his books are his own—and Uncle Sam's—but it's a onside guess that his bistro has doubled the receipts of any room in the country over that span of years. One of the cleanest operations in town it's also by long odds the best buy for seeing-the-towners.

When Carroll's decision-west coast entrepreneur he installed a policy of two changes of extravaganzas a year, that went along for some time until he sensed a sustained desire of the tab picker-uppers to stay happy with what he had on display—a combination of the line lovelies, production numbers and general atmosphere of gaiety. Voutine, he figured, and there decided that every show from then on would run a year. Not only did the new policy work like a charm but the set on the operation kept mounting.

Barring one or two production numbers, good edition of "Sketchbook" is an almost perfect stencil of the first. Pinky Lee is still the main comic, with straight support from Billy Rayes, a juggler-monologist of sorts; Beryl Wallace, the brightest star on the glamour-assisted skill, sparks the show all the way; Wiere Bros., funny with the hat routine and clumsy otherwise; Jean Richey, an eyeful on rollers and a fine little performer; Jimmy Nolan, Roy Lindequist, Bill Brady, Carrollers and Taylor Maids, who keep the proceedings tuneful; Costello Twins, acrobats, and a tops in their field, Louis Torres, beeg, strong fellow with a flair for voodoo dances, and the pit band that's nowhere in the world can such a show be matched in a combo nitery-eatery. As an added bonus there's a tune to the show that should catch on to someone's hit parade. It's Harry Revel's "Just The Way You Are" and the reprises linger after the lab is squared.

It wouldn't be at all surprising if "Sketchbook" ran into a third year. If it doesn't the reason will be obvious. The magic touch of the showman on the public pulse there will have detected a weakening flutter and that day is when Carroll starts to work on a new show.

Helm.

Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, Dec. 26.

Burl Ives, Ernie Heckscher Orch, with Bob Kirk; $1.50-$2.50 min.

"Sing Out, Sweet Land" introduced Burl Ives as a big name in legit to his home state, but this is his first night stand in Chi, outside of a few nights of doubling over from the Theatre Guild musical to pinch-hit for Hildegarde in the Terrace Room when she was indisposed last Spring.

Ives still had rice in his pockets from his wedding the day before, and first-night jitters threatened, but the 260-pound ballad singer sans any orchestration save his own guitar, had no trouble holding 'em in his mitt from "On Top of Old Smoky" opener to the windup, "Big Rock Candy Mountain."

Repertoire is, of course, strictly ballad, but the cream of his crop. Unprepossessing in appearance, nasal as to tone, the guy's ability to get under the customers' skin is hard to fathom, but he does just that.

It's a holiday for Ernie Heckscher's grandmaw, whose only contrib is the introductory theme, "Blue Tail Fly." (Their dansapation, incidentally, with Bob Kirk handling vocals slickly, is something for the book, although they lean a trifle too heavily on rhumbas.) Arrangements might have helped considerably in "Fly," as well as in "Mountain" and a few others; it's a high compliment, therefore, that Ives commands silence without them.

Ballad list also does "Erie Canal," with some pretty rough lyrics (but how they love it!), "When Cockleshells Turn to Silver Bells," "Gray Goose Is Gone," "Foggy, Foggy Dew," and "Eddystone Light." He's on a half-hour.

A swell Christmas present for Chi, this Ives. *Mike.*

Rio Cabana, Chi

Chicago, Dec. 28.

Lenny Kent, Cross & Dunn, Kay & Glenn, Line (7) with John Allen & Ellen Terry; Cee Davidson Orch (8); Joe Manzanares Orch (4); $2.50-$3.50 minimum.

A real entertainer, this one, pitched to please the most blase showgoer.

Opener is a chorus number cutely done and led by John Allen vocalizing on "Let's Convert to Love." Encore is "Holiday for Strings" featuring ballerina Ellen Terry. This shot marked the first of the Boots-McKenna productions at the boite, and line looked as though it could use a little more rehearsal.

Kay and Glenn follow with some fine "step" stuff on standard waltz number, then swing into "Blues in the Night," a guy-chase-gal boogie ballet which gets nice response. Both project personalities well. Closer is a Polish mazurka.

Back together after a brief separation, Cross and Dunn once again prove themselves headliners in anyone's league, with the audience overboard at the fast chatter. Introduction, only the beginning of laugh landslide which crescendoed on ditty made up of a slew of radio commercials, giving the air ads an on-the-level rib. Boys then share a group of Gershwin numbers, including "Summertime," "Swanee," and "Someone to Watch Over Me," the latter a parody on "No Can Do" called "No Can Chew," all about a new set of plates, and finally a wk. standout, "Rainy Day." Applause was terrif.

Line, Ellen Terry, and Kay and Glenn give with "A Grand Night for Waltzing" and "Chico Chico from Puerto Rico," both with Allen on the vocals. Numbers show nice imagination, especially on Miss Terry's dances, but once again the chorus has traffic trouble.

Heading up the package comic Lenny Kent proves that Army life needn't tarnish a good routine. Opens with a gimmick kidding the service, in which Kent aims at a ringside 2nd "Lt., but no one, including the officer, seems to mind. Kent follows with "Gotta Be This Or That" and then a satire on song-and-dance men in various Latin characters. Resume of entire show in tobacco-auction speed is climax, and has audience in complete control.

Cee Davidson's music is handled well by Manzanares and his rhumba combo, with Davidson sticking pretty much to the show biz. Customers are happy with the setup, and the entire show gets a socko reception. *Tomm.*

Copacabana, Miami

Miami, Dec. 26.

"This Is Miami," with Johnnie Johnston, Jan Murray, Russell Swann, Dixie Roberts, Jackie Harwood, Harris Trio, Copa Cover Girls (7), Dave Tyler Orch (10), Catalino Orch (10). Staged by Benny Davis, choreography by Fred Evans; minimum $2 and $4.

Debut of this super-swank room rebuilt by Murray Weinger at a cost of over $100,000 brought out the smart crowds, and scored a double click with nifty decor and a whammo show.

Staging by Benny Davis is biggest of all the way. Copa cover girls, all lookers, work with Harris trio and dancers Dixie Roberts and Jackie Harwood in production numbers for solid overall effect. Trio handle special lyrics effectively, while the pert Roberts gal garners heavy mitting with some bright footery. Male dancer Harwood essays some whirlwind spin-tappery to boff reception.

Russell Swann, new hereabouts, is the same suave magicker he always has been. Room is perfect for his brand of foolery and he clicks all the way, wrapping up with his savvy Chinese guillotine stunt.

Jan Murray is easily the hit of the show. Long, lean, personable guy has them right from opening line. The yocks came loud and long with his, "Gadget Twister" and "Been Away a Year" specialties show stoppers. On 20 minutes he could have stayed longer.

Johnnie Johnston balances off smooth neat fashion. Looks good, and projects some easy warbling to fine returns. Especially well liked are his "Spellbound" medley. Tie them up with "Tampico," in which he uses a gal from audience to come onstage with him. Comes back with Murray and Betty Heather, blonde looker from Harris trio, to sing specialties written "Hope Crosby and Sinatra" for plenty laughs and big hand.

Production is bracketed by smart "Winter in California" satire with all participating. Brings down house and lights up for what was probably the biggest click of the still young season.

Dave Tyler and his musickers cut show in neat fashion and rate bows for their work. Catalino and his rumbadditts take care of the latin tunes in top style. *Larry.*

Bradley's, N. Y.

Julius Monk, Jay August Trio, Wallace Pinpin, Bernie West, Yvette; $3 minimum.

Eastside spot operates as a straight eatery before 10 p.m., and with this show has become, additionally, an intimate one for the midnighters. Julius Monk, previously in charge of entertainment at Le Ruban Bleu, is performing similar chores here.

Monk has started out with an entertaining show, using three acts ideally suited for small rooms. Name value is there with Yvette, who has never been shown to greater advantage. Poise and personality assume a warm quality, and she's a definite click here with an excellent mixture of English and French tunes, and a novel presentation of "Jingle Bells," with which she invites audience participation, by patrons clinking glasses to provide the bell effect. Renditions of "Symphony," "I Attendrait" and a burlesque of "Bird in a Gilded Cage," get boff results.

Comedy is by Bernie West, and he's an ideal choice for a smart room, material generally being strong. He does an excellent job ribbing radio commercials and singers for top results.

Wallace Puppets, in the opening spot, are excellent warmer-uppers. Their "Moonshow" routine, from line of six gals, emcee to stripper, is cleverly projected.

Room hasn't undergone any extensive alterations for the new setup, but decor is still befitting a smart room. Monk's presentation of acts is designed to give the acts every possible break. He also serves as the pianist during the full periods, alternating with the Jay August Trio.

Jose.

Embassy, Phila.

Philadelphia, Dec. 26.

Marcella Hendricks, Wini Shaw, Charlotte Faye, Don Derodi Orch (6), Dick Wharton Trio; no cover or min., dinner $3 up.

Herb Smiler and Sam Silver's swank Spanish emporium has eliminated its line and streamlined the show to three acts—all femmes.

Two of the gals are singers, blonde Marcella Hendricks and brunette Wini Shaw.

Miss Shaw stresses the torchy stuff with "Love For Sale," in which she tosses away the microphone. "Black

(Continued on page 39)

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Night Club Reviews

Continued from page 38

Embassy, Philly

Magic" and "Hawaiian War Chant," Miss Hendricks, statuesque blonde, has a voice to go with that A-1 chassis, which is decked in a fetching velvet gown. Gets a nice hand with "June Is Bustin' Out All Over," "There Must Be a Way," and "I'll Be Seeing You."

Charlotte Faye, cute red-head, is pleasing in her tap routine.

Music chores are divided between Don Dewoll, who accents the Latin rhythms, and Dick Wharton's trio. Wharton throws in the vocals and m.c. chore, both okay.

House jampacked when caught (Friday) midnight. *Shel.*

Blue Room, N. O. (HOTEL ROOSEVELT)

New Orleans, Dec. 26.

Henry Busse Orch (19); *George Guest, Hermanos Santos Trio, Jan Bart, Whiton & O'Rourke, Roberta;* $1.50 *min. Saturdays and Sundays.*

Current layout in town's top nocturnal rendezvous is a honey all the way, with wholesome, family-type entertainment featured.

Henry Busse and his crew are no strangers here and their return after an absence of several years was greeted by a capacity crowd at the show caught. The Busse outfit, a capable one, is the very best to play the spot in months. Band includes three fiddles, five saxes, four rhythm and seven brass, including the maestro trumpet. Boys are equally at home with sweet or swing.

George Guest tees off show with xylophone turn that includes everything from "Flight of the Bumble Bee" to boogie-woogie. Youngster clicks solidly.

The Hermanos Santos Trio-offer a neat acrobatic turn set to rumba and South American tanging that scores. Act is neatly costumed and two males perform some difficult feats while gal handles the vocals and tanging.

Heavy-weight Jan Bart's singing imitations of Bing Crosby, Kate Smith and other celebrities, and a pair of operatic arias stir the fancy of palm pounding. He was called back for repeated encores and had to beg off.

Busse then takes over with a music-choral arrangement of "When Day Is Done," featuring himself on the trumpet, for solid returns.

Roberta, Busse's vocalist, is a looker with nice pipes, and garners her share of the kudos.

Walton & O'Rourke, the only holdovers from the previous show, are expert puppeteers who are a whole show in themselves. Their birth of the blues finale, an elaborate production number, is a wow. Six characters drew a big hand. The boys visit the tables after the show with their "Love Bugs," and distribute flowers to the femmes. *Lluz.*

Blackhawk, Chi

Chicago, Dec. 26.

Chuck Foster Orch (12) *with Marilyn Paul and Dick Roberts; Emil "Al" Hanlon, Hank Sieman & "Archie";* $2.50-$3.50 *min.*

Chuck Foster's cleanest young musicrew is a nice followup for the Harry Cool aggregation, which just finished a six-month stretch at the Blackhawk. Foster looks like a good run too, or at least a duplication of his own 18-week stand that teed off in this spot about this time a year ago. Band (4 reed-4 brass-3 rhythm) cuts the show nicely (although their own groups-within-a-group are lacking in originality), and provides the brand of sweet-to-hot danspation the Blackhawk's mostly youthful patronage likes.

Teeoff is a roundup of themes of such ex-Gil bandleaders as Chief Petty Officers Claude Thornhill and Artie Shaw, S Sgt. Dick Jurgens, Mal. Wayne King, Lieut-Cmdr. Eddy Duchin, S/Sgt. Clyde McCoy, et al, with the maestro being careful to give each his proper military handle. It's a gesture the crowd appreciates. Tunesters close proceedings with "Roll Me Over" and parodies of "My Heart Sings" and "I Love You." Foster, who also chips in a few clarinet bits here and there, handling the vocals—but such vocals. They're all off-color and cheap—and definitely not for Foster.

Neither of his vocalists—Marilyn Paul and Dick Roberts—are particularly outstanding. Miss Paul, a nifty blonde, makes a dashing appearance that goes well with such numbers as "Pigfoot Pete" and "My Guy's Come Back," on the slower tunes, such as "Something I Dreamed Last Night," "Sh-sh, Roberta, another in the long line of Stantzpers, and "Deep Purple" phony. "As Time Goes By"-"I'll Get By"-ilo, and "White Christmas."

The Paul and Evelyn Nelson tapand-balancing stint is fast and furious, and they get off rousingly. Hank Sieman's ventrio turn, however, is another thing. Audience participation idea (four-way conversation between Sieman, dummy and two customers, and on different topics) is as old as the hills, when Sieman gets snafued at the end of the opener, with two tipsy fans who brought their own funny clock and otherwise bollixed up the act, it's something else again. Finally Foster and a ringsiding songplugger come to his rescue as stooges. Sieman's other stuff (duet with "Archie" on "For Me and My Gal," etc.) goes over well, Archie needs a lot of sandpapering to give it that professional patina. *Mike.*

Crest Room, N. Y.

Laura Hines, Patty Travers, Kirk Wood, Herbert Kingsley, Dick Stiles Trio; no cover or min.

Crest Room which preemed Thursday (27) impresses as being designed for casual, undisturbed quaffing where you can either take the talent or leave it. No attempt is made to impress the necessity of listening and the performers carry on amid conversation. It's a bit rugged on the talent, but it seems to be a smart operation from the customer viewpoint.

Room is tastefully decored with brocades along the walls to provide a restful, homey atmosphere. Furniture, too, is segmented into three sections, where the patronage can either ringside or hear the performers in comparative seclusion.

With this type operation, there's no necessity of going all out on the talent budget. Acts are playable, although none are of the calibre that will kill the customers. Even if they were, design of the room would automatically preclude showstops.

Bulk of the entertainment is left to the Dick Stiles trio, consisting of piano, bass and guitar. They vary their repertoire with swing and slow numbers, have a smooth, definite rhythm and do a fine job of showbacking.

Rest of the talent, Patty Travers, Laura Hines, Herbert Kingsley and Kirk Wood are under New Acts. *Jose.*

Oval Room, Boston

Boston, Dec. 18.

Maribel Vinson and Guy Owen Ice Revue featuring Lillian Tribby and Bain Lightfoot; Sammy Eisen's Orch (10); $2 *minimum.*

Plenty restyled in recent months and aimed at a class trade (which it gets), the Copley Plaza's Oval Room has been doing plenty of biz here with its first ice show, one of the few ever done in nitery here.

Maribel Vinson's show is just right for the atmosphere, too, the emphasis being on grace, color, piquancy and distinguished scenery. Small company of 10 does a full hour's show on a 20 by 20 rink, doing about a half dozen routines ranging from a school-kid's party to a grand finale in luminous outfits.

Miss Vinson and Guy Owen click solidly in solos and in pairs, while Owen drawing a big hand in athletic variations encompassing a big bag of ice tricks. Their encore work on the Rosenkavalier and other waltzes likewise a winner.

Featured partners: Lillian Tribby and Bain Lightfoot also have solos and duets and are equally well received. Well-rounded show with variety, contrast and speede, nicely balanced. Oval Room handles about 3,000 covers with 500 on Saturday, with Sheraton adjoining ballroom for overflow. Management plans regular use of Sheraton room in future, beginning New Year's Eve, when Oval Room and ballroom will also have separate shows. *Elie.*

Beachcomber, Miami

Miami Beach, Dec. 26.

Jackie Miles, Belle Baker, Gomez & Beatrice, Kay Doucet, Fred Jenell; Sumara, Shourqueens (8), *Don Richards Orch* (12), *Carlos Varelos* (8); *minimum* $2.50.

Biggest opening crowd in years marked the debut of a lavish show by new operators of this oversized room. Double-barreled draw in Jackie Miles and Belle Baker, plus a successful opener, but no one expected the mobs which came.

Show is nitery costumed and well staged, the line a group of lookers, who've been given two cleverly routined numbers in which to bracket their specialties. Fred Jenell and Kay Doucet exhibit fine voices in these numbers, with Jenell conceiving rest of showbiz. Intro of Miss Baker proves a novation. She's still got it, and buffed with her medley of Berlin hits, "Welcome, Stranger," and individual versions of "No Can Do," "A Good Guy Is Hard to Find" among others. Encores with "Still Elli" after repeated demands and had to beg off.

Miles clicks all the way with his easy style of adapting his gags to situations to make them seem ad-libbed. Mixes a long stint in expert manner, combining racetrack stories with hefted mom and queening night troubles to draw hefty yooks. Winds up hoofing, singing and playing drums to close. He, too, had to beg off.

Gomez and Beatrice, who worked this room all last season, come back with the same routines. Still loppers they garner good milting, but would have gone over more solidly if they'd projected some new dances. Sumara leads the dancing in production numbers and does well with what is given her. Don Richards and orch back it all in great style. Carlos Varelos unit play for the Latin addicts between shows. *Lary.*

Vine Gardens, Chi

Chicago, Dec. 28.

Gus Van, Jules Lenier, Ben Walton, Marvin Boone, Myra Jeanne, Joe Kish Orch (6); $1-$1.50 *minimum.*

Nostalgia splashed 'round the oldsters as Gus Van strutted out with topper, cane and "I Give the Life I Love." The Melody Man hasn't changed his act, and it still rates bounty applause, especially with the folks who remember his double with Joe Schenck in the "Ziegfeld Follies" of the early 20's. Oldies like "Beautiful Doll," "You Can Always Tell an Irishman" and "Dinah" are socko with the crowd, while stylized treatment of "The Same Old Shillaugh," "Carolina in the Morning," and "For Me and My Gal" really send the oldtimers. Best part of the act was groon-tune treatment of "White Christmas" and "I'll Be Seeing You," which doesn't jibe with the Van technique.

Rest of the bill overbalanced toward the old, a little too much, but the acts were better than passable. The dancing Wallons were smoother than some teams seen in classier joints around town, and gave their act a really comic slant with a mimic by the male half of the team of Betty Hutton's "Stuff Like That There" disk in the w.k. manner, but very well done.

With a little polish Georgian Marvin Boone could be a top emcee, and he has two disappointing. Pleasant personality and fair tap work limits Myra Jeanne, acrobatic dancer, was featured in Ripley's "Believe It or Not" for her act. Gal bridges on her hands while executing tap routine. Good in what she does, but needs more versatility for the standard acrobatic act.

Orch is not featured in show and doesn't offer much for dance. *Tomm.*

New Act

PATTY TRAVERS
Songs
8 Mins.
Crest Room, N. Y.

Patty Travers has a pleasing selection of Latin pops delivered while shaking maracas. She's okay visually, although lacking bigtime savvy. She could use more colorful arrangements for better effect.

She occasionally mixes a jive tune with the Spanish numbers. But the tempo fault is evident in this department. *Jose.*

HERBERT KINGSLEY
Songs and Piano
12 Mins.
Crest Room, N. Y.

With a repertoire of blues numbers, many of them originals with him, Kingsley maintains interest on the strength of lyrics and delivery. Accompanying himself on the piano, he offers such titles as "I'll Be a Mule," "Gypsy" and "Faust," all delivered in fairly authentic Negro style, which is unusual with a paleface performer.

Voice impresses as being a bit worn, but his piano work is sufficient for his accomps. *Jose.*

KIRK WOOD
Songs
9 Mins.
Crest Room, N. Y.

Kirk Wood can easily revise his routines to satirize swooners. He plays it straight, but with such mannerisms as mike-hugging, soulful glances around the room, and extremely slow delivery, he could become a comedian with a few deft changes. He's apparently carrying the Sinatra influence to the extreme.

Vocally, he's no Sinatra. Pipings aren't true and he could brush up on phrasing and diction and attempt to finish the lyrics more fluidly. However, he's a good-looking kid. *Jose.*

LAURA HINES
Songs
10 Mins.
Crest Room, N. Y.

This Negro songstress has evidently been around for some time but hasn't lifted from the Valentine files. She's adept at songselling in the rhythm and ballad departments, being able to tone down her naturally husky pipes to suit the occasion.

Repertoire is varied and she's able to get good results with items such as "I'll Be Around," "Jelly Roll Blues" and "Summertime" and "My Man". *Jose.*

LARRY WINTERS
Baritone
10 Mins.
Society Uptown, N. Y.

Negro baritone does a fine job with "Go Down Moses," "Round the Bend of the River" and "White Boy" in the best concert platform manner. However, he proves highly palatable in this bistro which has cradled other fine singers, soloists like Kenneth Spencer and groups like the Golden Gate Quartet.

Of excellent appearance in a dinner jacket, Winters holds situation all the way. *Abel.*

Variety Bills

WEEK OF JAN. 2

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
Capitol (3)
Tommy Tucker Orch
Shirle Bros
Geo Prentice
State (3)
Lathrop & Leo
Hall & Jordon
Nora Martin

Jill Britton Orc
Monroe & Grant
WASHINGTON
Capitol (3)
Dorothy Shay
Minnie Men
Nonchalants
Tommy Wonder

Bert Lynn Dinne
(Two to fill)
SPRINGFIELD
Court Sq. (31-2)
The Arbits
O'Donnell & Blair
Peter Chan
Joyce & Claire

Steve Evans
Martin & Florenz
(2-6)
Marc Ballero
Tim Kennedy
Al & C Fenton
Jerry Parks
The Paulays
Lazere & Handman

Paramount

NEW YORK CITY
Paramount (2)
Woody Herman Bd
Buddy Lester
Dorothy Keller
CHICAGO
Chicago (2)
Tito Guizar
Bob Evans

4 Evans
Lane Bros
MIAMI
Olympia (1)
Olsen & Jay
Artie Dunn
Phil Regan
Arnes & Broderick
(One to fill)

RKO

BOSTON
Boston (1)
Frankie Carle Orc
Jerry Mann
Wilde & Mac

Jean Packer
Dick Leslie
SAN FRANCISCO
Golden Gate (2)
Dave Apollon Co.

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Buck Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90s Quartette
Blue Angel
Evelyn Knight
Jack Cole
Elvira Rios
Johnny Mercer
Kathleen Trio
Cafe Society (Downtown)
Josh White
Dolores Martin
Progressive Orch
Cliff Jackson
Cafe Society (Uptown)
Susan Reardon
Mary Lou Williams
Beatrice Kraft
Edmund Hall Orc

Talma
Malta
Jackiluna
Harold & Mona Ore
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Blyndt
Terry Brant
Phil Stevens
Neil Fontaine
Arnold Shodin
Sonny Kaye
Johnny Long Orc
Hotel Pennsylvania
Les Brown Orc
Hotel Pierre
Renee De Marco
Arthur Maillecuzie
Bobby Baxter
Basha Howard
Stanley Melba Orc
Hotel Plaza
Hildegarde
Arthur Ravel Orc
Mark Monte Orc

Paramount

NEW YORK CITY
Paramount (2)
Woody Herman Bd
Buddy Lester
Dorothy Keller
CHICAGO
Chicago (2)
Tito Guizar
Bob Evans

4 Evans
Lane Bros
MIAMI
Olympia (1)
Olsen & Jay
Artie Dunn
Phil Regan
Arnes & Broderick
(One to fill)

Booking for the Most Discriminating of Independent Theatre Owners

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BRyant 9-6252-3-4

Arthur Fisher AGENCY
"The Outstanding Agency"

Warner

COLUMBUS
Palace (2-3)
Cass Loona Orc

Lowry & Rae
Bob Dupont
Franks & Janyce

NEW YORK CITY
Strand (1)
Lionel Hampton O
Pops & Louie
Canfield & Lewis
PHILADELPHIA
Earle (4)
Louis Jordan Orc

Johnny Wood
Sandra Barrett
Gaudsmith Bros
ETHEL
Stanley (8-10)
Claude Hopkins Orc
Danny Grayson
John Gallus

Geo Field
Ed Wynn
Martha Raye
Frank Sinatra
Christian Troupe
Ben Soo Singers
Miriam LaVelle
Gartner & Ross
Mills Artelets
Caroused
Nan Blakstone
Diana Dale
Johnny Eastman
Jules Desjardins
Dorothy Brent
Club Sudan
Andy Kirk Orc
Leon Abney 4
John Lewis
Talo & Macia
Angela Bel
Floyd Smith
Sunday Brooklies
Babe Wallace
Copacabana
Jerry Lester
Jack Leonard
Renee Heyliger
Chandra Kaly
Mitchell Ayres Orc
Chaves Ore
John Conte Ore
Sarah Vaughn
Mardonette 8
Nora Morales Ore
Diamond Horseshoe
Joe E Howard
Watson Sis
Willie Bea Scott
Ann Pennington
Willie Solar
Mr Ballantine
Jacquelina Harley
Michael Edward
Bill Arnold
Emora Francis
Richard Hamilton
Jimmy Allison
Bill Jones
Four Rosebuds
Vincent Travers Or
3 Sportlers Ore
Embassy Club
Erich Kunz
Wesson Bros
Lewis & Gruber
Florence Lessing
Barbara Hall
Jack Spano
Ray Bloch Orc
400 Restaurant
Dorothy Dorsey Ore
Gwich Village Inn
Tommy Wonder
Don Saxon
Marjorie Hyde
Judith Arlen
Jimmy Music Ore
Monte Carlo
Rose Grofberg Ore
Jean F Murray
Lady Alice
Ramon Tonchito O
Romanian
Jackie Phillips
Sadie Banks
Mimi Kellerman
2 Clubs-Six
Jimmy Durante
Joe La Porta Ore
Ruban Bleu
Doodles Weaver
Daphne Hellman
Mack Triplets
Mack Brothers
Muriel Gain
Ray Bloch & Dusk
Cedric Wallace Trio
Rose Kretcha
Blanka
Hazel Scott
Merl Gordon
Mischa Uddnoff
Irena Galitzine
Dara Hire
Sonny Kendis
Spivy's Roof
Spivy
Jayne Manners
Stork Club
Morrison Ore
Tony Pastor
Steve Murray
Gaye Dixon
Hilda Simms
Al Andreas Ore
Ernest Hall
Versailles
Dwight Fiske
Paul Petit Ore
Pepito Lopez Ore
Village Barn
Bert Stone
Patsy Lane
Miriam Jordan
Zeb Carver

Independent

NEW YORK CITY
Music Hall (1)
Patricia Bowman
Rudolph Kruchel
The Brianis
Margaret Ormon
Dance Ensemble
Sharkey & Seal
Roxy (1)
T & B Balsoro
Remos & Tey Boys
Paul Haakon
Paul Winchell
Foster Sisters
JAMAICA
Jamaica (3-6)
J & J Blair
2 Jacks
Kelly & Lynn
A & M Hurel
Paul Moore
Royal Black
Sid Kelly
(Two to fill)
BALTIMORE
Hippodrome (4)
Andrews Sis
Ken Whitmer
(3-6)
Arthur LaPierre
Dick Foy
Manford & O'Keefe
Bert King

"HARTFORD"
State (28-30)
Ray Kinney Ore
Aloha Maids
The Kemmys
Virginia Austin
Ilon Rios
(2-5)
Marty B. Hughes
Tommy Wonder
Don Cummings
Marcella Swanee
Gay 90's Revue
INDIANAPOLIS
Keith's (4)
Don Rekoff
Reynolds Sisters
Duke Dorell
Marie & Ryan
Willie Jamboree
Joe Primus
KANSAS CITY
Tower (4)
Bud Hughes
2 Southern Gs
Raymond Wilbert
(One to fill)
NEWARK
Adams (28)
Louis Jordan
Ella Fitzgerald
Lionel Kaye
Manhattan Debs

Glen Rield
Ed Wynn
Martha Raye
Frank Sinatra
Christian Troupe
Ben Soo Singers
Miriam LaVelle
Gartner & Ross
Mills Artelets
Caroused
Nan Blakstone
Diana Dale
Johnny Eastman
Jules Desjardins
Dorothy Brent
Club Sudan
Andy Kirk Orc
Leon Abney 4
John Lewis
Talo & Macia
Angela Bel
Floyd Smith
Sunday Brooklies
Babe Wallace
Copacabana
Jerry Lester
Jack Leonard
Renee Heyliger
Chandra Kaly
Mitchell Ayres Orc
Chaves Ore
John Conte Ore
Sarah Vaughn
Mardonette 8
Nora Morales Ore
Diamond Horseshoe
Joe E Howard
Watson Sis
Willie Bea Scott
Ann Pennington
Willie Solar
Mr Ballantine
Jacquelina Harley
Michael Edward
Bill Arnold
Emora Francis
Richard Hamilton
Jimmy Allison
Bill Jones
Four Rosebuds
Vincent Travers Or
3 Sportlers Ore
Embassy Club
Erich Kunz
Wesson Bros
Lewis & Gruber
Florence Lessing
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Doodles Weaver
Daphne Hellman
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Mack Brothers
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Rose Kretcha
Blanka
Hazel Scott
Merl Gordon
Mischa Uddnoff
Irena Galitzine
Dara Hire
Sonny Kendis
Spivy's Roof
Spivy
Jayne Manners
Stork Club
Morrison Ore
Tony Pastor
Steve Murray
Gaye Dixon
Hilda Simms
Al Andreas Ore
Ernest Hall
Versailles
Dwight Fiske
Paul Petit Ore
Pepito Lopez Ore
Village Barn
Bert Stone
Patsy Lane
Miriam Jordan
Zeb Carver

NEW YEAR'S EVE
2 in ONE
RENALD and RUDY
AL and VAL RENO
GAYETY, Montreal

CAMDEN
Towers (31-1)
2 Cabots
Virginia Austin
Paul A Carrillo
Dunbar & Jr Reed
Jack & Noel
(2-8-30)
M & H Hayes
2 Tones
Bobby Hackett & Hi
Lee Trent
Bentonelli Sis

CHICAGO
Oriental (3)
3 Mills Bros
Barr & Estes
Pepper & Mack
Hamilton Revelers
Del Mantos

ELIZABETH
Liberty (31-2)
4 Songbirds
Two Jacks
The Soldiers
Joe Arena
(3-6)
King & Co
Jack Waldron
Bobby Sherwood
Shirley Lloyd
The Arleis

NEW ORLEANS
St. Charles (2)
Charles Chapman
Maxine
Rosemary Sis
Stone & Kyser
Gillette & Richards

PATERSON
Majestic (31-2)
The Kaisers
Bob Christopher
J & J Major
Sod Hirsch
Rebecca Pierce
(31-2)
3 Heralds
Bonnie Dwayne
Harmonettes Septet
Lee Trent
Madelon Kid

PHILADELPHIA
Earle (4)
Johnny Wood
Sandra Barrett
Gaudsmith Bros
ETHEL
Stanley (8-10)
Claude Hopkins Orc
Danny Grayson
John Gallus

PROVIDENCE
Metropolitan. (4-6)
Charlie Spitnik Or
Danny Dresson
ROCKFORD
Palace (4)
Hudson's Monkeys
5 Tip Top Girls

Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Dorothy Shay
George Koch
Lucio Ore
George Arnold
Jeanne Sook
Brinkman Sis
Woody Spears
Brad Hunter
Theodora Brooks
Hotel Taft
Vincent Lopez Ore
Hotel Waldorf-A
P & G Hartman
Emil Coleman Ore
Miachs Borr Bd
Jerry Lester
Danny White
Angela Bel
Lou Martin Ore
Kelly's Stable
Mary Healy
Dotty Reid
Emma Lou Jia
Betty Maxwell
Peggy Ryan Trio
Jerry Green
Kelly's Stable Trio
La Martinique
Sophie Tucker
Larry Stewart
Basha Stewart Ore
Latin Quarter
Frances Faye
Pat Rooney
Judy Day
Ming Ling
Hoo Shoo
Diosa Costello
8 Wells 4 Fays
Marianne
Wanger Girls
Milt Wilcox Ore
Leon & Eddie's
Eddie Davis
2 McNeils
Fay Andre
Phil Wayne
Orlando Ore
Jimmy Kane
Helene & Howard
Al Obeda Ore
Madison Cafe
Hope Emerson
Judith Arlen
Jimmy Music Ore
Monte Carlo
Rose Grofberg Ore
Jean F Murray
Lady Alice
Ramon Tonchito O
Romanian
Jackie Phillips
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Dwight Fiske
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Pepito Lopez Ore
Village Barn
Bert Stone
Patsy Lane
Miriam Jordan
Zeb Carver

(Continued on page 47)

Strand, N. Y.

Lionel Hampton's Orch (20) *with Madeline Green; Popo & Louie, Cansfield & Lewis, "San Antonio,"* reviewed in VARIETY.

If every name band that works the major bandillum theatre circuit were as capable of staging a show as Lionel Hampton, orchestra, there would be none of the current indecision among three houses over the value of such bookings. Playing his second straight holiday period at this house, Hampton's talents and his wild but wonderful orchestra put on an exhibition of jazz, rhythm and artistry that actually has the lid-lifting lookers standing. It's a better show than last year's.

Strangely enough, Hampton has almost equal effect on both morning and evening audiences. In the a.m. he packs the house with youngsters and, on opening day they had to be corbed by cops. That night, much older crowd got a more conservative, but nevertheless hefty kick out of the band.

Hampton's five trumpets, four trombones, five sax, five rhythm (two bass) open with a wild item that drives like mad. Cold audiences, such as this one was at first, aren't able to stand off for long the terrific beat the band pounds at them cheek after cheek, and by number goes on for five minutes while you can actually feel the house cringing alive. From there on it's everything and anything that occurs on stage is a cinch to hit. Contributing to the effect of the first number is Arnett Cobb and Milton Buckner, tenors; Herbie Fields, clarinet, does a real job on the standard "Begin the Beguine," which, for good contrast, varies between latin and swing tempo.

While he pours the best tempo at customers at a hot pace, Hampton neatly keeps the pace midway with two numbers by vocalist Madeline Greene. In these, the band chooses softly behind her. "On Cloud Nine" has an accompaniment to "It's Been a Long, Long Time," accomplishing really fair distortion of standard "Begin the Beguine," which, for good contrast, varies between latin and swing tempo.

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Outstanding novelty is Nolly Tate's troupe of playful pooches, which entertain with a radio variety of smart tricks. They dance on their hind legs, jump over hurdles, add and subtract, play a comedy game and cross Tate up at every opportunity. Ned Haverly, blackface comedian, does a good stand for his old-time vocals, including a lament on the trials of matrimony, a slow ragtime blues and a fine rhythmic shuffle on sand. He brings back some of the flavor of the Eddie Leonard days. Bert and Sides also are okay in the comedy line, registering plenty with their snappy jitterbugging and funny burlesque of a ballroom routine.

St. Clair and O'Day start the show with a slick line of tricks on unicycles of all sizes, from the kiddie-car variety to a skyscraper. They do their stuff with skill and precision and work up a few laughs besides. The 3 Tip Top Tots close down the curtain with a whirlwind routine of acrobatic routines, giving plenty in both size and group stunts. Biz hefty when caught.

Corb.

Apollo, N. Y.

Count Basie Orch (17) *with Jimmie Rushing, Ann Moore, Shorts Davis, Dusty Fletcher, 3 Rockets; "Girls of the Big House"* (Col).

Apollo show this session continues to put the emphasis on solid swing, terpsichore and gags for which the house's jive addicts lay out their dough week after week. Show is centered by Count Basie, whose amazingly agile finger-work at his piano gets solid returns from start to finish. S.r.o. sign was up the Sunday afternoon (30) show caught.

Despite the next-to-top billing given Dusty Fletcher, the Three Rockets emerge as the best feature of the show. Young tapsters garbed in tux, green and blue gabardine suits of the same cut do some outstanding precision dancing, lining up in front of each other to give the impression that it's all one man. Unlike Fletcher, who held the stage much too long, the Rockets do their short numbers, come back for a fast encore and then bow off to a good hand.

Fletcher, an amusing comedian, puts on a good imitation of a drunk and gets himself known when the audience begins to tire of his repeated antics. Act revolves around his attempt to get into his home in his staggering condition, with Basie acting straight man. Unable to walk upstairs because of the load he's carrying, Fletcher tries everything, including a ladder, to stand up, meanwhile carrying on a monologue aimed especially at his sepian audience who appreciate the gags. With most of the time spent on the floor, the mike is lowered for him, with the result the audience couldn't hear Fletcher's jive act.

Jimmie Rushing, rotund blues singer, displays a nice set of pipes with "I May Be Wrong" and "Going to Chicago," and had to beg off. Ann Moore, the orch's femme vocalist, is a sultry looker who gets good results with "Five O'Clock Jordan" and "I'm Gonna Love That Guy." Shorts Davis also draws repeated bows with his acrobatic tapping, sliding steps and hand-springs.

Basie's band is unusual in that it features eight brass with only four reeds and four rhythm but the brass is never too blaring and blends well on all numbers. Orch sets in some fine licks on four hot numbers, with Illinois Jacquet shining with some fine alto sax work on "A Train," Basie himself sets the joint jumping with his "Red Bank Boogie" and draws the show to a sock finish with his theme song, "One O'Clock Jump."

Burm.

Roxy, N. Y.

De Marcos, Paul Winchell, Paul Remos & Ork, Rudy Horn, Carl Hoover (2), *Fox & Roll, Rudolph Brudr, Al Fanelli, Alex Batkin, Gae Foster Lines; "Love's Heir to Heaven"* (20th). *Fox reviewed in this issue of* VARIETY.

Roxy's stageshow provides an extremely pleasant contrast to the heavy characters of the film. From the opening number, in which the De Marcos, three's good pacing and excellent talent to make the current exhibition one of the best bet of stageface it's had in some time. Despite general superiority of this layout, it's not one of the Roxy's more expensive items, but the money has been spent with good judgment.

Topper on the bill is Tony and Sally De Marco, who here further demonstrate that they are probably the best ballroom pair on the vaude circuit today. Team with an ethereal rendition of "Moonlight Sonata" and then an excursion into a faster tempo. Routines and execution are terrific and need an exit speech to get them off. They've well presented by Alex Batkin at the piano accomp of Al Fanelli and Alex Batkin.

Paul Winchell, with his personable dummy Jerry Mahoney, also warrant top response from the house. Winchell has some fresh bits of business with the mob. Paul Remos and his pair of lower case lads have abbreviated their usual acts to fit the time requirements. They're similarly well received.

Production is well done. The opening Swiss scene established a pattern for the show. Gae Foster line with the line boys and gals doing a bell-ringing number with Fox and Roll in a burlesque of Johann Strauss and Rudolph Brudr giving out with atmospheric yodels. Scene is extremely well done.

Ravazza contributes one number, "Liebestraum" and segues into the symphonic swing for the wind-up.

Healthy house when caught.

Jose.

Hippodrome, Baltimore

Baltimore, Dec. 30.

Andrews Sisters (2), *Ken Whitmer and House Orch* (14); *"The Bells of St. Mary's"* (RKO).

Brief 22 min. layout setup planned for extra grinding of screen portion ("The Bells of St. Mary's") has house orch on stage fronted by Ken Whitmer opening with vari-styled arrangement of "Dixie" and scoring strongly to good audience response.

Dancing Andrews Sisters, duo of attractive booferoos, follow with a Spanish caper routine and tap routine, nicely sold and well costumed. Gals go over well and show promise of more ambitious possibilities.

Whitmer closes with his one-man band stuff, playing a variety of instruments and working rather well with adequate material. Impressions of name bands is a highlight and closing bit of Tommy Dorsey, Jr., is seasonal and nicely selected curtain getter.

Biz biggest in house history.

Burm.

Olympia, Miami

Miami, Dec. 26.

Juleliie Prologue, staged by Al Weiss and Les Foster with Lazard Chorus (16), *Joan Davis and Ray Hamilton, Patricia Morison, Denny Simpson, Vickie Kaye, Fred Sanborn, Les Rhode House Orch* (13); *"Back to Batan"* (RKO).

Xmas show here proved a pleasant one, with the annual Yuletide prologue featured. Management goes all out on this annual event, with settings, a local choir directed by Les Rhode and Joan Davis, soprano singing "Ave Maria" with Ray Hamilton of Rhode's band attending to vocalistics featuring holiday tunes.

Regular layout is headed by Patricia Morison, of pix, who clicks with her singing and had to beg off. Denny Dragon emcees neatly and more in away of with his backdrop in the comedy vein, and garners fair share of laughs with chatter.

Vicki Kaye does nice imitations of bands via hand and mouth and though nothing sensational happens, goes off to a healthy whitling. Fred Sanborn belts with zany xylophone ery. Comedy hit with Les Rhode mid-band had them yocking.

Biz good when caught.

Shal.

Tower, K. C.

Kansas City, Dec. 28.

Rudy Horn, Webber Sisters (2), *Edwards & Lawton, Pat Flannigan, Ralph Brown Orch with Don Tiff, Dixie Starr; "Don't Fence Me In" (Repp and "Senorita from West"* (U).

The New Year-week layout at the Tower is fast-moving and pleases all the way with its balance and diversity.

Don Tiff and the house orch launch proceedings with a medley of top hits of 1945. Dixie Starr, new vocalist, carries heavy billing for her vocal of "'Til the End of Time."

Rudy Horn, terper who doubles in the house orch, is smooth fielding the first brings on Edwards & Lawton, dance team, who click with their routining. Burst of routine is a modern version of an Old World polka.

The Webber Sisters, harmony duo, register solidly with comedy arrangements of "Have I Stayed Away Too Long" and "Talking With a Dolly." Both laugh-getting numbers help them to score. Pat Flannigan, youthful baritone, follows with vocals such as "Without a Song," to garner a nice hand.

Horn is a standout in the closing slot with his comedy gab and biz, and his amazingly nimble impishness. His impreshes of a drunk thrown out of an exclusive nitery, and a jitterbugger in soul search, but and flow chain are solid. Off to hefty-palmwhacking.

Capacity biz when caught. *Earl.*

RKO, Boston

Boston, Dec. 28.

Earl Carroll's "Vanities," with Lee Davis, Park & Clifford, Betty Jane Watson, Jeff Moore, Grace & Nicro, Alphonse Berge, others; Shmuel Flint's House Orch; "Then There Were None" (20th).

Fairly drab stuff for a show carrying the Carroll moniker.

Four production numbers with rather less than the standard attractiveness of the gals, but the usual assortment of gay costumes, parading, posing, etc. They do a fan routine for finish, then a Spanish nessey ollapodrida entitled "Hong-kong Blues," then a Mexican bull-baiting scene in custom, and inevitably a "Stars and Stripes Forever" windup while the audience yawns.

Lee Davis mc's and gets nowhere in particular, and there are standard acts by Park and Clifford (who click with the balance biz), Betty Jane Smith (okay tapperoo), Rex Weber (wild-eyed comedy and singing for laughs), Grace and Nicro (nice comedy dancing), and Alphonse Berge (laughs with pin-up dresses). Their act is really okay. It's the production and the general malaise all around that hold the show down.

Elie.

Earle, Philly

Philadelphia, Dec. 29.

Louis Prima Orch (16) *with Lilly Ann Carol, Mike Colten, Gene Sugano; Paul Regan, the Barretts* (2); *"Follow That Woman"* (Par).

Louis Prima and his band play pretty for the people and the people love it, as evidenced by the s.r.o. sign that hangs almost perpetually over the Earle door since he opened Friday afternoon.

Prima's musical bill of fare is virtually a carbon copy of his appearance at the Paramount a few months, but it seems to be a winning formula. "Angelina," "Robin Hood," "White Christmas" and most of the other Prima jukebox hits net a solid response from the customers, young and old. With Prima handling the vocals and tossing in a few Italian ad libs which sent the audience into hysterics.

Lilly Ann Carol, brunette songstress, is a click from the moment she takes over the mike with "I Want to Get Married" bill she bows off after a series of encores with a duet with Mike Colten. Gal is surefire. Gene Sugano, who doubles on guitar, provides the comedy gimmicks.

Only outside acts are Paul Regan, mimic, and the hoofing team of the Barretts. Both fill their respective spots perfectly. It all adds up to a swell holiday bill. *Shal.*

State, N. Y.

Bill: Britton Band with Al Dellair, Susan Carroll, Norm Martin, Lathrop & Lee, Hunt Harris & Bunny Jordan, Monroe & Grant; "Week-end at the Waldorf" (*M-G*).

Current bill, while lacking potent names for the marquee, is nevertheless entertaining all the way and latched on "Week-end at the Waldorf" on the screen is packing 'em in what with influx of tourist trade and pool holidays.

Monroe and Grant, male duo, start things rolling with their fast trampoline act, thereafter getting some comedy with their legit stunts on the bounding canvas. Lathrop and Lee, mixed team, follow with some nifty tapstering to rate a good hand.

Hunt Harris and Bobby Jordan, duo from the "Dead End Kids" of the films, intersperse roughhouse comedy with a couple of songs handled by Jordan that gets them away in nice hand. Their gab material could stand some bolstering, but even as is the outfronters go for them.

Nora Martin, erstwhile songstress of the Eddie Cantor radio program, dishes out three her song stanza, comprising "It's Been a Long, Long Time," "Can't Help Lovin' That Man," from "Show Boat," and "Swiss Love Song," in which she does some neat yodeling. Off to solid salvo.

Milt Britton and his zany musickers cut up their usual wacky capers, but also manage to crowd in some genuine instrumentation. Britton leads the pack in soft plunking with the "Unfinished Symphony" still the sock laugh-getter its always been. Susan Carroll, thrush, does okay by the vocals, working solo and in duets. Sidemen also get a field day in spotlighted specialties participating in the clownanties. *Edbt.*

Chicago, Chi

Chicago, Dec. 26.

Tito Guizar, Bob Evans, Lane Bros. (2), *Evans Family* (4), *Lou Breese Orch* (15) *with Marshall Gale, Ronnie Cermak; "Stork Club" (Par).*

Wrapped up in the holiday bill at the Chicago is a salute to the song hits of '45 (there may be some complaints on that score), considerably, some laugh-getting acro, dancing and ventro turns, a personable singer of pops and, added in postwar fashion Tito Guizar, and a windup Christmas specialty that's done with extra good taste.

Top tunes of the year, as propounded solo and ensemble by Lou Breese's house orch in the opener, "It Could Happen to You," "I'll Get By (As Long As I Have You)," "Time," "Bell Bottom Trousers," "If I Loved You," "Tico Tico" and "Dance With Me Dolly."

Evans family (mother, father, son and daughter) follow with some neat whoopee in the specialties, terse jitterbug and soft shoe by the oldsters, high kicks, splits and whatnot by the lass, fast tap and soft shoe and son to "Beyond the Blue Horizon" and a foursome finale that gets 'em off nicely.

Bob Evans should follow; Lane Brothers do instead, and some of the effectiveness of their comedy acrobatics and rope-jumping is lost thereby. Withal, the rope-skipping while lying flat on the stage, etc., earns them a salvo.

Evans' quips and duets on "Indian Love Call" and "Write Me a Letter" with dummy "Jerry O'Leary" are, as usually, warmly received, as are Guizar's guitar-and vocalizations of "You Belong to My Heart," "Never Says Yes," "Rancho Grande" and "Irish Eyes." His charros costume, a real knockout, is the finish off for the Plaza de la Reforma and eyecatching, to say the least.

Marshall Gale comes out of the orch to sing "Silent Night," with curtains back of the band breaking to reveal a giant candle and stained glass window before which juve singer Ronnie Cermak, in acolyte costume, starts joining Gil for a chorus of the carol. *Mike.*

$381,000,000

Continued from page 3

time there was a 30% bite on nitery checks.

The actual October tax figures, released last week, were the second highest on record. Only month exceeded $36,394,910, bettered only by the boxoffice blitz month of September when the immediate postwar giddy rush for amusement brought the Revenue Bureau $42,384,371. The figure for October, 1944, was $30,183,454.

Broadway enjoyed a record bister in October, according to returns in the Third Internal Revenue District of New York, all of Manhattan above 23d street. The direct tax on theatre tickets was $5,903,000, an all record. This was about $1,800 above September, and almost twice the figure for October, 1944. Broadway's niteries paid the tax collector $807,867, more than 50% better than the preceding month and almost twice the tax for October, 1944. In addition, ticket-brokers forged over an additional $29,947 on their early-

Success of Equity-Library Theatre As Super-Rep Co. Cues B'way Bids

With the mushrooming of repertory companies in legit this season (Theatre, Inc.; American Repertory Co.; the Lunts; Elisabeth Bergner in rep., etc.), very little attention is being paid to the colossus of repertory groups, and the one which has been a stimulus to other groups—the Equity Library Theatre.

Formed three seasons ago to give actors a chance to play various roles and showcase their wares for agents and producers, the ELT this season will do 40 plays and utilize 500 actors (400 of them Equity, 100 non) in performing at various centers throughout New York. No other rep group can possibly match this venture. AFRA, AGVA, Screen Actors Guild are lending talent to the group, so that the ELT idea is growing, with interest increasing among managers and agents as well as among talent.

Where other rep groups are profit-making or—at least—high-budgeted, ELT talent and performances are free, the work being done for sheer love of the theatre. Various legit producers, as well as Equity heads, regard ELT now as the most hopeful sign in the theatre in years, taking care of a vast amount of actors who haven't the chance ordinarily to show what they can do, or who were in a rut because their agents couldn't visualize (or sell) them any more in different characterizations. ELT is also appealing to producers and agents as a spotlight for talent.

The ELT idea was made possible through the generosity of producer John Golden, who helped to finance the project. In its first year (when ELT did six shows) Golden was approached for $1,000—and gave $5,000. The 36 shows done last year were put on largely by his assistance, and Golden continues to lend financial, as well as moral, aid. The project is being chairmaned by Sam Jaffe, who is reported to have turned down remunerative acting jobs to stay with the group. George Freedley is aiding as co-chairman, with Anne Gillette and Bennie Franklin, as exec and asst. exec sec'y, running the office.

ELT is doing the kind of plays rarely done—classics from the past like Schiller's "Mary Stuart," "Massinger's "A New Way To Pay Old Debts" and Goethe's "Faust," as well as contemporary successes on which authors and agents are releasing play's royalty free. Plays for January will be "The Green Bay Tree," "Make Way for Heroes," "Night Must Fall," "The Letter," "Dangerous Corner," "Tonight at 8:30," and "Faust."

Constantly Scouted

There has never been an ELT production that some talent agent hasn't attended. Film scouts are the most constant. Staffers from the William Morris, Liebling-Wood, Myron Selznick and Michael Todd offices attend regularly. The trade is becoming increasingly aware of ELT as a reservoir of talent, in both directors and actors. Laurence Olivier, who was in last month's "Hay Fever," got a Paramount screen test last week. Frank Gregory, who staged last season's "Maedchen in Uniform," got a job as scout with 20th-Fox. Mary James, from "Maedchen," was seen by Jed Harris, and got the lead for his forthcoming "Apple of His Eye."

Four people from last season's "The White Steed," and its director Anita Grannis, got jobs with USO-Camp Shows: Eileen Heckart, from "Holiday," was picked as "Voice of Turtle" understudy; Clay Flagg is going into a Golden play; Mason Adams got a film job—all as a result of ELT appearances.

A number of experienced actors have joined ELT, either to do parts they did on Broadway, or try parts they enjoy, including Albert Bassserman in last year's "The Wild Duck" and Whitford Kane in "The White Steed."

One ELT unit that did a play decided to stay together as a permanent group for repertory, and did a season of stock at a Long Island playhouse. Another stayed together for some time as New York Players, doing plays around the city.

ELT players have been putting on plays in various public libraries in New York City, under somewhat primitive conditions, with make-shift stages, costumes and sets. Pressure is now being brought to enlarge ELT's activities.

With ELT capable of supplying a full-rounded menu of drama that

(Continued on page 42)

Arthur Judson

(President Columbia Concerts)

writes that

"Serious Music Is a $20,000,000 Project"

an editorial feature of

VARIETY's

40th Anniversary Number

Out Next Week

Radio Performances Would Be Used to Support Equity's Library Shows

It is proposed to raise funds through radio shows to support Equity's Library Theatre movement, but while the council has approved the idea in general, plans are indef to date. Players appearing in revivals played in public libraries receive no salary, and no admission is charged, but there are expenses. John Golden has liberally financed the showings for some time, and last week it was announced that the Theatre Guild had supplied some expense money. Estimated that a minimum of $250 is necessary for the library shows but if more money is made available more careful presentations will be possible.

If a sponsor for radio programs is attracted a fund will be raised with the expectation of making the library presentations self-supporting. As most of the players in library shows are of the younger element, name Equities and those in other talent fields will make the microphone appearances, those artists to be paid, although there will probably be a limit of $1,000 per show per artist.

Announced that radio agents Thomas L. Stix and J. G. Gude will be appointed "co-producers and business managers" of Equity Library Theatre of the Air. They would act with the approval of an Equity committee. Duo will be asked to form a staff of director and assistant, announcer, sound effects technician, musicians and others. They are slated to engage professional radio writers, for adaptations of original scripts, also to obtain air rights to plays and stories. It is planned to use at least one name artist for each radio show.

Golden, who has witnessed a number of library theatre performances, has made a number of suggestions for the betterment of the library showings. Showmen would like to see the shows better attended, but matinee performances are not conducive to bolstering the size of audiences. Golden advised the committee to tell producers, picture scouts, agents and casters as to the time of performances so that players in such performances may get the full benefit of professional observance.

Ivan Berle

If "Spring in Brazil" keeps going west on its break-in tour, Milton Berle is a cinch for bows (two legit) at Loew's Leningrad.

N.Y. Tiff Still On Over Acme Agcy.

New York court battle over the revocation of the Acme ticket agency license is still on, although an appellate court decision upheld Paul Moss, who, as license commissioner, banned the broker. For a few days the agency was under wraps, but the court handed down a ruling that permits the broker to appeal to the court of appeals, highest tribunal in the state of New York. That was a surprising development, as the appellate court ruled 5 to 0 against the broker. Further appeal is rare in unanimous decisions.

Moss's tenure of office expired Monday (31), but he evidently will remain on the job for a time, although Ben Fielding was named for the $10,000 job by New York's new mayor, William O'Dwyer. That Moss will be on hand was indicated last week, when applications for new licenses were made by agencies. Some were mailed out pronto while others are now considered. Moss having advised a number of brokers to call at his office this week for examination.

BIARRITZ GI COLLEGE BULLISH ON LEGITERS

Biarritz, Dec. 10.

The Biarritz American University Theatre, instituted for the GI, is completing its second term, with "The Male Animal" going on Dec. 12 and "Dr. Knock" Dec. 19, and "Winterset" and "Richard III" already staged.

Capt. Anthony Cefaratti, Metro and RKO writer, has dual role of director and lead in "Animal." "Dr. Knock," French satire by Jules Romains, will be produced both in French and English, with Mordecai Gorelik directing English version, and Maj. Walter Creech, formerly of U. of N. Carolina, staging the French one.

"Richard III" was started by Richard Whorf, with staging taken over by Capt. Richard Baer (old Orson Welles associate), when Whorf had to return to the states. Guthrie McClintic staged "Winterset." Lt. Col. Albert McCleery, head of the theatre project, supervised all productions.

In its first term of eight weeks, the university produced four plays, "Time of Your Life," "Front Page," "Can't Take It With You" and "Boy Meets Girl." This marked first time that a university ever attempted dramatic production on such a wide scale, occasion being more noteworthy because all the activity was extra-curricular, with no regular theatre production staff existing. Volunteers like McClintic, Whorf and Gorelik arrived only at close of semester.

"Time of Your Life" was so well liked, that it received bid from U. S. Embassy to come to Paris, where it played five performances to French audiences.

40th Anniversary Number

OF

VARIETY

OUT NEXT WEEK

JANUARY 9

Two Less Houses for B'way Musicals This Yr.; Better Prospect Next Season

John Wilstach's

"Broadway Legit 40 Years Ago and Now"

an interesting feature

of

VARIETY's

40th Anniversary Number

Out Next Week

'Friends of Frank Fay' Set Madison Sq. Garden Rally Vs. 'Intolerance'

A movement against "religious intolerance," the "Friends of Frank Fay," an organization that cropped up when the actor had ructions with Equity, resulting in his being reprimanded, has rented Madison Square Garden for a rally Jan. 10. Indicated that others, rather than Fay, will be the chief figures, as he must appear in "Harvey" at the 48th Street on that evening. According to Fay the session will continue from 8 p.m., until three in the morning. He'll attend after the performance.

Rental for the Garden is $5,000, but that does not cover expenses. Tickets have been sent out calling for reserved seats, accompanying letter stating that there is no admission charge but that donations are acceptable. Just how the event is being financed isn't clear, but it is figured that Fay is a major contributor. Edward McCann, Brooklyn attorney, is mentioned as heading the Fay organization.

In actors' circles it is believed that the meeting is an anti-Communistic movement, it having been stated that the real sponsors of a Spanish Refugee Appeal session, which roused Fay, were radicals or American Reds. Committee for the Fay session claims that it is backed by a flock of organizations, notably of a Catholic background, also that the meeting is a protest against Equity's refusal to permit the actor to investigate five players whom he said subscribed to anti-Catholic sentiments. Equity cleared them and it is anticipated that it will be criticized at the Fay rally.

Godfrey P. Schmidt, who counselled Fay during the Equity turmoil, states that he is in no way connected with the Fay meeting. Attorney considered going into court on Fay's account with an action against Equity on a "due process of law" basis, that procedure allegedly not being followed during Equity's hearings on the complaint made against Fay by the quintet. That a suit would be filed is doubted because no financial damage could be shown.

Schmidt is on the staff of Fordham University, being an instructor of constitutional law, labor law and jurisprudence.

There are two fewer theatres suitable for musicals on Broadway than a year ago, one having been razed and another leased for films. No further inroads are scheduled and next season may see the situation improved, although new construction is not planned. One pending realty deal may take the Alvin out of the field, but Hammerstein's is due back into legit after being used for radio broadcasts for years.

Price mentioned for the Alvin, which has "Billion Dollar Baby," is $875,000, but the sale, if consummated, will not interfere with the show's run. CBS interests are mentioned angling for the Alvin, which would supplant the present CBS studio theatre at nearby Hammerstein's. Late last week Norman Pincus, who owns the Alvin along with Al and Irving Pincus, said that the sale had not been made.

Hammerstein's, also called the Manhattan for a time, located at Broadway and 53rd street, is a modern house. It was purchased around a year ago by a corp'n headed by Howard Cullman and Leland Hayward, the latter having clicked as a producer first with "A Bell for Adano" and currently with "State of the Union," the former figuring in the backing of many shows, including not a few hits. They state that the house will be available for musicals as soon as the CBS lease ends.

Broadway will be better equipped, too, it is expected, during the summer for musicals, by which time it is expected that the Century and Adelphi will be equipped with air-cooling systems. The 44th Street was lost to show business by being razed to make way for an addition to the Times publishing plant, while the Winter Garden has feature pictures. There is a possibility that it will revert to legit during 1946-47.

Authors' Basic Pact Ends March 1

The Dramatists Guild has advised managers through the League of New York Theatres, which represents the showmen, that its minimum basic agreement will expire as of next March 1. The authors have in mind a number of major revisions to the five-year pact which has been in force since 1941. It is stipulated in the agreement that it continue to remain in force for another term, unless either side would serve notice 90 days prior to the expiration date.

The managers intended to continue the agreement automatically. It was signatured after many months of negotiations and then was subject to much phrase-changing at the demand of lawyers representing legit and picture interests. The latter were interested because of the various methods set forth for the sale of Broadway shows' picture rights.

GRACE MOORE IN NEW 'POMPADOUR' VERSION

A revival of "Madame Pompadour," with Grace Moore in the lead, is planned for next season by Valentin Parera (Miss Moore's husband) and Alexander Ince, with Miss Moore giving up opera and concert work for the musical.

Production will entertain Leo Fall music, but will have new book and lyrics by Hal Block, who is now working on same. Oscar Karlweis is mentioned as another lead, and Rasseter Short as likely to stage. Revival is budgeted for $250,000, with a syndicate reported promoting the finances. Production will be similar to that done 20 years ago in N. Y. with Hope Hampton and Wilda Bennett.

Road 'Cyrano' or 'Aunt' Mulled by Jose Ferrer

Jose Ferrer, with his production of Lillian Smith's "Strange Fruit" headed for a road tour, is mulling two acting ventures for himself.

One is a revival of Rostand's "Cyrano de Bergerac," with a long road tour before reaching New York; other a revival of "Charley's Aunt" for the road, Ferrer appeared in "Charley's Aunt" on Broadway in 1940 at the Cort.

Heiman, Conforti Buy Pitts' Nixon For 500G; No Policy Changes Seen

Pittsburgh, Jan. 1.

Nixon theatre, town's only legitimate house, has been sold by Nixon Realty Co. to Marcus Heiman, head of UBO, and Tony Conforti, who for score of years has operated Nixon Cafe, combined restaurant and nitery, in basement of building. Purchase price was believed to be around $500,000.

Theatre for the last four years has been managed by Sam Nixon, grandson of man who built Nixon in 1903, and although asked to remain on by the new owners, he has turned in his resignation, effective Jan. 12, to devote himself to private business. No successor has been named yet.

No changes in policy are contemplated. Heiman will look after the theatre itself while Conforti will continue to concentrate on his own end. However, latter is taking over two rooms off foyer of theatre, now occupied by a florist and a tailor, and will convert it into a swank cocktail lounge. It'll be ready for opening of new theatrical season next fall.

Current Road Shows

(*Period Covering Dec. 31-Jan. 12*)

"**Anna Lucasta**"—Civic, Chi. (31-12).

"**Antigone and the Tyrant**"—Cass, Det. (7-12).

"**Apple of His Eye**"—McCarter, Princeton (11-12).

"**Blackouts of 1945**"—El Capitan, Hollywood (31-12).

Blackstone—Shubert, N. Haven (31); Lyric, Bridport (1-2); Lyric, Allentown (4-5); Playhouse, Newark (7-12).

"**Blossom Time**"—Biltmore L. A. (31-12).

"**Born Yesterday**"—Wilbur, Bost. (31-5); Locust St., Philly (7-12).

"**By Appointment Only**"—Lyric, Bridgeport (11-12).

"**Carmen Jones**"—Erlanger, Chi (31-5); Davidson, Milwaukee (7-12).

"**Dark of the Moon**"—Nixon, Pitts (31-5); Hanna, Cleve. (7-12).

"**Dear Ruth**"—Harris, Chi (31-12).

"**Dear Ruth**" (2d Co.)—Geary, San Francisco (31-12).

"**Desert Song**" — Opera House, Bost. (31-5).

"**Foolish Notion**"—Aud., St. Paul (31-1); Shrine Aud., Des Moines (2); Music H., Kansas C. (3-6); Capitol, Salt Lake C. (10); Aud., Sacramento (12).

"**Georgia Boy**"—Copley, Bost. (31-12).

"**Gift for the Bride**"—Shubert-Lafayette, Detroit (31-5); Royal Alex., Toronto (7-12).

"**Harvey**"—Ainer., St. Louis (31-5); Mus. H., Kansas C., (7-9).

"**Hasty Heart**"—Blackstone, Chi. (31-12).

"**Joyous Season**"—Ford's, Balto. (31-5); Erlanger, Buffalo (7-10); Aud., Rochester (11-12).

"**Laffing Room Only**"—Shubert, Chi. (31-12).

"**Late George Apley**" — Colonial, Bost. (31-12).

"**Life With Father**" — Davidson, Milwaukee (31-5); Amer., St. Louis (7-12).

"**Lute Song**"—Forrest, Philly. (31-12).

"**Marinka**"—Shubert, Philly (31-5).

"**Nellie Bly**" — Shubert, Boston (31-5).

"**O Mistress Mine**"—Univ. Wisc. Madison (31-5); Nat'l, Wash. (7-12).

"**Oklahoma!**"—Hanna, Cleve. (31-5); English, Ind'pols (6-12).

"**Pick Up Girl**"—Mem. Aud., Louisville (30-1); Ryman, Nashville (2); Aud., Memphis (3-5); Town H., Toledo (7-9); Colonial, Akron (10); Park, Youngstown (11-12).

"**Portrait in Black**" — Erlanger, Buff. (31-5); Nixon, Pitts. (7-12).

"**Rebecca**"—Town H., Toledo (31-2); English, Ind'pols (3-5); Aud., Louisville (7-8); Ryman, Nashville (9); Coliseum, Evansville (10); Aud., Memphis (11-12).

"**St. Lazare's Pharmacy**"—Studebaker, Chi (31-12).

San Carlo Opera Co.—Liberty H., El Paso (31-1); Aud., Tucson (2); H. S. Aud., Phoenix (3); Philharmonic Aud., L. A. (4-5); Russ Aud., San Diego (6); Philharmonic A., L. A. (7, 9, 11 and 12); Civic Aud., Pasadena (8); City A., Long Beach (10).

"**Seal for Bride**"—Cox, Cinn. (31-5); Hartman, Columbus (6-9); Aud., Louisville (11-12).

"**Soldier's Wife**"—Erlanger, Atlanta (31-2); Aud., Gadsden (3); Aud., Ocala (8); Aud., Daytona (9); Palace, St. Pete (10); Wash. Aud., Jacksonville (11); Aud., Tampa (12).

"**Spring in Brazil**"—Gr. Northern, Chi (31-12).

"**Student Prince**" — Curran, San Francisco (31-5).

"**Suds in Your Eye**" — English, Ind'pols (31-2); Hartman, Columbus (3-5); Shubert-Lafayette, Det. (7-12).

"**Ten Little Indians**" — Metro, Providence (7); Court Sq., Springfield (8-9); Bushnell, Hartford (10-12).

"**The Duchess Misbehaves**"—Shubert, Philly (7-12).

"**The Magnificent Yankee**"—Nat'l, Wash. (31-12).

"**The Passing Show**" — Cass, Det. (31-5); Erlanger, Chi. (7-12).

"**The Winter's Tale**"—Locust St., Philly (31-5); Ford's, Balto. (7-12).

"**The Would-Be Gentleman**"—Playhouse, Newark (31-5).

"**Tobacco Road**"—Center, Norfolk (31-2); Lyric, Richmond (3-5).

"**Two Mrs. Carrolls**" — Shrine A., Oklahoma C. (31); Majestic, Ft. Worth (1); Melba, Dallas (2-3); Music H., Houston (4); Texas, San Antonio (5); Orpheum, Phoenix (8); Rialto, Tucson (7); Civic Aud., Pasadena (10); Yost, Santa Ana (11); Russ Aud., San Diego (12).

"**You Touched Me**"—Lyric, Bridgeport (7); Bushnell, Hartford (8-9); Shubert, N. Haven (10-12).

"**You Twinkle Only Once**"—Shubert, N. Haven (3-5); Wilbur, Bost. (7-12).

"**Voice of the Turtle**" — Selwyn, Chi (31-12).

"**Voice of the Turtle**" (2d Co.)—Plymouth, Bost. (31-12).

"**Windy Hill**"—Royal Alex., Toronto (31-5); Calurah Temple, Binghamton (7); Karlton, Wmport. (8); Raish, Reading (9); Comm., Hershey (10); Playhouse, Wilmington (11-12).

PLAYER PRODUCTIONS' AMBITIOUS PLANS

Toronto, Jan. 1.

First postwar outfit here to actually get paper plans into production for a trans-Canada revival of legitimate theatre is Player Productions. Ltd., which now has a Canadian company of "The Hasty Heart" doing splendid business at the Victoria (1,900), Toronto, at $2 top. New producing outfit is headed by John Adaskin, leading Canadian radio producer. The angel is Samuel Gelber, Toronto textile manufacturer. George R. Keppie, former legit manager here for two houses and guest-director annually of many university drama festivals, is general professional factotum of the new setup.

Hudson Faussett, who staged and directed the New York company seen at the Royal Alexandra here a month ago, with John Dall of pictures in the role of the dour Scot, has done the same chore for the trans-Canada troupe. Canadian company has Paul Anderson playing the lead, with Lorraine Bate as the nurse. Dennis King, Jr., is Tommy, Neal Miller and Larry Mann of the New York cast are in the Canadian edition. This plays His Majesty's, Montreal, during the Xmas-New Year's week, swings around Ontario, and then out west and back to the Maritimes.

'Ghosts' to Return On Tour

Los Angeles, Jan. 1.

Revival of Ibsen's "Ghosts" will be staged on the Coast, with Francis Lederer and Jane Darwell heading the cast. Roger Rogers and Lloyd Chase producing and Eugene Bryden directing.

Play will open in San Diego around Feb. 1, and will then head east before returning to Los Angeles.

Langner Plans To Enlarge at Westport

Lawrence Langner plans to enlarge his Westport (Conn.) Country playhouse next spring, in an extensive rebuilding job to increase seating capacity from 840 to 900. Theatre Guild head also plans trying out some Guild experimental plays at the strawhat next summer, with Karl Nielsen, Jerome Wyckoff and other Guild production staffers assisting.

Langner built house in 1930 to try out his own shows. He and his wife, Armina Marshall, own and manage the strawhat.

CORNELL'S TOLEDO REDATE

Toledo, Jan. 1.

Premiere of Katharine Cornell's "Antigone and the Tyrant," originally scheduled for the Town Hall, Toledo, Dec. 27-29, then called off because of various difficulties, is again booked for the Toledo house, opening a three-day stay Jan. 14.

Massine's Syracuse Date

Syracuse, Jan. 1.

Leonide Massine's "Ballet Russe Highlights" has been booked for Jan. 14-15 at the RKO-Schine-Empire, marking the first return of stage entertainment to Salina street in more than a year.

Gypsy Rose Lee
reminisces as
"June Havoc's Sister"
an editorial feature of
VARIETY's
40th Anniversary Number
Out Next Week

'Turtle' To Pass 'Father' Chi Pace

Chicago, Jan. 1.

When the Chi production of the John van Druten-Alfred de Liagre, Jr., comedy, "Voice of the Turtle," closes here Jan. 12 it will have nosed out "Life With Father" as holder of third place in the list of long Chi runs. Roster of "10 bests" for all time now reads like this:

"Good Night, Ladies," 100 weeks; "Kiss and Tell," 99; "Turtle," 67; "Father," 66; "Lightnin'," 65; "Maid in the Ozarks," 62; "Oklahoma!," 60; "Student Prince," 59; "Abie's Irish Rose," 58; "The Bat," 53.

Five of these shows all attained their long runs during the World War II years, which saw a spurt of theatregoing unparalleled in the history of Chi. The five, of course, are "Ladies," "Kiss and Tell," "Turtle," "Maid," and "Oklahoma!" Those that achieved their runs prior to the war years were "Father," here in 1940-41; "Lightnin'," 1921-22; "Prince" (original run), 1925-26; "Abie," 1923-24; and "The Bat," 1920-21.

"Oklahoma!" pulling out while still capacity, due to previous Theatre Guild-American Theatre Society commitments elsewhere, could have done better. It and "Prince" are the only two musicals on the list.

An interesting angle is what would have happened to "Tobacco Road" if Mayor Edward J. Kelly hadn't banned it. Show never was never played Chi. Comparisons between it and the sex themes of "Turtle" and "Maid" are meat, naturally, for Chi drama eds these days.

Withal, "Turtle," as of Saturday (22), had $1,180,000 in the till for 64 weeks. By the 67th, it should have $1,223,800, and even if it doesn't quite reach that it'll still have the highest grosses under its belt of any long-run dramatic show in the history of local playgoing. That's an average of about $17,600 a week—not bad for a three-character play in a 1,000-seater like the Selwyn ($3.00 top).

Original cast consisted of K. T. Stevens, Hugh Marlowe and Betty Lawford; latter having been replaced by Virginia Vance about six months ago. Miss Stevens (daughter of Sam Wood, Hollywood director) has been out about six weeks in all, because of illness, and, during her latest siege—a month, ending Monday (17) —was replaced by Louisa Horton.

Ethel Barrymore in Philip Barry's "Joyous Season," a revival, replaces "Turtle" at the Selwyn Jan. 14.

Shows in Rehearsal

"**January Thaw**"—Michael Todd.

"**Three to Get Ready**"—Stanley Gilkey and Barbara Payne.

"**Crescendo**"—John Clein.

"**Antigone and the Tyrant**"—Katharine Cornell and Gilbert Miller.

"**By Appointment Only**"—Dave Wolper.

"**Apple of His Eye**"—Jed Harris.

"**A Young American**" — Blackfriars Guild.

New O'Neill Plays To Pace Guild In '46-47; "Iceman" Next October

Theatre Guild is counting on new plays of Eugene O'Neill to head its production schedule for the season of 1946-47, and has announced the prescntation of his "The Iceman Cometh" nearly a year in advance. Drama was written in 1939 and is due next October. O'Neill, who recently disposed of his California home, is expected to remain in the east indefinitely. He has been ailing for some time but is not believed to be seriously ill, although in virtual seclusion.

Guild has produced most of the O'Neill plays and about two years ago urged him to release "Iceman." He stated that the drama was not suitable for war times. A strict rule of the dramatist is that no new play of his shall be produced unless he is present during preparations, and the author had no desire to leave the Coast. O'Neill not only supervises the casting of his plays, but is present at all rehearsals, and he will follow that procedure during the readying of "Iceman," also two other plays he has finished. "A Moon For the Misbegotten" and "A Touch of the Poet" are the other O'Neill works to be done by the Guild, but which one will follow "Iceman" has not been decided.

Eddie Dowling will play the lead and direct "Iceman." Dowling is costarring in "The Glass Menagerie," with Laurette Taylor, at the Playhouse, N. Y., and while it is expected to span the season, if he handles "Iceman," it is presumed that "Menagerie" would be sent on tour with another lead.

3 Foreign Singers Just Added to Met Roster

The Metropolitan Opera Assn. has just signed three foreign artists, stage director Dino Yannopoulos of Greece, who arrived in U. S. two months ago, and will stage revival of "Il Tabarro"; Ramon Vinay, tenor from Mexico, and Giacomo Vaghi, Italian bass who has been in South America and is due here in February.

List increases foreign contingent signed this year, which already includes Torsten Ralf, tenor, and Joel Berglund, baritone, both from Sweden, and Pierrette Alarie, coloratura soprano, from Canada, and the re-signed Swedish tenor, Jussi Bjoerling.

BILLY ROSE YENS A 2D B'WAY LEGIT THEATRE

Billy Rose is looking for a second Broadway legit theatre to buy. He already owns the Ziegfeld, N. Y.

"This is a sweet touch," says the songsmith-showman, referring to the theatres, "especially when producers realize that they can come into a nice theatre at equitable terms, with no sharp practices on sharing advertising, and all the little burnups which used to gripe me when I had to get a house."

Rose has it mathematically figured that, for musicals, an extra couple of hundred seats can spell the difference between a $36,000 capacity and a $42,000 capacity gross, "all velvet" as he puts it, "if you get a bit, since the overhead otherwise is the same regardless number of stagehands, musicians, ushers, etc."

Rose turned down "Carib Song" ("because I read it"), and nixed "Polonaise" ("because I just don't like it") at the head of it), and "I booked 'Red Mill' blind, even in the face of bum Coast notices, including your own—meaning Variety —for the simple reason that I've had an album of the Victor Herbert score for 15 years and I knew that the show had 10 hits in it, and that was OK by me."

Rose and his wife, Eleanor Holm, head to Mexico Jan. 20 and thence to Hollywood for a lookee.

USO Gives Robt. Gordon Leave to Stage Musical

USO-Camp Shows has granted Robert H. Gordon, head of its drama dept., a leave of absence to stage "Call Me Mister," new Harold J. Rome-Arnold Auerbach musical, Walter Davis pinch-hitting while he's over. Rehearsal date has been set yet for the GI-musical, although informal auditions for talent are being held. Signing out-of-town tryout houses is delaying rehearsal start.

Sgt. Auerbach, now with Special Services Entertainment Branch in N. Y., who did the sketches for "Mister," has been transferred to the Special Services Command, Texas, just when the show is about to go into production and his presence could be used in usual rewriting. Situation compares with Sgt. Arnold Horwitt's recent experience. Latter, who did the lyrics for the Richard Kollmar-James W. Gardiner musical, "Are You With It?" and is also stationed with Special Services' N.Y. Entertainment Branch, was shipped off to Hawaii just when his show went into rehearsal, and returned after it had been launched in N.Y.

Library Theatre

Continued from page 41

no other producer can stage to a city-wide audience this Broadway doesn't reach, it's felt ELT ought to find itself a large commercial theatre, instead of library auditoriums, and put on plays with admission, while paying actors salaries. It's felt, too, the city of New York might well sponsor such a venture as a civic project, to enhance its scope and benefits. ELT can develop an audience for the theatre, as well as bring a variety of plays to its patrons.

One suggestion already concretely made is an Equity Library Matinee Theater at the City Center, to do matinees, with three or four plays varied during a month, thus bringing ELT to Broadway and tying in its idea commercially.

'UNION' GETS NOTABLES REALLY INTO A STATE

Prominent names mentioned in "State of the Union," current Broadway hit, have been provocative of some amusing comments lately. Herbert Bayard Swope's name is mentioned as signer of one of the congratulatory messages to the political candidate, whose wife, on reading it, asked "And who is Herbert Bayard Swope?" Swope, in the audience one night, turned to pressagent Dick Maney and threatened: "Some night I'm going to get up and tell her!"

Ex-President Herbert Hoover was in a recent audience, as was also Commander Harold Stassen. In discussion of the political candidate's extra-curricular love-affair, his campaign mgr. says: "There's been that sort of gossip about every candidate except Herbert Hoover. They didn't pull it on Hoover because nobody would have believed it." When line was read Saturday, the audience turned to look at Hoover. Latter, however, who is a little hard-of-hearing, hadn't caught the line. Turning to his companion he asked, "Is it something they said about me?"

Thelma Schnee-Husband May Team for B'way

Pittsburgh, Jan. 1.

Broadway may soon see another husband and wife producer-star team in addition to that of Guthrie McClintic and Katharine Cornell.

Thelma Schnee, actress who first came to attention as the brattish Bessie Watty in "Corn Is Green," with Ethel Barrymore, and last appeared in Mary Coyle Chase's "Not Half Bad," is now working on a translation from a Russian play by Konstantine Simonov, author of best-selling novel, "Days and Nights." And if it works out all right, she'll star in it under production banner of her husband, Paul F. Moss. It would mark debut in producing arena of Moss, until recently a lieutenant (jg) in the Navy.

He was a screen-writer and 10-percenter before going into service, and also managed boxer Billy Soose to middleweight championship of the world.

Segall's 'Weep' For B'way

Hollywood, Jan. 1.

Harry Segall, author of a new legit play, "The Stars Weep," goes to New York in February to direct it, with Jules J. Leventhal producing.

Currently Segall is winding up the script on "Me and Mr. Satan," to be filmed by Charles R. Rogers shortly after the first of the year.

Chicago Picks Up; 'Brazil' Fine 10G in 3, 'Pharmacy' Okay $15,000

Chicago, Jan. 1.

Things were ruggedly broken up during Christmas but started picking up with a vengeance about Thursday (27). From then on, despite nasty weather and a flu epidemic, everything went okay.

"Spring in Brazil" bowed Friday (28) and got swell $10,000, with $4.80 top, counted top, for three performances, despite very bad notices. Being a musical, it did well over New Year's, but the outlook is glum. Other openers were "St. Lazare's Pharmacy," which did okay $15,000, and "Hasty Heart," in first of a four-week run at the Guild-American Theatre Society stand, nice $14,000. Others did pretty well, with "Dear Ruth" skedded to move out about Feb. 9 ("You Touched Me" succeeds it); "Carmen Jones" Saturday (5), to be followed by "Passing Show"; and "Voice of the Turtle" Jan. 12, with "Joyous Season" replacing.

Ballet Theatre, with best notices ever showered on a ballet company here (it's got Markova and Dolin), closes after two weeks at $2.40 top, and may break all records for such companies here, what with $12,600 at the Opera House in 1944 and $12,000 at the Opera House for the Christmas Eve show ($6 top). Sonja Henie's "Hollywood Ice Revue" is also packing 'em in at the Stadium, and may also break all records for an ice show.

Estimates for Last Week

"Anna Lucasta," Civic (14th week) (900; $3.60). Picking up steam again, with $16,000.

"Carmen Jones," Erlanger (18th week) (1,400; $4.80). American Negro show that's doing very well, though closing Saturday (5); $20,000 this time. "Passing Show" follows.

"Dear Ruth," Harris (37th week) (1,000; $3.60). Pretty good $12,000, and skedded to move out early in Feb. "You Touched Me" succeeding.

"Laffing Room Only," Shubert (15th week) (2,163; $4.80). Not the best kid in town, with $32,000. Out-of-towners and publicity breaks helping a lot.

"St. Lazare's Pharmacy," Studebaker (1,246; $4.20). Bowing Sunday (23) with some good, some bad reviews, got okay $15,000 in first eight performances.

"Spring in Brazil," Great Northern (1,425; $4.80). Got swell $10,000 in first three performances, opening Friday (28), but very poor notices.

"The Hasty Heart," Blackstone (1,360; $3). Opened Monday (24) to a salvo from the aisle-sitters and did $14,000 in first of its four weeks as Guild-American Theatre Society weeks.

"The Voice of the Turtle," Selwyn (65th week) (1,000; $3.60). $11,500 for this long-termer, which moves to Erlanger to make room for "Joyous Season."

'JOYOUS SEASON' NIFTY $27,000 IN WASH.

Washington, Jan. 1.

Ethel Barrymore in Philip Barry play, "The Joyous Season," did an estimated $27,000 on the eight performances at the National theatre last week. Critics slugged the play.

Alfred Lunt and Lynn Fontanne arrive in Clarence Ratliff's play, "The Mistress Mine," and there is a good Theatre Guild subscription for this one.

'Rebecca' Poor $7,500 In Pittsburgh Return

Pittsburgh, Jan. 1.

They don't go for return engagements here, unless they happened to be the hardy perennials like "Tobacco Road" and "Blossom Time." Latest show to learn that much to its sorrow was "Rebecca." It got only $7,500 for what was probably the poorest Xmas week in local playhouse's history. On drama's original visit to Pittsburgh, year ago last October, take was better than $23,000. Had subscription help then.

First three days of "Rebecca" were brutal but it picked up a bit in the Shubert home-stretch. Present tour has only couple of weeks more to run, ending in Memphis Jan. 12.

Nixon currently has "Dark of Moon" under subscription auspices, marking fifth and last time it's in Theatre the Guild-American Theatre Society series, earliest the list has ever finished out here. Management will eventualrize several other attractions to subscribers at reduced prices, however.

'Father' 8½G, K.C.

Kansas City, Jan. 1.

"Life With Father" grossed a good $8,500 for four performances in the 2,572-seat Music Hall of the Municipal Auditorium here ending Sunday matinee (30). Top was $3.

Tallulah Bankhead in "Foolish Notion" bows in Thursday (3) for five performances.

Ward Morehouse
(Dramatic Critic of the "N. Y. Sun")
gives
"A Closeup of Broadway When 'Variety' Was Cradled in 1905"
an editorial feature of
VARIETY's
40th Anniversary Number
Out Next Week

'Yesterday' Sock $19,000 in Boston

Boston, Jan. 1.

Four openers Christmas night and one on following Saturday, with "Nellie Bly" still holding on at the Shubert, means a set of full houses in the Hub last week with takes very good considering the holidays, the blizzards and transportation difficulties.

"Born Yesterday" caught smash notices and immediately began to click. "Voice of the Turtle" and "Late George Apley" were, of course, cordially welcomed back, and while they started slowly are gaining all the time. "Desert Song," with its own sort of public anyhow, did very well, too, on opening week. All houses had extra matinees to make up for Tuesday night opening, so grosses are figured on basis of week.

"Georgia Boy" opened at the Copley Saturday night (29), but was thumbed down unanimously.

No openings this week, but "You Twinkle Only Once" comes to the Wilbur Jan. 7, "The Late Song" to the Shubert on Jan. 15 and "January Thaw" to the Colonial same night. Prospects ahead carry through to Feb. 4.

Estimates for Last Week

"Born Yesterday," Wilbur (1,400; $3.60). Rave notices for the most part plus strong name draw resulting in a near-capacity $19,000 estimated. Current week will go clean and gross to jump through holiday hike in prices to $4.20.

"Desert Song," Opera House (3,500; $3.60). Helped along by reasonably cordial notices and slanted for a general audience, this attraction hit estimated $26,000 first week, excellent. This week will be big.

"Georgia Boy," Copley (1,200; $3). Opened Saturday night and caught thumbs all over. Future dubious.

"Late George Apley," Colonial (1,500; $3.60). Return of fave Hub comedy evidently accepted, but started slow to achieve estimated $16,000. This week very big, and should stay high for run.

"Voice of the Turtle," Plymouth (1,400; $3.60). Another Hub fave, warmly received on return. Opening here for long run evidently held customers away during holiday week with idea of catching it later, and first-week estimate of $4,500 is not commensurate with play's rep.

'PASSING SHOW' OKAY AT $18,000 IN DETROIT

Detroit, Jan. 1.

Willie Howard, aided by Sue Ryan, Bobby Morris, Bob Russell, Richard Buckley, Masters and Rollins, Ruth Clayton, Mimi Kellerman and Ruth Davis, drew an okay $18,000 to the Cass at a $4.80 top in the Shubert "Passing Show" revue.

At the Shubert-Lafayette, Luise Rainer, in "A Gift for the Bride," drew a satisfactory $16,000 at a $3.50 top. Critics liked both shows, and agreed that the Rainer show was not much of a piece but that Rainer herself was very fine. Both hold through Jan. 5.

'Stude Prince' 19G, S.F.

San Francisco, Jan. 1.

The first week of the Romberg revival, "Student Prince," at the 3-top, 1,776-seat Curran, chalked up a good $19,000. Latin revue, "Night in Havana," closed to only a fair $11,000.

"Dear Ruth," now in its sixth week at the 1,550-seat, $3-top Geary, is holding, last week winding up with $20,000.

'Portrait' Nipped By Storm, 6½G in N. H.

New Haven, Jan. 1.

Stormy weekend nicked promising biz for preem of "Portrait in Black," following good notices. Shubert intake for four shows at $3 top (27-29) approximated $6,000, okay.

This week house gets 15th tryout of the season when "You Twinkle Only Once" (Gladys George) makes its bow (3-5). Other January bookings include "You Touched Me" (Edmund Gwenn) (10-12); "Ten Little Indians" (14-16); "Late George Apley" (17-19).

'Tale' Good $21,300, 'Marinka' 27G, 28G For 'Lute' in Philly

Philadelphia, Jan. 1.

With the Walnut unexpectedly dark due to the last-minute cancellation of "All People" booking, Philly's legit holiday trade was concentrated in three houses and they all reported plenty of boxoffice activity.

The Theatre Guild's revival of "The Winter's Tale" starting a two weeks' engagement at the Locust, received enthusiastic notices and pulled down $21,300, considerably big for any Shakespearean revival.

"Marinka" was a day late in opening at the Forrest due to lags of production via transportation jam. Monday night's (24) audience had assembled before announcement was made. Money was refunded on seats. On Tuesday opening, operetta got lukewarm notices but is doing sturdy trade, with $27,000 reported for seven performances. It's the first operetta of the season and Philly seems to dote on this type of entertainment.

"Lute Song" is winning many followers here and its $28,400 in its second week at the Erlanger looked mighty sweet. It has two more weeks to go, and there are even reports of further extension. It will be the longest stay for any tryout attraction in Philly in a number of seasons. Last week's success is the result of Mary Martin's insistence on being home over Christmas, Monday and Tuesday evening performances were omitted, but extra matinees were given Thursday and Friday instead.

There is nothing new this week, with the Forrest dark, but last-named house gets Arthur Hopkins new production, "The Magnificent Yankee," with Louis Calhern and Dorothy Gish, next week. Also next Monday, the new Max Gordon production, "Born Yesterday," with Jean Arthur, bows in for a fortnight's stay at the Locust. On Wednesday, Philly gets another new (first since "Nellie Bly") when A. P. Waxman presents his musical, "The Duchess Misbehaves," at the Shubert.

On the 14th, "Polonaise" is skedded for the Forrest and on the 21st Jed Harris will offer "Dear Judge" with Walter Huston, at the Walnut. On the same date, "A Gift for the Bride," with Luise Rainer, is mentioned for the Locust.

JOE BROWN-'HARVEY' SRO $22,000, CINCY

Cincinnati, Jan. 1.

Joe E. Brown, in a special company of "Harvey," jammed the 1,300-seat Cox to a capacity $22,000 on five performances (two matinees) and business last week at $3.60 top. Cincy critics did rave notices on Brown and liked the supporting cast.

Some of the profesh who saw the Mary Chase comedy done by the warm company in New York and then viewed the second edition here were high on Brown in his part. Brown handles his role in different fashion, according to them, and does a surprisingly small amount of mugging, at which he is a past master.

This week the Cox has "School for Brides," with Helen Twelvetrees, at $2.40 top.

'Suds' 16G, St. Louis

St. Louis, Jan. 1.

"Suds in Your Eye" wound up its second and final week at the American Sunday night (30) performances were added to the last week, and the estimated gross with the house scaled to $3.05, was $16,000. The initial session, fighting two snowstorms and near zero temperature, glomed a neat $13,000.

"Harvey," with Joe E. Brown in the top role, opened a one-week stand at the American last night (Monday). The $3.60-top house was scaled to $4.88 for New Year's eve and $3.05 for the rest of the run. It was a s.r.o. biz on opening night.

B'way Bounces Back; 'Baby' Big $35,000, 'Daughter' Uncertain, 'Pyg' $17,000 in 5, 'Mill' 43G, 'Dream' 24G

Broadway last week perked plenty from Wednesday on, but the improvement was not up to par in many instances, and icy rain on Saturday (29) dented boxoffice trade. Only "Harvey" and "State of the Union" escaped the pre-Christmas week debacle, but afterwards the standouts bounced towards capacity, or approximately so. Half a dozen attractions gave extra matinees, but this week (New Year's) should see all the leaders back to business form.

"Billion Dollar Baby" looks like a new musical click, with first full week approximating $35,000. "Dunnigan's Daughter" drew a negative press. "Home of The Brave" was lauded but business chances are not definite yet. "Pygmalion" drew an excellent press and biz. "Red Mill" went to strong $43,000. "Dream Girl" got great $24,000.

Estimates for Last Week

Keys: C (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (70th week) (M-1,601; $3.60). Came back fairly well after reaching new low and, with an extra matinee, approximated $17,000, indicative of continued strength.

"Are You With It?" Century (6th week) (M-2,699; $4.80). Climbed towards capacity last week, with takings estimated at around $37,500-mark.

"Billion Dollar Baby," Alvin (2d week) (M-1,357; $6). First full week was quoted at around $35,000, very big considering duplies.

"Bloomer Girl," Shubert (66th week) (M-1,382; $5.40). Climbed fairly well last week, though did not reach the former average gross; $27,500.

"Brighten the Corner," Lyceum (C-993; $4.20). Final and third week; rated around $4,000; "Born Yesterday" follows in.

"Carousel," Majestic (37th week) (M-1,695; $6). Came back with bang and in performances approximating great $52,500; gross leader will approach $60,000 this week.

"Dear Ruth," Miller (55th week) (C-940; $3.60). Climbed like most other clicks though under former normal pace; estimated at around $15,500.

"Deep Are The Roots," Fulton (13th week) (D-963; $4.20). Again approximated capacity, count being around 14,000; road company planned.

"Dream Girl," Coronet (3d week) (C-1,160; $4.20). Hit capacity stride with cast intact, and the gross approximated $24,000, close to top among straight plays.

"Dunnigan's Daughter" (Golden (1st week) (C-769; $4.20). Opened last night (Monday) to mixed notices and chances not yet indicated; $10,500 in five times.

"Feather Your Nest," Broadhurst (80th week) (M-1,160; $4.80). Improved after going to low mark, with takings around $22,500.

"Harvey," 48th Street (61st week) (C-925; $4.20). Packs 'em in all performances; last week, with an extra matinee, count was close to $22,000.

"Hamlet," Columbus Circle (3d week) (D-1,173; $4.80).* Missed two performances because Maurice Evans was ill; resumed to capacity and rated about $22,000.

"Hats Off to Ice," Center (77th week) (R-2,994; $1.98). Had 12 performances last week, which sent takings of ice revue close to $46,000.

"Home of the Brave," Belasco (1st week) (D-1,077; $3.60). Opened late last week and accorded laudatory press; chances of latest war drama should be indicated after this week.

"I Remember Mama," Music Box (64th week) (C-979; $4.20). Snapped back to capacity and the approximate gross was estimated around $20,000.

"I'll Get My Father," Bijou (317th week) (C-614; $3.60). Picked up as expected and gross was around $9,500; soon boxoffice will again outlast some shows doing fairly well.

"Oklahoma!", St. James (144th week) (M-1,520; $4.80). Box office line again in evidence through last week, and with an extra matinee the gross went around $37,000.

"On the Town," Beck (53d week) (M-1,214; $4.80). Recovered as much as it declined during pre-holiday week, and gross was around $26,000.

"Polonaise," Adelphi (12th week) (O-1,382; $4.80). Picked up somewhat but got mild $11,000; leaving with "Nellie Bly" slated to follow.

"Song of Norway," Imperial (71st week) (O-1,427; $6). Long-run operetta got its share of Christmas trade and jumped back to better than $30,000.

"State of the Union," Hudson (7th week) (C-1,064; $4.80). No parties; takings quoted at $25,000, which places it at top of straight-play grossers.

"Strange Fruit," Royale (5th week) (D-996; $4.20). Disappointing and another show booked in here; around $7,500 estimated.

"The French Touch," Cort (4th week) (CD-1,064; $4.80). Another play that has been way under expectations; $6,900; "The Winter's Tale" Jan. 15.

"The Glass Menagerie," Playhouse (39th week) (CD-865; $4.20). Back to capacity form, with last week's takings topping $18,500.

"The Mermaids Singing," Empire (5th week) (C-1,082; $4.20). Still another fall disappointment; estimated at under $10,000; "O Mistress Mine" booked here week of Jan. 21.

"The Rugged Path," Plymouth (7th week) (D-1,063; $4.80). Announced to fold Jan. 10 although business still very big; $23,000.

"Voice of the Turtle," Morosco (91st week) (C-930; $3.60). Bounced back to virtual capacity last week, when count was around $18,000.

"Up in Central Park," Broadway (48th week) (M-1,761; $6). Took a record drop, takings much better last week, when count approached $25,-000.

"You Touched Me," Booth (C-712; $4.20). Final and 13th week; goes to road under subscription auspices; rated around $7,500, "Would-Be Gentleman" next week.

NEW ARRIVALS

"Show Boat," Ziegfeld (M-1,626; $6). Kern, Hammerstein production rated to have highest investment of $325,000; formally opens Saturday (5) after previews.

"The Red Mill," 46th Street (M-1,319; $4.80). Sensational for revival, which was capacity in new berth; quoted around $43,000 in 10 performances.

"Little Women," City Center (2,693; $2.40). Playing matinees and some evenings; "The Desert Song" will follow next week.

"Pygmalion" Barrymore (C-1,115; $4.20). Drew excellent press and figured for like business for the limited eight-week engagement; fine $17,000 in first five times.

LUNTS 20G AFTER SLOW START IN MILWAUKEE

Milwaukee, Jan. 1.

The Lunt and Fontanne production of "O Mistress Mine" enjoyed an excellent six-day stay at the Davidson last week. It opened Christmas eve, and on the first two nights there were scads of empty seats, but from then on it was a sellout and the take reached $20,000. From Milwaukee the comedy moved to Madison for a six-day stay in the University of Wisconsin Memorial theatre. A near sellout week awaited the Lunts there. For the two holiday weeks the Lunts are staying at their farm at Genesee Depot, in Waukesha county, which is almost midway between Milwaukee and Madison.

"Angel Street," the Shepard Traube touring thriller with Viola Keats, played five performances at the Pabst, beginning Dec. 27. Mild business prevailing and the strong competition from the Lunts, business was only fair—$7,500, despite warm notices from the critics.

'Blossom Time' Hits 16G For First Week In L.A.

Los Angeles, Jan. 1.

Business was spotty around the circuit this past stanza, with most of the smaller attractions not rating too heavily over the Yule holidays. However, both El Capitan and Biltmore got top business Christmas night. Biltmore's "Blossom Time," opening night (25), raked in heavy $16,000 for only six days. "Blackouts of 1945" did an extra matinee and garnered $16,500 for the 182nd stanza.

"A Night in Havana," Latin revue, returned to new digs and opened at the Mayan to slow start Christmas night but built to $6,000 and should grow. "Maid in Mexico" night (25) racked up for $5,000 on the sixth frame at the Belasco. Musart's "Motel Wives" is drawing to very low $2,000 for the 21st week.

Operettas 10G, Indpls.

Indianapolis, Jan. 1.

Sustained cold wave and icy streets brought weak week to hampered Musical Repertoire Co. in seven performances at the English (1,500) Dec. 25-29. Draw was a fair $10,000 at $3 top. Bulk of business was done by "Rose Marie," which was given five times to two for "Countess Maritza," although latter got better notices from the critics.

Advance sale was average for "Suds in Your Eye," opening for three days New Year's Eve, and "Rebecca," in Jan. 3-5 for return engagement.

Plays Out of Town

Magnificent Yankee

Wilmington, Del., Dec. 28.

Arthur Hopkins production of drama in three acts (seven scenes) by Emmet Lavery. Features Louis Calhern and Dorothy Gish. Staged by Hopkins; settings, Woodman Thompson. At Playhouse, Wilmington, two days; 2-$6.60. Dec. 27, '45; $5.40 top.

Jesse.....Mason Curry
Mr. Justice Holmes.....Louis Calhern
Fanny Dixwell Holmes.....Dorothy Gish
Henry Adams.....Fleming Ward
Capehart.....Christopher Mayo
Mason.....Nicholas Saunders
Mary.....Eleanor Berry
Mr. Palmer.....William Roerich
Doctor Weber.....Sherman Otis
Northrop.....Philip Truex
Houlton.....Robert Healy
Mr. Justice Brandeis.....Edgar Barrier
Mrs. Brandeis.....Gertrude Dalton
Mr. Brandeis.....Grey Stafford
Rogers.....Edward Hudson
Jus'ices.....Christopher Mayo
Hilliard.....Bruce Bradley

"The Magnificent Yankee," a character study of the late Justice Oliver Wendell Holmes, is in many ways disappointing. Author Emmet Lavery has merely scratched the surface of the Holmes saga. The result is a one-sided, uneven play made up of a series of episodic scenes showing the great man at home but giving no hint of the real life dramatic conflicts essential to good, biographical drama.

Admittedly a fine portrait of a great American, its lack of action, pedestrian pace and general wordiness work against its eventual success as a play. At present it does not impress as a strong boxoffice entry, although it should click in the carriage trade and admirers of Holmes.

"Yankee" starts promisingly enough with his arrival in Washington in 1902 after his appointment to the Supreme Court by President Theodore Roosevelt. Interest is unusually effective, with the aging Holmes arising to greet the second Roosevelt-in-the-White House, Franklin Delano—when the latter broke precedent by calling on the retired justice the day of his first inauguration.

In between are a series of scenes depicting the happy home life of the Justice and Mrs. Holmes, the long procession of Harvard graduates, and the jurist's relationships with Henry Adams, Justice Brandeis and Owen Wister, the novelist.

When not receiving visitors or flattering his wife, Holmes expounds at length his views on a variety of subjects ranging from girls to economics and political questions. While interesting-hearing, they slow up an already-slow play. Possibly the scenes that show some of the fire that was a vital part of Holmes' makeup, such as his Brandeis way, the visit of Brandeis when his appointment is confirmed and the two scenes of the last act, could be put to nice entering the "final lap of life." The scenes with his wife also are appealing and sentimental without being sugary.

Louis Calhern has the chance of a lifetime as Holmes, and he takes full advantage of it, painting the jurist with bold, sure strokes. It is characterization out of the Raymond Massey mould, and one that conveys much of the greatness and humanity of the "Great Dissenter."

Dorothy Gish was bedded with grip opening night. Lillian Foster filled in as Mrs. Holmes and won well-deserved applause for her playing of a witty, independent woman who is her husband's chief inspiration. Miss Gish took over the role at the second performance and proved an ideal foil for Calhern. Her picture of Mrs. Holmes has depth and brightness.

Edgar Barrier is impressive as Justice Brandeis; Fleming Ward garners laughs as fussy Henry Adams, and Sherling Oliver makes novelist Owen Wister an attractive person. Eleanor Swayne does a good bit as the maid, and the secretaries are played by young men who looked as if they would be at home at Harvard.

Arthur Hopkins, the producer, directed, keeping a nostalgic mood from curtain to curtain. Woodman Thompson's setting of the Holmes library looks authentic. *Klep.*

Portrait in Black

New Haven, Dec. 27.

Leland Hayward production of melodrama in three acts (five scenes) by Joan Goff and Ben Roberts. Stars Geraldine Fitzgerald and John Hoyard. Staged by Robert B. Sinclair; setting by Jay Simonson; lighting by Hallie Carnegie. Opened at Shubert Thursday, New Haven, Dec. 27, '45; $5 top.

Peter Talbot.....Donald Dwan
Gregory Peale.....John Adair
Cole O'Brien.....Cyril Delevanti
Tonia Talbot.....Geraldine Fitzgerald
Rupert Barlowe.....Ian Wolfe
Winifred Talbot.....Mary Barthelmess
Dr. Philip Graham.....Robin Howard
Blake Ritchie.....Rex Williams

Premiere of "Portrait in Black" unveiled the nucleus of meller material good for both stage and screen. Properly developed, play can be built into a two-hour stretch of substantially gripping entertainment. Plot gets somewhat away from standard trend of whodunits by acquainting audience with perpetrators of the murders but by withholding until late moment the motivating power behind the crimes. A novel twist is incorporated in the final curtain but, as currently played, it lets slip through its fingers some of the tenseness that has been on the fire gradually.

Story centers around an attractive widow whose husband, an invalid shipping tycoon, has been put out of the way in a homicide pact between the woman and a medico for whom she has fallen. Indications that someone knows of their conniving lead the pair to suspect that a family friend, one-time lover of the woman, is hep to their crime; so he, too, is polished off. From there on, script constitutes a case of mental jockeying, with audience and various characters in the dark until denouement.

Leland Hayward has optioned the talents of a skilled group in putting this one together. Staging has accomplished the task of maintaining suspense with a complete absence of scenery-chewing. Direction has played down over-dramatics and has held tenseness to an interesting consistency.

"Portrait" is punctuated with good performances. Geraldine Fitzgerald, making the return trek from Hollywood to Broadway, is the standout lead. Gowned stunningly in several Hattie Carnegie mourning creations, Miss Fitzgerald lends beauty and talent to the role of the widow. As her amorous teammate, John Howard, also from pix, gives plenty to the role of the doctor, giving expert understanding to the character.

Two supporting roles are standout. James Ronnie playing the family friend efficiently, and Mary Barthelmess being an attractive and capable stepdaughter. Rex Williams turns in a good impression as a young labor leader, and J. Pat O'Malley, Jean Adair and Donald Devlin complete an overall, well-chosen cast.

Script represents assiduous writing, with dialog attention to detail. Intricate plot threads are well woven in a manner that bespeaks logic at all times, giving an impression of actual, rather than contrived, happenings. Dialog makes good listening.

A living-room set forms an attractive stamping ground for the malfeasance. *Bone.*

Georgia Boy

Boston, Dec. 29.

Jack Kirkland and Hallie Stoddard production of drama in three acts (four scenes) by Jack Kirkland. Directed by Kirkland and Caldwell. Stars Henry Hull; features Joyce Arling and Russell Collins. Staged by Kirkland. Setting, Frederick Fox. At Copley, Boston, Dec. 29, $3 top.

William Stromp.....Peter Griffith
Martha Stromp.....Joyce Arling
Solomon Brown, Christopher Bennett, Jr.
Morris Stromp.....Henry Hull
Nel Stromp.....Kimberly Hull
Gardner Cherrill.....Marleen Cameron
Sheriff Virgil Sartoris.....Arthur Vance
Jupiter Cato.....Timothy Gouw
Clyde Crews.....Donald Burnett
Calvin Woodward.....Michael Keene
Reverend Woodward.....Russell Collins
Starkie Rice.....Richard Jedson
Mrs. Woodward.....Sara Perry
Mr. Dudley.....Bernard Randall

Not much optimism indicated for "Georgia Boy." Play just hasn't got enough bones in it to bother picking over.

It seems that Henry Hull, as a Georgia cracker-like character who takes being alive pretty hard, just ain't going to amount to much. He doesn't like to farm, and he doesn't like to work in factories. But he does want his pint-sized son to get off to a good start, and seems to be in favor of throwing a party for him as a sort of send-off before the kids of the neighborhood.

Meantime, Uncle Ned arrives with a fighting cock in his arms and a prison rap hanging over his head, and the men get drunk and ruin the party. Contrite, they take off for the boondocks for good to let the boy grow up under his mother's tutelage. They keep muttering about the industrialization of the South or something, but that doesn't seem to have much bearing on anything, such as the play.

Hull drawls when sober and rolls when drunk, while Joyce Arling, as his wife, devotes most of her time to playing with him, and both manage to come out of the scrape fairly well as actors. Russell Collins holds onto the fighting cock for dear life, and the others in the cast, chiefly children, follow directions conscientiously.

There are some laughs from character stuff, but they're mighty hard to muster. *Elle.*

Legit Follow-Up

"HARVEY" (Joe E. Brown) (American, St. Louis)

St. Louis, Dec. 31.

Road company of Mary Chase's comedy "Harvey," after two brief engagements, opened a one-week stand at the American theatre tonight (Monday) with Joe E. Brown in the title role and won the plaudits from an SRO mob and the erix alike. The wide-mouthed comedian demonstrated that he is as much at home on the stage as before the camera.

Brown, in the part created on Broadway by Frank Fay, fits neatly into his role. A runner-up for top honors is Marion Lorne, who, as Veta, his sister, sometimes goes a little too far to extremes. However, the first nighters singled her out for plenty of palm-pounding for some well-executed comedy bits.

The supporting cast has been well chosen, and but for some of the players missing a cue the piece was not far from 100%. *Ga.*

Brock Pemberton, producer of "Harvey," arrived in St. Louis to see the local preem and remains until the play closes here. "Harvey" is skedded for a long run on the Coast after a few stops following St. Louis. *Sohn.*

Play Abroad

La Celestine

Paris, Dec. 11.

Henri Vianey presentation of a two acts in eight scenes of comedy by Fernando Rojas, adapted by Paul Achard. Stars Marcelle Geniat; features Jean Cantin, Jean Darcante, J. J. Daublin, Michel Roquet, Marie Servais, Anne Bradley, Helene Petit, Lefevre-Bel, Ariane Borg, Claude Sachet, Marcelle Arnaud. Staged by Jean Meyer. Sets by Ph. Coualiier. At Palace, Paris, Dec. 3, '45.

Celestina.....Marcelle Geniat
The Seeno.....Jean Cantin
Melida.....Lefevre-Bel
Semprondi.....J. J. Daublin
Parmeno.....Michel Roquet
Lucrecia.....Marie Servais
Melibee.....Anne Bradley
Dona Alise.....Helene Petit
Don Palerin.....Lefevre-Bel
Areusa.....Ariane Borg
Paris.....Claude Sachet
Centurion.....Michel Salina

This is really a revival, not so much because an adaptation of a Spanish play over four centuries old, but because the French authority had been produced in Paris during German occupation. The Paul Achard adaptation is a shortened version of the Spanish original, but retains all the action. The play is well done, with Marcelle Geniat especially fine in the title role.

Plot tries to show the damage caused by the activities of a procuress, from the moral angle, since both she and her client die before play concludes. It is rather suggestive in action, especially the scenes in the house where she runs a brothel as a sideline.

The story is laid in Toledo, Spain, and shows a young nobleman, Jean Darcante, falling in love with a young and unapproachable girl. At a servant's suggestion he enlists the services of a retired procuress (Marcelle Geniat), who succeeds in entering the girl's well-guarded home by passing herself off as a relative. Also in getting the girl sufficiently interested in her client to arrange a meeting in a church. A midnight date in the girl's garden follows with tragic results. Darcante is assassinated by ruffians, but first, the procuress herself is murdered by the hero's servants, who want her jewels.

Marcelle Geniat does well in her character role, switching naturally from sweet talk to sordid business. Balance of the company includes most of original cast, and consists of the "Compagnie d'Art Dramatique" players headed by Jean Darcante. He portrays the enamored nobleman, opposite Anne Bradley, the girl. Ariane Borg and Claude Nollier are the two attractive trollops in Geniat's house. *Mart.*

'Sword of Moon' Advance Hypoes to 21G, Balto

Baltimore, Jan. 1.

"Dark of the Moon" benefitted mightily from advance subscription sale under American Theatre Society-Theatre Guild auspices last week at Ford's to offset early-in-the-week holiday nick. Rolled up a fine $21,000, mostly on subscription.

Arthur Hopkins' production of Philip Barry's "The Joyous Season," starring Ethel Barrymore, is currently on tap, with "The Winter Tale" set to follow as the third subscription bill on the five-show deal.

N.Y. Opera Co. Cancels Due to Bus Mishap

Cincinnati, Jan. 1.

Cancellation of five performances by the New York Civic Opera Co., scheduled for the Taft, Dec. 26, 27 and 28, was forced by a bus accident Christmas Day in Virginia which injured 20 members of the troupe. The victims were mostly musicians, including the director.

Several artists came on from New York as replacements, but they were not enough to fill important vacancies. Other immediate engagements were called off and the company returned to New York for reorganization to fill post-holiday bookings.

Plays on Broadway

Dunnigan's Daughter

Theatre Guild production of comedy-drama in three acts (one scene) by S. N. Behrman. Stars Dennis King and June Havoc; features Lucinda Ballard. Staged by Elia Kazan; setting designed by Stewart Chaney. Opened at Golden, N. Y., Dec. 26, '45; $4.80 top.

Zelda Dunnigan.....Richard Widmark
Robert.....Hale Norcross
Zelda Dunnigan.....Dorothy Sterling
Miguel Huechi.....Luther Adler
Perry Rainier.....Jane Hovey
Jessica Dunnigan.....Anne Revere
Jesus Y Blasco Hernandez.....Arthur Gondra

Theatre Guild's Theresa Helburn and Lawrence Langner probably devoted as much attention to readying the new S. N. Behrman play as any attraction in their repertoire. However, the material does not seem to be the author's best and "Dunnigan's Daughter" looks like a doubtful entrant.

Play was kept on the road for a longer time than usual. There were frequent changes in the cast. Although there are but seven characters in the one-setter, but it's questionable if any other duo than Dennis King and June Havoc could do much better with the lines.

Behrman's dialog hasn't the sparkle of some of his previous plays. There was a tendency to keep the talk too confidential at times during the opening, but close close to the apron hardly giggled any more than those further back. In short, the play is quite shy on laughter.

Here and there are issues touching on foreign affairs and the State Dept. There is a smattering too, of psychoanalysis, and that's never too amusing either. Locale is the handsome hacienda of a wealthy ruthless American monopolist, Clay Rainier, near a Mexican village. He is wed to his third wife, Jane, who at 30 is much younger than her dominant consort. Zelda, a grown daughter of the ex-suitor's first marriage, shows inclinations of being unstable in her heart affairs. A guest in the house is Miguel, a radical Mexican communist, who has a half-hearted idea of luring the neglected Ferne.

To the rescue comes Jim Baird, a fairly young investigator sent from Washington. He verifies the fact that Rainier's water power intrigue has impoverished the natives back in the hinterland; his report will set that forth. Rainier dares him to go ahead, but in the end finds that money cannot hold his household together. When Baird reveals that Rainier tried to buy him off with her father, Jim Dunnigan, in Chicago, therefore being contributory to his suicide, Ferne leaves him, Baird taking her away for eventual wedlock.

King makes Rainier a strong personality, one, however, that isn't an especially attractive one. Miss Havoc does well enough as his wife. Richard Widmark is Baird, a part hardly as heroic as it should be. Luther Adler is the Mexican painter, using a dialect skillfully, the only amusing character, with only occasional chances. *Ibee.*

Pygmalion
(REVIVAL)

Theatre, Inc. (Richard Aldrich) managing director presentation of George Bernard Shaw's four-acts and prolog of romance by Gabriel Pascal. Shaw Story directed by Lawrence Raymond Massey; features Raymille Cooper, Cecil Humphreys, Katherine Emmet, Ralph Bunker. Staged by Cedric Hardwicke; sets by Donald Oenslager; costumes by Adele Palmer. Opened Booth, N. Y., Dec. 26, '45; $4.80 top ($7.20 evenings).

Clara Eynsford-Hill.....Wendy Atkin
Mrs. Eynsford-Hill.....Myrtle Reynolds
Bystander.....J. P. Wilson
Freddy Eynsford-Hill.....John Cromwell
Eliza Doolittle.....Gertrude Lawrence
Colonel Pickering.....Cecil Humphreys
Henry Higgins.....Raymond Massey
Parkette Bystander.....Jay Black
Alfred Doolittle.....Ralph Bunker
Mrs. Pearce.....Anita Bolster
Second Bystander.....Melville Cooper
Mrs. Higgins.....Katherine Emmet
Parlormaid.....Hazel Jones
Pedestrians and bystanders: Lucy Sloan, Barbara Pond, Walter Kingo, Janet Duval, Ralph Bunker.

Theatre, Inc.'s new repertory venture is off to a flying start with the revival of George Bernard Shaw's "Pygmalion." Committed to a non-profit program of great plays of past and present done with outstanding casts for brief runs (in this instance, eight weeks), the socialite-backed group, headed by Richard Aldrich as managing director, has put on a smart production in the best traditions of the theatre.

The combination of director, cast, and set and costume designers is first-rate. The association of Englishmen (Gertrude Lawrence, Cedric Hardwicke, Cecil Humphreys and Melville Cooper being British, and Raymond Massey Canadian-born) in an all-English play lends it something of a stamp of authority. It certainly brings about a cohesive, fluid performance of the Shaw comedy that is a treat from start to finish.

There are a few flaws. The story of the Cockney flower-girl turned into a lady is a little dated, while the speech of the principals (especially Miss Lawrence and Cooper) is occasionally blurred and unheard. But in the main the play is still charming, while being done with gusto and taste for a very satisfying as well as distinguished evening.

Miss Lawrence's gutter-maid is vulgar and blowsy, and the transition to lady a smooth, credible job. Her second-act visit to Mrs. Higgins' drawing-room in particular is a hilarious bit. Massey's Professor Higgins is appropriately gruff without being stuffy, and Cooper's Doolittle, if somewhat broad, is still vastly entertaining and flavorsome. Humphreys, as the scientist friend, and Katherine Emmet, as Mrs. Higgins, head the excellent supporting cast.

Hardwicke's smooth direction has much to do with the play's swift pace, while Motley's costumes and Donald Oenslagen's sets, especially Mrs. Higgins' drawing room, are noteworthy. *Bron.*

Home of the Brave

Lee Sabinson (in association with William H. Kaufman) production of drama in three acts (eight scenes) by Arthur Laurents. Staged by Michael Gordon. Sets and lighting, Ralph Alswang. Opened at Broadhurst, N. Y., Dec. 27, '45; $4.20 top (evening nights).

Capt. Harold Bittegger.....Edward Franz
Mark Dennis Robinson, Jr., Kendall Clark
T. J.....Russell Hardie
Doctor Lester.....Joseph Pevney
Finch.....Henry Barnard
Mingo.....Alan Baxter

Radio scripter Arthur Laurents has made a good entry with his first legiter. It is a warm, sensitive play, with very few false notes, and an intimate, all-male cast performs it vividly, yet with restraint. Although war plays today are considered drags on the legit mart, this one has the human, varied appeal to make a moderate run of it.

Play, written by an ex-GI, has several excellent bits in the cast, notably its leads, Joseph Pevney and Alan Baxter, so that it carries conviction. Several themes in the story have a familiar ring, but are made for some repetition, but each idea deserves its say and is said well. Plausible drama and suspense, and enough humorous flashes to offset the often harrowing moments.

Story concerns a psychological shock case in the Pacific back-wash when a doctor is trying to cure of sudden paralysis. The soldier had been one of several stricken on a scouting expedition to a Jap-infested island. A buddy is shot by snipers and the latter is tortured by the fear because the others must get away with vital information they have procured.

But the one soldier can't tear himself away from the spot because of a sense of guilt. All through the war he has been a victim of anti-Semitism. His buddy has stood between him and his enemies. Only in the last few hectic moments on the island has the buddy let slip a word that haunts the soldier, so that he is glad when he, too, is shot. Only when he mate crawls in, only to die of his tortures, the soldier is remorseless enough to tell him that the privileges have given way. His comrades haul him off to safety, and the rest of the play concerns his cure through psychiatry.

Story is told in brief, vivid flashbacks from hospital bed in jungle. Author has yet to come out only a war play about shock cases, but an indictment of anti-Semitism and a warm picture of friendship that can man relationships. One scene in an island clearing, when another soldier talks to the Jewish lad to keep him his ears the sound of his buddy's tortured cries is a brilliant moment of the play's highspot.

Pevney plays the harassed Jew with restrained poignancy. Baxter, as the hard-boiled sergeant who solves some of his mental wounds, also plays with taste and reticence. Edward Franz's doctor is a strong foil, and Russell Hardie's G.I. bigot. Henry Barnard and Kendall Clark complete the excellent cast secured.

Show moves smoothly under Michael Gordon's direction and Ralph Alswang's revolving stage sets. *Bron.*

Civic Leaders Back Pitt Operetta Season

Pittsburgh, Jan. 1.

Long talked-about season of summer opera will become a reality here this year when Civic Light Opera Assn. of Greater Pittsburgh, non-profit civic, business and educational leaders, presents a series of musicals at University of Pittsburgh's outdoor stadium. Seating capacity will be arranged to accommodate 9,000. Group is headed by H. Edgar Lawis, president of the Jones and Laughlin Steel Corp. and any deficit will be taken care of by a $50,000 gift already donated to association by Mrs. Edgar Kaufmann, wife of Kaufmann's Dept. Store.

A. L. Wolk, of Pittsburgh city council, who has long campaigned for outdoor summer operas locally has been named vice-president of the Assn. Season will begin in June and run through August. Kaufmann is underwriting the first season as part of his store's 75th anniversary celebration.

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Gordon To Edit Cosmo

Arthur Gordon, managing editor of Good Housekeeping before the war, takes over as editor of Cosmopolitan today (2), replacing Frances Whiting. Latter, who held post 12 years, resigned recently to be married, and plans resuming work in the publishing field some time later.

Gordon was a major with the 8th Air Force in Europe during the war, edited the Air Force official mag and is one of collaborators of the book "Target Germany."

Joseph McCarthy, former editor of Yank, the Army weekly, also joins Cosmopolitan today as associate editor. Reported that the w.k. Hearst slick will undergo some changes under new editorship, with trend towards punchier material.

Gene Fowler Talking

Gene Fowler has completed his autobiography, "A Solid Man, Tono Tone," which Viking is to publish. Despite the name (Fowler also wrote the John Barrymore blog, which he called "Good Night, Sweet Prince") Fowler claims he's against all book titles that confuse. "Tono Bungay" and "Point, Counterpoint" got him down, he said. "What Price Glory," "Mind the Paint Girl," "Gunga Din," and "De Profundis," he said, made no sense to him at all. As for "Ultima Thule," he said, "it springs to mind, and then springs right out again, thank God!"

It's Rinehart & Co. Now

Stanley M. Rinehart, Jr., president, and Frederick R. Rinehart, v.-p., announce that the 17-year-old Farrar & Rinehart firm name is now Rinehart & Co., Inc.

John Farrar, formerly editor, withdrew in 1944 after a year's leave of absence with OWI. John Selby, former arts editor of Associated Press, became editor-in-chief September last.

Seaver Pacted By S&S

Simon & Schuster has signed up Edwin Seaver, editor of "Cross Section of 1945," to do a regular annual series of this publication. Stressing new American material, the book will include only stories, plays, poetry and essays that haven't appeared elsewhere. Both new and established writers may submit their stories. Closing date for the next book which comes out next fall is May 1.

Landry's Ghosting

"How Writers Peddle Stereotypes," the pamphlet of the Writers' Board, has gone through three large printings, has been reprinted in full by Film and Radio Discussion Guide, is the core of a new book for high school teachers, and has just reappeared as part of another Writers' Board booklet, "The Myth That Threatens America." In all, over 50,000 copies have been distributed.

It's not generally known that the "Stereotype" booklet was ghost authored by Robert J. Landry, head of CBS writers.

Omnibook's Profit-Sharing

Omnibook, the book digest, has announced a profit-sharing setup for its employees in which the mag pays the entire bill. The company is to allot an unstated percent of its yearly take to a special fund to be distributed among workers participating for 10 years.

The Chase National Bank as trustee and an employee committee will manage the fund.

Telegrapher to Columnist

Bertrand H. Snell, Syracuse commercial telegrapher, is turning out a four times weekly column, "Just Around the Corner," for the Syracuse Post-Standard. He got his columning start writing poetry for the letters-to-the-editor department, and still works as Morse code operator.

William F. Hofmann has officially terminated his service with the Syracuse Herald-Journal, bowing out as director and secretary-treasurer of The Herald Co. to devote full time to running the Syracuse Chiefs ballclub. Clarence H. Rinne succeeds Hofmann as business manager.

Dennis McEvoy in Tokyo

Carrying 50 Nip translations of Reader's Digest, not to stress some Scotch, Dennis McEvoy has arrived in Tokyo as the mag's Far Eastern ed. Deal is for three years, with three months each year to be spent in the States.

Dennis McEvoy is the son of J. P. Mc-Evoy, is one of the Digest's roving editors, currently in China. Part of youth's education was in Japan and he has managed to get the same house he lived in when there before e. For a while young McEvoy was one of General Donovan's cloak-and-dagger boys, but later swung over to the Marines where he checked out two months ago as a captain.

Kaufman's Whodunit

Wolfe Kaufman, credited with coining the word "whodunit" while a Variety mugg, has written one. Simon & Schuster is publishing his "Flute Blondes," to be released in April.

GBS Sounds Off

George Bernard Shaw gets off a few bons about practice in the publishing world in the article "60 Years as an Author," in the current (Jan.) American Mercury. Most of the article is about publishing. "Publishing," says the savant, "is not ordinary trade; it is gambling." As for the average author, he is "soothly untrained by his irresponsible solitude and spoiled equally by success or failure, an incorrigible individualist-anarchist, loathing business and its discipline, and hating and fearing the few colleagues who know better and drudge at the task of protecting and organizing him." The prestige of literature, Shaw adds, is properly the business of the State.

Navy Info Group in Switch

The magazine and book section of the Navy's public information office, which has had its headquarters in New York for over three years, has folded, transferring its remaining activities to Washington.

The job will now be done out of the office of Rear Admiral H. B. Miller, at the capital.

DeKobra on Hollywood

Hollywood Press Syndicate is distributing first of a series of articles on Hollywood by French novelist Maurice DeKobra. DeKobra has been on the Coast since the war. Eleven of his published works have been adapted to the screen. The articles, entitled "The Hollywood Menagerie," deal with humorous characters he has met in the film capital. J. B. Polonski distributing. DeKobra's latest novel, "La Perruche Bleue," is now on the bookstands, too.

Spreading the Wealth

More and more authors are stipulating that their book royalties be paid off to them piecemeal, instead of in lump sum, to spread over a period of years, for tax purposes. The legal if authors put such proviso into their original contracts with publishers, instead of as afterthought. Sinclair Lewis did so on "Cass Timberlane."

Documentary On Occupied Germany

Random House is rushing publication of "America's Germany," a documentary report by Julian Bach, Jr., on the work of the American Army of Occupation in Germany. Bach covered the occupation for Army Talks, weekly mag of international topics in the European theatre, and before that served as associate editor of Life mag.

The publisher is negotiating with the various networks to have the author do several broadcasts that will coincide with the book's release.

CHATTER

Spec McClure back with Hedda Hopper.

Doubleday, Doran & Co., is now Doubleday & Co.

Lt. Allen Churchill, ex-assoc. ed. at Putnam's, out of Navy and to the Coast to finish a novel.

Los Angeles Times bought propped adjoining its plant to erect a building to take care of expanding activities.

Lieut. Cdr. Thomas J. Wilson, III, of Navy, becomes director of University of North Carolina Press at Chapel Hill.

Public Library at 29 Palms, Cal., points with pride to its first autographed book—Frank Scully's "Rogues' Gallery."

Jerome Odlum sold his yarn, "The Mirabilia Diamond," to Invincible Press, publication in Australia and New Zealand.

Vocational Guidance Manuals, Inc., is putting out "Opportunities in Acting," a guidebook for aspirants of legit, radio and screen.

Lew Fonke, N. Y. Times drama ed, has profiled J. Otis Swift, N. Y. World-Telly mature editor, and head of Yoskin Brotherhood, for Liberty mag.

Lee Wilson, formerly production manager for Popular Publications and Newsweek mag, has been made production director of all Fawcett mags.

Erwin Sawer, publicity chief of Book of the Month Club, is having his annual anthology, "Cross Section 1945," circulated by a rival outfit, Book Find Club.

Vocational Guidance Manuals, Inc., will shortly put out "Opportunities In Public Relations," by Shepard Henkin, publicity director of the Hotel New Yorker, N. Y.

Capt. Saul K. Padover, with Psychological Warfare in Germany, awarded Bronze Star. Duell, Sloan, Pearce will publish his "What The Germans Said" in the spring.

Since Street & Smith hit the jack pot with junior misses mag, Mademoiselle, there comes Seventeen, and now Harper's Bazaar has a young sister called Bazaar Junior.

Carson Taylor, publisher of the Manila Bulletin, is in Los Angeles trying to buy equipment to resume publication of his newspaper, suspended since the Jap occupation.

Fiorello H. LaGuardia's autobiography will be published by J. B. Lippincott & Co. Book's as yet only an idea, and not titled, said Lyrn Carrick, N. Y. ed of the publishing house.

Paul Twitchell, after four years as a Seabee lieut., is in New York seeing publishers about his latest novel. Twitchell claims ownership of the world's most traveled typewriter.

Leon Russell, former Metro and Warner scripter, now out of the merchant marine, is joining T.W.A. Latter is converting the "W" in its airline billing, from "Western" to "World."

J. Wakefield, former West Tennessee athlete who turned test pilot during the war and later became a freelance magazine writer, is in Nuremberg covering the war crimes trials for Esquire.

Lt. Walter B. Kerr, Jr., former N. Y. Herald Tribune war correspondent, will go back to the Herald Trib Jan. 1, when his terminal leave is up. At present he is visiting his parents in Syracuse.

Thomas Robertson will become Eastman Kodak public relations chief Dec. 1, succeeding Franklin C. Ellis, who recently went to the Standard Oil Co., in Chicago. Robertson is now with the Corning Glass Works.

Elizabeth Gregory's "Show Window of Life," which is rich in picture material of the early days of aviation and high society, has RKO and Par in the field with offers. She was the first woman flier of flying, paper being the N. Y. Sun.

Norman E. Isaacs, chief editorial writer of the Indianapolis News, has succeeded Ralph H. Blagden as m.e. of the St. Louis Star-Times, a p.m.-er. Blagden, who held the post for more than four years, asked for a leave of absence due to illness.

In charge of public relations for the 1st Canadian Army, Lt. Col. Clifford S. Wallace has joined the Baker Advertising Agency, Toronto. Formerly editor of Fredericton, N. B., Edmonton Journal and, prior to enlisting, m.e. of The Toronto Globe & Mail.

Bertram Bel Geddes of "Deep Are The Roots" (Fulton, N. Y.); Susan Reed, nitery folk-ballad singer, and Blanche Thebom, Metopera mezzo-soprano, are among 10 "women-of-the-year" to receive Mademoiselle mag's 1945 Merit Awards. Among winners was also the U.S.S. Missouri, referred to as the Navy's "glamour girl."

Major Jerry Baulch, who wrote General MacArthur's first wartime press communique from Australia when he last set foot on the war, is at his home in Memphis after nearly four years in service, wearing Bronze Star and numerous ribbons for his work with MacArthur's press staff. Former AP staffer here, he will join the AP in San Francisco on completion of terminal leave.

Del Guidice

Continued from page 3

exhibs. In mid-January he is slated to leave for the Coast to huddle with Lew Spitz and William Goetz of International Pictures, American producing associates of the Rank group and members of UWP. Fox will also attend the Hollywood meetings.

Del Guidice, an Italo-Englishman, whose company produced such films as "In Which We Serve," "Blithe Spirit" and "Henry the Fifth," is the first of several British film execs who will come to the U. S. this year as part of the "exchange program" set up by Rank. According to his London office, he is making a short trip to the U. S. to see and to learn all he can about the American market, so that his productions, while retailing the British flavor, will be attuned to suit American audiences."

SCULLY'S SCRAPBOOK

By Frank Scully

Cagnes-sur-Nuts, Dec. 18.

Long a friend of eminent composers, I have often wondered what held us together and have finally decided it was because at Chateau Scully they could always relax. There was never a piano in the house, and so a dinner never had to be paid for in kind. Word like that gets around and, though it may be hard to prove, all composers are not chumps.

In Europe between wars many of the modern key-crackers laid off on the Riviera. Among the wildest was that Polish-Prussian Thenonian from the New Jersey marshes, George Antheil. He has recently released a piece of his life and loves under the teasing title of "Bad Boy of Music," and if it does nothing else it will show to what crazy lengths you must go to make a living if you want to be a composer of serious (serious, at least, to you) music.

Everybody knows something of Antheil and even he, despite-his-sleeve-and-let-sieve sort of writing, doesn't seem to know all of it. A blue-eyed, baby faced dreamer, with something of the gazelle- like qualities of a wolf of Wall Street, Antheil has managed to dream his way in and out of some fancy pantomimes.

In Hollywood alone, in the last 10 years, he has composed for DeMille and DeHecht pictures, written an advice-to-the-lovelorn column so badly the syndicate had to hire somebody to do it worse, shilled as an authority on glandular disturbances, crime detection and war trends, got his name on a license involving a radio directed torpedo that's more unbelievable, Hedy Lamarr, acted as a 666-a-week editorial stooge for Manchester the Boddy, editor of the town's tab, and managed to get Leopold Stokowski aired for insisting on giving the Antheilian Fourth Symphony a coast-to-coast premiere in 1944.

But for 10 years previous to all this he had been a concert pianist and Vorticist composer shuttling around Berlin, Paris and Cagnes-sur-Mer. Translated by Antheil as "Bitchtown-by-the-Sea," Cagnes is a bleached hill town between Nice and Cannes. It has had a post-atomic look for centuries. It must have been built by the Romans and probably sacked by the Saracens. Anyway, it was intended by the Americans with an army of nasal sprays. It became known in the '20's and '30's as a place where you could combine good breathing with bad art and wash the whole thing down with an eau de vie that tasted as if it had been distilled in an old boot.

The French Touch

On this hill the Antheils occupied a mas provencal which backed up against Theodore Pratt's place. They didn't talk to each other because Pratt pounded the typewriter all day and Antheil pounded the piano all night. The unofficial mayor of the town was either Link Gillespie or Ross Calvin. Gillespie went to school with Hitler in Philadelphia, but got over it so completely that by 1930 he talked no known dialect. Bob Brown, who wrote millions (of words) for Munsey's, was inventing a reading machine and all the mad children of that end of the earth—Kay Boyle, Laurence Vail, Gillespie, Weaver, Jolas, Stein, Komroff, Cunard, Bald and Neagoe—were writing futuristic and new pieces for the reading machine. Had they used the Gettysburg address to demonstrate the machine it might have succeeded, but their ribald four-dimensional writings, more than the machine, wrecked the gadget's career completely. Kay Boyle is back on Staten Island writing cook books, and very good ones, too.

Of musicians, besides Antheil, Cagnes boasted of Kurt Weill, Jaromir Weinberger, Honegger, Cocteau, Stravinsky and note-wranglers who worked exclusively in a sort of mathematical stratosphere, like Schoenberg. Neo-boogie woogians like Elliot Paul came in and out. All were plastered plenty by evening, as was de vie and vin ordinaire, by well-nine of better than most. Variety seemed particularly kindly to this guy. Maybe it was because he looked like Beethoven when he sat down to play. But he didn't play Beethoven. Not in those days.

No Kahn Do

I was wrapped up with him in a package deal which involved a musical based on Voltaire's "Candide." I remember bringing Otto Kahn up to the Antheil rockpile for luncheon to help the thing along, but, except for liking some of Antheil's better diapered lullabies, Kahn was not buying in that year.

Our lightest and liveliest adventure seems to have missed Antheil's confessions completely. About the time the first "Fun in Bed" book was being published, I dreamed up one that was strictly from Harry Reichenbach. Reichenbach, one of Fenelon's old Forest Lawn books which I published about Washington's time and tore out their blank pages. Then I bought some gold louis of about 1770. Next I hunted down some old ink and quills. Then I studied Washington's handwriting. Once I could copy it fairly well, I composed a note which read:

I have had much fun in this bed and, following the custom of Moliere, am leaving a pourboire *G. Washington.*

I wrapped the gold coin in the old note and that was where Antheil came in. He was to be in the process of having an old mattress cleaned and stuffed when out would drop this bonanza.

I had some one tip off the French press and told George when the news hounds came to shut the door in their faces. If they pleaded, he was to let them see the note and the coin, but if they then wanted to see the bed he was to go into a temperamental tailspin and tell them to go away and stop bothering a serious composer or he'd call the police.

The Trib Cleans It Up!

The French reporters galloped over from Nice to Cagnes and after much pleading got the story and photographed the coin on the note. Then they asked if they could please see the bed. Antheil ordered them thrown over the cliff.

Once the story broke in the French papers the American correspondents were hot on the trail. I remember particularly George Axelsson, of the New York Times, being asked by the Paris bureau if he didn't think it might be a publicity plant. "For who," cried Ax over 90 kilometres of telephone wire, "for heaven's sakes, Washington?"

We were deep in the depression and cables cost money. But all the services cabled the crackeroo to New York. The topper, however, came from the Herald Tribune. Mrs. Reid's boys edited Washington so as not to offend the sensibilities of their Westchester clientele. They changed "much fun in this bed" to "a good night's rest."

The French, though, really went to town on the theme. Some wanted to know how the bed could have got to the Riviera from America. Others wondered if antiques come in duty free and just what might be even an authentic colonial job, but was the word "pourboire" (for "tip") in existence in Washington's time? Still other commentators raised the issue of hygiene. Were Americans so filthy they didn't clean a mattress in 150 years? Well, the fun was clean even if the mattress wasn't.

I had sent another gold louis and note to Dick Simon of Simon & Schuster asking them if the story made the cables to plant a second gold coin and note in a bed Washington had actually slept in—the one in Newburgh, par example. I had hoped we might start a country-wide epidemic of note-dropping. But by 1932 Simon & Schuster had settled down into nice, old, conservative rocking-chair publishers. The day of crazies, for them at least, was over.

When all this had run its course, which took weeks, Waverly Lewis Root, of the Chicago Trib, got the real story and Told All. Up to that time it had been a swell piece of publicity for Antheil, hardly any for the book and none whatever for Scully. I had bilked myself all along the line.

Antheil seems to be still riding a merry-go-round backward. I expect him any day to break out with a Ballet Mechanique Atomique. After all, he says he can still break a plate glass table with the tap of his little finger. Imagine what he could do with eight pianos and an A-bomb.

OBITUARIES

GLENN HUNTER

Glenn Hunter, 49, stage and screen actor, probably best remembered as star of "Merton of the Movies," died in New York, Dec. 30.

Hunter gained interest in the theatre while appearing in school plays. He came to New York in the age of 17 to crash the gates of show biz, but had a hectic time until Zoe Beckley, newspaperwoman, gave him a letter of intro to Edward Goodman, then director of the Washington Square Players. He was engaged for small parts at $10 weekly. Hunter remained with the company for two years, and it was here that he got his basic training for the stage. "The Clod," one of the playlets produced by the group, went into vaudeville and he went along with it. He later rejoined the group and appeared in its productions of "Bushido" and "Magic," at the Comedy theatre, N. Y.

In 1921, Hunter appeared in "The Intimate Strangers" and the following year in "Merton." His next starring role was in "Young Woodley." Later he appeared in "Behold This Dreamer," "She Stoops to Conquer," "A Regular Guy" and others. His last stage appearance was in "Journey's End" in 1939. He had also starred in many films.

Survived by his mother.

BELLE FLOHR

Mrs. Isabelle Pierson, 88, who, during her long career on the stage, was known as Belle Flohr, died in New York Dec. 27.

Born in Boston, she made her first stage appearance at the age of 12 with Edwin Adams at Booth's theatre in "Enoch Arden." For several years following she played with Edwin Booth in a series of Shakespearian and other classic productions at the same theatre, and acted in W. S. Gilbert's "Engaged" at Abbey's Park theatre, N. Y., in 1878.

As far back as the season of 1880-81 she was in the production of "Two Nights in Rome" at the Union Square theatre with Maude Granger, and two years later she was in the first American production of "In the Ranks," under the management of Brooks and Dickson after which she joined John T. Raymond's company, playing with the great comedian in "The Gilded Age," by Mark Twain; "Risks"; "Fresh, the American"; "In Paradise," and "The Woman Hater."

In 1887 she first appeared with Mr. and Mrs. William A. Florence in "The Mighty Dollar," and this was followed by a season with Blanche Walsh in "Straight from the Heart."

She was the widow of Henry Pierson, a well-known theatrical manager of that era.

HECTOR CHARLESWORTH

Hector Charlesworth, 75, dean of Canadian music and drama critics, was found dead in bed Dec. 30 at his home in Toronto. As critic for several years for the Globe and Mail, he had completed his 50th day review of a Toronto Symphony concert in Massey Hall but admitted to office colleagues that he did not feel well. He had a host of friends in the theatrical and concert fields and his home, whose walls were lined with signed photographs of the great, was always a point of call during Toronto engagements.

He was an outstanding reporter and feature writer, before assuming the editorship of Saturday Night, Canadian cultural weekly, which he left in 1932 to become first chairman of the newly formed Canadian Radio Broadcasting Commission, forerunner of the present Canadian Broadcasting Corp. He published four books, served as adjusticator in the annual Dominion drama festivals and in the annual national awards of the Canadian Musical Protective Association. He also wrote a weekly column of theatrical reminiscences which, for many years, had been syndicated to leading Canadian dailies.

He is survived by daughter and son. His wife died last year.

HENRY A. IRVING

Henry A. Irving, 82, for the past 15 years bookkeeper and accountant for the Actors' Fund of America, passed away in his sleep, Dec. 27, at his home in New York. The deceased, while not in good health of late, insisted on visiting the Actors' Fund offices daily until a week ago when a cold which he contracted necessitated his remaining at home.

When the late Henry W. Savage was delving into the production field on a large scale, he engaged Irving to join his forces as bookkeeper and accountant. In the days of "The Sultan of Sulu," "The College Widow" and other Savage successes, in addition to his other work, Irving used to personally pay the salaries of the actors. In this way he got to know a great number of prominent professionals.

It was the late Sam Scribner as head of the Columbia Amus. Co. who induced Irving to leave the Savage offices and handle the accounts of the organization of which he was the head. And it was Scribner who, as treasurer of the Actors' Fund, induced him to take charge of the books of the charity.

Survived by widow.

DON DOUGLAS

Don Douglas, 40, stage and film actor, died in Hollywood Dec. 31, following an emergency appendectomy.

Born in London, his family moved to the U. S. when he was still a child. He entered show business at 14, singing in the chorus of the Metropolitan Opera Co. He starred in several Ziegfeld productions on Broadway, appearing in such plays as "The Love Song," "Desert Song," "Follow Through," "Nancy's Private Affairs," "Boy Meets Girl" and "Social Outlaw."

He came to the Coast and started film work in 1937, appearing in "Cheers For Miss Bishop," "Tales of Manhattan," "Behind the Rising Sun," "The More the Merrier," "Murder, My Sweet," "Tall in the Saddle," "Action in the North Atlantic," and two unreleased films, "Tokyo Rose" and "Gilda."

He is survived by his widow, Charlotte Merriam, a former actress, two sons, his father and a sister.

FRANZ PALLESTER

Franz Pallester, 47, stage manager of Balaban & Katz' Chicago Theatre, died following a heart attack while driving on Chi's Outer Drive during Christmas Day (25) blizzard.

In 1921 Pallester left the Follies Bergere, Paris, where he was assistant stage director, and joined Max Reinhardt as assistant in latter's production of "The Miracle," coming to America with the show in 1922. He joined B&K in 1927 as assistant to A. J. Balaban, then operating director of all B&K theatres, and Frank Cambria, first stage producer at the Chicago. He was put in charge of the costume dept. at first and later, when the house dropped chorus lines, became stage manager. Has also done costumes for Mike Fritzel and Joe Jacobsen at the Chez Paree, Chi, for years; in fact, he was working on their new show, skedded to open Jan. 8, when stricken.

WILLIAM (BILL) BROWN

William (Bill) Brown, 66, ex-vaudeo of the 1914-18 period, died in Chicago, Tuesday (25).

Brown was a member of the Six Brown Brothers, nationally known saxophone sextet, and one of the rave acts of those years. Original stint had only three brothers, but three more, outside the family, were added to the act, which eventually became a top draw in vaudeville. As jazz orchestration and arrangement techniques improved, however, the sax combo and Brown dropped from sight. At the time of his death he was employed in a Loop restaurant.

Surviving him are his father and four brothers: Thomas, Verne, Alex and Fred.

MAURICE A. KASHIN

Maurice A. Kashin, 64, retired theatre manager and exhibitor, died at his home in N. Y., Dec. 29.

Kashin had been a pioneer exhibitor, dating back to the nickleodeon store shows era. Later he ran a circuit of film houses in Montreal, and subsequently served as a "doctor for ailing theatres" throughout the U. S.

He was also a pioneer shorts producer, his initial try being "Screen Letter Box" series which he turned out in collaboration with Jack Cohn, now of Columbia Pictures.

He leaves a widow, two daughters and two sons.

ELIHU ALBERT GOLDE

Elihu Albert Golde, 34, assistant stage manager at the Roxy theatre, N. Y., for seven years prior to entering the Armed Forces died in New York Dec. 26.

Golde started in show business with Fanchon and Marco in 1936. He joined the Roxy later the same year as assistant stage manager, which position he held until he entered the Army in 1943.

Golde went overseas as a sergeant, technician, fourth grade, with an air ground liaison group, remaining with this unit throughout the Italian campaign. Toward the end of the war, he moved into Austria, where he was interpreter for his outfit.

Survived by widow, Mildred Farnoll Golde, former Roxyette, and infant son.

IRVING (DANNY) DAVIS

Irving (Danny) Davis, 45, Columbia Pictures salesman in Pittsburgh, died after a heart attack Dec. 23. Only two nights before Davis had attended the Col office's annual Christmas party and was in excellent health. He was stricken early the next morning and passed away 36 hours later. Davis' death followed by just a half hour that of his only daughter and by just a few months that of a brother, Jack Davis, a Detroit booking agent who was killed in an automobile crash.

A Film Row, Pitt, veteran of nearly 20 years, Davis had switched to Col from PRC five months ago. Before that Irwin PRC he had been connected with a flock of indie exchanges.

He leaves his widow, a brother and two sisters.

THEODORE DREISER

Theodore Dreiser, 74, novelist, died in Hollywood, Dec. 29, following heart attack.

Author started his career as newspaperman, then turned to magazine writing. His first controversial novel, "Sister Carrie," was banned by publishers after critics castigated it.

He also authored "An American Tragedy," and wrote story for the screenplay, "My Gal Sal."

He had gone to Hollywood about 10 years ago and was in semi-retirement. Two novels, "The Bulwark" and "The Stoic" are both due to be published this year.

He leaves widow.

HASSEY

Molay B. Mohamed, 62, vaudeville acrobat and producer of many Arabian acrobatic troupes, died in New York, Dec. 26.

Under the stage name of Hassey, he has appeared in, produced and managed many acrobatic troupes that played vaude and circuses for over 30 years, since he came to this country from his native Morocco.

Funeral services and burial were arranged by Lou Handin, prexy of National Variety Artists, via Will Rogers Memorial Fund.

Survived by widow and daughter.

HENRY W. HOGBEN

Henry W. Hogben, 63, chief engineer for WB in Pittsburgh, died suddenly at his home in that city recently. A native of Kent, England, Hogben came to this country in 1900 and 19 years later joined the Harry Davis Theatrical Enterprises in Pittsburgh. He had remained with the same outfit ever since, during its various transitions to Harris, Stanley Corp. of America and Warner ownership.

He leaves widow, four daughters and three sons, one of whom is with the Navy in Japan.

ANDREAS V. DURANDO

Andreas Victor Durando, 76, murals painter, died at his home in Los Angeles, Dec. 31. Durando painted the murals in the Boston Opera House, numerous eastern theatres and in homes of film stars including late John Barrymore, Harold Lloyd, Constance Bennett, Mary Pickford and Mary Astor.

Surviving are his widow, a daughter, three sons, and a brother.

FRANK B. MAURER

Frank B. Maurer, 75, former conductor of the Philadelphia Municipal Band, died on Dec. 28 in that city after an illness of more than two years.

He began his career with old German bands in the Reading section and at one time played with John Philip Sousa at Willow Grove Park near Philly.

SGT. RUSSELL GLEASON

Sgt. Russell Gleason, 36, actor son of James Gleason, stage and screen actor, fell to his death from a window in the Hotel Sutton, N. Y., Dec. 26. Details on page 4.

JAMES MARSHALL, 3D

James Marshall 3d, 55, a musicomedy actor, died in his sleep at his home in Grabiels, N. Y., Dec. 25.

Among Broadway musicals in which he appeared were "Sally," "Princess Flavia," "Irene," "Cherry Blossoms" and "Mary."

Widow and daughter survive.

ALBERT LARKIN

Albert Larkin, 46, for three and one-half years manager of the Avon theatre, Anastola, N. Y., for Kallett Theatres, Inc., and previously with Smith Theatres in Syracuse, died Dec. 26 in Oneida City hospital.

Survived by widow, son and daughter.

CAPT. JOE WOODWARD

Capt. Joe Woodward, 73, died Dec. 5 at his home in Ramsgate, England.

He was well known in vaudeville as trainer of seals, with Woodward's Seals being standard act in Europe and America for many years.

RICHARD CHAPMAN

Richard Chapman, 38, assistant film director, died in Hollywood, Dec. 28.

He was thrown from a horse and died from injuries before reaching hospital.

Adrienne Samuel, of Montreal, well-known French speaking radio actress, was killed Sunday (23) at nearby Three Rivers when a truck in which she was riding went out of control and struck a tree. She was 22.

George Stewart, 57, silent film actor and brother of Anita Stewart, died Dec. 25 in a Beverly Hills sanitarium. He had been an invalid for 20 years.

Father of Mannie Greenwald, manager of Barry theatre, Pittsburgh, died at his home in that city last week.

Mrs. Anna Hines, 74, mother of Dan Kelly, Universal executive, died Dec. 24 in Los Angeles.

Infant daughter of Paul Shannon, vet KDKA announcer in Pittsburgh, died 10 days after birth.

Mother, 81, of William C. Gallaher, KYW educational director, died last week in Leesburg, Va.

Father of the Duncan Sisters died in Rosemead, Calif., Dec. 26.

O'Dwyer

Continued from page 1

make New York the headquarters of the United Nations Organization. Outstanding in that project are Robert Moses, commissioner of parks under O'Dwyer as he was under Fiorello H. LaGuardia, and Grover Whalen, the city's perpetual chief greeter, who headed the New York World's Fair.

There were strong indications last week that New York had the edge over some half dozen competing American cities who wanted UNO to make their towns the world capital. Long conferences were being held between Moses and Whalen, and details were being cleared with O'Dwyer in an effort to swing UNO's committee on location to New York. Whalen, whose relationships with leaders of foreign countries have given him the label of a "one-man State Dept.," was pulling all the strings possible to swing the vote to New York.

Latest dope has choice narrowed to N. Y. and Boston areas, with Hyde Park prominently conjectured if the former wins, but a spot closer to Times Square is also strong in the running.

N. Y. Fairgrounds a Factor

The scene of Whalen's most successful show, the former grounds of the N. Y. World's Fair, was described as already being considered ideal by a number of foreign diplomats active in UNO. Many of them are familiar with those grounds, and were reported impressed with the fact that the location is accessible and, at the same time, far enough away from the center of the city to be fenced off completely and provide the extra-territoriality that UNO wants.

But whether or not New York gets the nod from the United Nations Organization, O'Dwyer's publicity plans involve a booster campaign from which every phase of show business would benefit.

The campaign would be conducted in a dignified manner, but it would put over subtly the idea that, while New York is the best place in the country to shop, it is also the most ideal spot where business could be coupled with pleasure. Different sections of the country, and various parts of the world, would have special phases of New York's claimed advantages emphasized. In one area, N. Y. might be boosted as a great art center, in its museums; in another area, the number of longhair orchestras might be stressed; and in still another district the right clubs would get top play.

Every medium of publicity would be used, with special committees representing the arts, commerce and entertainment serving in advisory as well as technical capacities. In latter category would be show people who'd help work out special, large-scale spectacles to be shown at Randall's Island stadium on special occasions; short subjects to be sent worldwide; and radio shows to be beamed not only domestically but also, through State Dept. facilities, by short wave.

"It's true New York City is a great tourist center now," said one of O'Dwyer's braintrusters, "but there's no reason why we shouldn't organize a systematic campaign to double, even triple, our tourist trade. To do that, we must reach the entire world. Air travel will make the city more accessible to every part of the world. Our campaign, if properly and vigorously enough conducted, will help every phase of business in New York, and certainly it will help every phase of show business."

Fielding Vice Moss

Mayor William O'Dwyer will keep License Commissioner Paul Moss on the job—for the present, only. Before long, Moss will resign. The job will go to Ben Fielding, an economist, formerly on the faculty of the University of Virginia and, for a number of years, in the city's budget bureau.

Fielding is now exec. secretary of the N. Y. State Committee of the American Labor Party. ALP backed O'Dwyer in the election campaign last fall.

MARRIAGES

Fay Steinbach to Maj. Mike Cullen, Pittsburgh, Dec. 1. Bride is private secretary to Moe Silver, WB zone manager in Pitt; groom was Loew's division chief in midwest before going into service.

Nevin Boyle to Bill Mack, Pittsburgh, Dec. 22. Bride was asst. mgr. of Harris theatre, DuBois, Pa.; groom with National Screen Service in Pitt.

Mary Casty to Cpl. Blair Walden, Pittsburgh, Dec. 24. Bride is a theatre cashier.

Kitty Lear to Robert Sully, New York, Dec. 5. Groom is stage and screen actor; bride is an actress-model.

Betty Pratt to Pvt. Klaus W. Kolmar, New York, Dec. 26. Bride is radio actress; groom a legit actor.

Angelyn Jo Hughes to Robert Nesbett, Chicago, Dec. 26. Bride is film and radio actress; groom is radio emcee and producer.

Mary Astor to Thomas Wheelock, Hollywood, Dec. 24. Bride os screen star.

Ava Feinstone to Joseph Kulin, New York, Dec. 24. Bride is a daughter of the late David Feinstone, for many years associated with the Shuberts.

Annie Ruth Diamond to Leif Erickson, Elberts, Ala., Dec. 24. Groom is screen and legit actor.

Jeanne Crain to Paul Brooks, Hollywood, Dec. 29. Bride and groom are actors.

Judy Woodbury to Eddie McHarg, Hollywood, Dec. 24. Groom is a music publisher's representative.

Jane Hoffman to William Friedberg, New York, Dec. 30. Bride is legit actress currently appearing in "The Mermaids Singing" (Empire); groom is Broadway press agent.

Anne Gwynne to Max Gilford, Beverly Hills, Jan. 30. Bride is film actress; groom is attorney.

BIRTHS

Mr. and Mrs. J. Glenn Bell, daughter, New Castle, Pa., Dec. 23. Father manages the Penn theatre there.

Mr. and Mrs. William Thomas, son, Pittsburgh, Dec. 15. Father's on staff of Station WWSW.

Capt. and Mrs. David McKown, son, Pittsburgh, Dec. 17. Father was with WCAE before going into service.

Mr. and Mrs. Abe Berger, son, Dalls, Dec. 3. Father is VARIETY correspondent there.

Mr. and Mrs. Joseph J. Greene, son, Hollywood, Dec. 27. Father is a screen actor.

Mr. and Mrs. Joel Hammil, daughter, New York, Dec. 28. Father is head of Radio script department at MCA.

Maj. and Mrs. Joseph Howard, son, Hollywood, Dec. 31. Mother is the screen actress, Priscilla Lane.

Broadway

Gypsy Rose Lee bedded with flu.

Nick Agenta has received Actors Equity permit to act as an agent.

Mrs. Jerome Kern, Betty Kern and their attorney back to the Coast next week.

Hal Antin rejoined Carl Erbe's factory after 43 months in the Army.

Albert Hackett and wife Frances Goodrich, Par scripters, in from the Coast.

Lt. Mel Adams, ex-RCA Victor publicist, spending his holidays in Tokyo.

Treasurers Club foregathered at Dick & Charlie's Saturday (29) at midnight.

Lester Jacob (VARIETY) bedded with pneumonia at Hospital for Joint Diseases.

Sammy Schwartz, general manager for Alfred de Liagre, Jr., lost father last week.

Sgt. Phil Leeds expecting his discharge any day. He's been in the Pacific for two years.

Sunny Skylar to do score for "How Goes It?", musical due for spring production by Dave Wolper.

Louis Sobol to Coast Jan. 26 for a month's stay, his first trip there since '39. Will do his column from there.

Maurice Turet going ahead of national co. of "Dear Ruth," which opens New Haven Jan. 24.

The Earl Wilsons to Miami Beach tomorrow (Thurs.) a quickie holiday. Thence to the Coast in April.

"A Joy Forever," with Guy Kibbee, which was reported dropped by backing out, relights the Biltmore next week.

Three new songs by Raymond Scott to be added to "Lute Song," new Mary Martin starrer, in Boston tryout.

Helen Hoerle agenting "The Desert Song" which comes to City Center next week; on job with fractured arm in cast.

En Ess Ess Family, new house organ of National Screen Service, makes an impressive bow with its first (Dec.) issue.

Frank Casper, president of the Geneva Society, has acquired the Hapsburg House, Penthouse and Stockholm restaurants.

John Brawley, formerly stage manager of "Carousel," to be general casting director on all Rodgers & Hammerstein productions.

Barney Balaban on two-week vacation in Miami. Stanley Shuford, Paramount advertising manager, on two-week vacash in Arizona.

Lt. Gilbert Weiss joining with Gustav Blum to handle production of "Walk Hard," Pvt. Joseph Kamm, also just out of service, to play lead.

"Show Boat's" Jan. 9 performance taken over by Independent Citizens Committee of Arts, Sciences and Professions as its first theatre party.

Physhale," the working title of the Bennett Cerf's new baby, due in April. Combination of Phyllis Graff's first name and finale—for that's all brother.

Billy Rose in Mexico City Jan. 20, then to Hollywood. Rose, who did a London guest column for Walter Winchell, doing others on France and Germany.

Maj. J. B. Kleinschmidt (Jay Barney) out of Army Signal Corps after five years producing films, and signed in "New Way to Pay Old Debts" for Equity Library Theatre.

David Rose, Paramount International's managing director in Great Britain, is due in N. Y. sometime this month on his semi-annual visit to the homeoffice and the studios.

Ben Edlund, nurse-amanuensis-Girl Friday to Olsen & Johnson, gets profiled by Maurice Zolotow and Rosanne McVay in current (24) Saturday Evening Post as "Screwballs' Secretary."

Vera Martyn, London musicomedy actress and lyricist, came to N. Y. to marry an American flight surgeon, Capt. (Dr.) S. K. Eastman, recently. It was a wartime front-row flirtation romance.

Ade Kahn, former p.a. for Moss Hart's "Winged Victory" as well as numerous of Gen. Hap Arnold's coast to coast air programs, out of the Army Air Forces and back with David E. Gresen Agency.

One of the town's top parties was co-hosted by Moss Hart and the Bennett Cerfs at the latter's East 62d street town house, a "dress-down" affair—instead of dressup—meaning old clothes, sports apparel.

Jeanne Taylor, wife of Freeman Hammond, stage manager of "You Touched Me," (Booth), went on for Marianne Stewart in latter show Sunday (22) on 24 hour notice, when Miss Stewart took sick and understudy was unavailable, this marking Miss Taylor's first Broadway performance.

Minneapolis

By Les Rees

Peter Davis back with "Foolish Notion" at Lyceum.

Andy's Girls has Ruth & Johnny Buns and Frankie Ray.

Joe Wolf, Screen Classics branch manager, bedded by flu.

Walter Liberace held over again at Hotel Radisson Flame Room.

W. R. Frank circuit to build new 1,000-seat theatre at Wilmar, Minn.

Milton Maier, RKO Theatres exec, flew back to New York after fortnight here.

Low, Hite & Stanley into Hotel Nicollet Minnesota Terrace with Marcya & Gunsett and Perry Martin's ranch.

Vandals gaining entrance to New Ray, St. Paul, indie, nabe theatre, after it closed did substantial damage to interior.

Northwest Variety Club inducted new 25 elected officers, including Chief Barker Art Anderson, retained for second term.

Sigmund Romberg to be guest conductor with Minneapolis Symphony orchestra for pension fund benefit next Sunday (6), donating his services.

W. R. Frank, indie circuit owner and film producer, in from Hollywood, says "shooting" of his third picture, "Dan Patch," in Technicolor will start next June and that he has completed a deal to make another picture for Columbia release.

Chicago

Colosomo's next show will feature NTG girls.

Maggie Teyte, English soprano, will appear in concert at Orchestra Hall Jan. 4.

Mike Todd and Orson Welles have decided to drop adaptation of "20,000 Leagues Under the Sea."

The Armaur Brothers joined the Boulevard Room-Dorothy Dorben production of "Sun Fun."

Eddie ("Mr. Cleanhead") Vinson and the Four Vagabonds now playing the Regal theatre here.

RKO actress Marion Carr in town to spend holidays with husband Milt Schwartz, nitery operator.

Character actor drew $15 $50 bills from First National Bank to pass out among cast of Sonja Henie's Ice Show.

Duffy's Tavern and Yankee Doodle, Loop bistros, have been sold by the owners, Fritzi Farley and Tony Romano.

Gus Van, currently at Vine Gardens, will soon appear in George Marion's "Topsy of Notre Dame" with Sam Jaffe.

Gail Meredith, Chez Paree canary, has written one new song, "The Moment I Met You," which is being plugged by Gay Claridge.

Bill Morrow is writing new musical for Ritz Brothers B'way debut before joining producing staff of Michael Curtiz at Warners.

Orrin Tucker opened at Marine Room (Edgewater Beach) Friday (28); handled the first Chi date since leaving service.

Ballet Group opened Chi season Wednesday (26) at the Civic Opera House with "Swan Lake," "On Stage," and "Bluebeard."

Marie McDonald will make personal appearance at the Oriental theatre Jan. 17, in connection with "Getting Gertie's Garter" now running there.

Eddie Dowling here Sun. (30) for look at "St. Lazare's Pharmacy" then joined back to New York Mon. (31) in time for New Year's Eve performance of "Glass Menagerie."

Black Mkts.

Continued from page 1

by the Colonial Inn, Hallendale, Fla. Leaving those also lined up by that spot are Rose Marie, who's down for Jan. 24, Myrt Wertheimer, Colonial's operator, is also seeking to put Ethel Merman's current vehicle, "Annie Oakley," in. However, she has been booked at the Beach Riviera, Miami, for $6,000. Operators believe the spot won't be ready to open as scheduled opening, and Miss Merman can't postpone her date because of commitments made for rehearsals of the forthcoming musical, "Annie Oakley."

Down to this, Wertheimer is in the middle of a deal to take over Miss Merman's contract and switch the date to his spot. Deal isn't set yet, however.

RKO's Plan

Continued from page 3

standing and redeeming bulk of preferred with coin recently obtained. However, final plan may seek heavy conversion into common at minimum cost to the corporation. Present prices for the common and the preferred indicate such setup may highlight the plan.

When RKO takes care of its preferred, only 20th-Fox and Columbia will remain among the major companies having preferred issues outstanding at the present time.

Variety Bills

Continued from page 39

Village Vanguard
Josef Marais
Dick Bryant
Linda Keene
Don Phillips
Hank Duncan Trio

Biltmore
Lee Ross
Jo Ann Reynolds
Joe Carrolls
Jerry Hanson Orc

Zanzibar
Connie Williams Or
Maurice Rocco

Blue Angel
Bob Sparks
Billy Fitzgerald
Duke & Duke
Hank & Hoover
Ralph Brown
Dee Wee Marquette
Claudie Hopkins Or

Zimmerman's
Gene Kardos Orc
W & J Brown

Versailles
Wayne Thompson
Andrews Talbot
Elsie Zorgan

Blue Angel
Kirby, KDKA song team, booked into Terrace Room next week.

Sgt. Alex Kann, a civilian again, here visiting his family. He wrote "This Is Halloran" radio show.

Jack Williams, former Baron Elliott singer just out of Army, now George Winslow's vocalist at Oh Henry Ballroom in Chi.

Fred Kelly, brother of Gene Kelly and only recently out of Army after three years, most of the time in Irving Berlin's "This Is the Army," has been signed as one of the dance directors for 1947 edition of "Ice-capades."

Although his contract still has several months to run, Robert Gill, director of the Pittsburgh Playhouse for last two and a half years, has resigned, effective Feb. 1, and post will revert to Frederick Burleigh, who held it down before going into service in May, 1942.

B'way Legit Lags

Continued from page 1

there were a trio of costly flops, not counting another playing on the road with no definite Broadway booking. No less than seven attractions folded out of town while two others that are touring are not due in until next season, if then.

This season's revivals are standouts in comparison to the new product, three of those current getting real money. They are "The Red Mill" (46th Street), "Hamlet" (Columbus Circle) and "Pygmalion" (Barrymore). Expectation is that "Show Boat," which bows in Saturday (5) at the Ziegfeld, will top that division. New shows rated in the money: "State of the Union" (Hudson), "Deep Are the Roots" (Fulton), "Dream Girl" (Coronet), "Home of the Brave" (Belasco), "Are You With It?" (Century), "Day Before Spring" (National) and "Billion Dollar Baby" (Alvin), latter three being musicals.

There are 15 attractions holding over from last season, eight being musicals and seven straight shows, another indication that the quality of the current season's productions is considered better. Business over the whole has been excellent, and the fact that the long stayers have held their own against the incoming shows is indicative of quality.

Twelve attractions on the list have played one year or more. A number of current attractions are on the verge of closing, but there are new shows to step in quickly, and Broadway is virtually 100% lighted.

Tracy Detour

Continued from page 1

and it was figured "Path" could play well into the spring.

"Path" appears to have depended on Tracy's whims from the start. When it played Boston he said he couldn't appear in it on Broadway, then said he would. Because of that vacillation it was figured that the advance sale at the Plymouth could have been higher than the $50,000 it received. Playwrights were never able to get Tracy to sign a contract. Usually producers place them under run-of-the-play contracts, but Tracy blandly asked the management whether it didn't think he could be trusted.

Understood that Tracy received 15% of the gross, a 50% higher percentage than usual. For several weeks "Path" got $26,000, so his take was around $3,900, while other weeks he got well over $3,000, according to the reported terms.

"Path" has been a headache from the start of rehearsals. When mention of working out a scene the following day was made, the actor once cracked: "It I'm still with it tomorrow." At first that was taken as a gag. The cast got the jitters and the job of rewriting became difficult. Reported that Tracy never complained about his lines, but he seemed affected by the comments of friends who saw "Path" and by the reviews, all drawing an adverse press out of town and in New York.

When Tracy said he'd quit, in Boston, the sale at the Plymouth abruptly stopped. Later "Path" came to town and it was reported he would withdraw from the show on Jan. 5 there was little sale beyond that date, and it was only the last week that a definite closing was agreed upon. Tracy declared that his name in lights is drawing strong attendance, but it is pointed out that author Robert E. Sherwood's on a canopy is certainly a factor.

When Tracy's threat to quit broke in the dailies, it provoked an outbreak by John Chapman of the N. Y. Daily News. The critic commentator bitterly assailed Tracy, advising him to go back to Hollywood and stay there.

London

Phyllis Dixey in hospital for operation.

Ray Noble and Jack Harris expected here early next year.

Leslie Fuller, comic, elected member of the Margate Town Council.

"Dear Dare" has taken over the Margaret Rutherford role in Ivor Novello's "Perchance to Dream" at the Hippodrome.

Plans approved by London County Council to build a National Theatre on the south side of the Thames, near Waterloo Bridge.

John Mills and wife, Hayley Bell, have leased Rex Harrison and Lilli Palmer's country house while they are away in Hollywood.

Liam Redman, who recently finished leading role in Powell-Pressburger's film, "I See a Dark Stranger," returns to Dublin where he is a member of the Abbey Players.

William Armstrong, producer of "Claudia," "Uncle Harry," "The Corn Is Green" and "Rebecca," has joined Sir Barry Jackson, head of Birmingham Repertory theatre, where he will assist on productions.

"Fit for Heroes"—and "Worm's Eye View," both recently tried out at the Embassy, Swiss Cottage—may be West End productions in a dual bill at the Whitehall, Dec. 18. Plays alternate nightly and late showings on same days.

With the completion of his latest Columbia Pictures British comedy, "The Lion and the Unicorn," George Formby will have appeared in 21 British films, considered a record for any English comic here. Formby has been invited to visit Scandinavia and appear in the Chinese theatre in Holland. He has accepted both invitations.

Miami

By Larry Solloway

Lois Lee set for Beach Ballon club.

Ted Husing doing the town after Orange Bowl stint.

Jack Benny and Leslie Fenton at Hollywood Beach hotel.

Chic Farmer house guesting here, and doing the ladies' niteries.

Nan Wynn and Cappella and Patricia a click in current Brook club show.

Xavier Cugat due in town for his Colonial Inn stint. Will stay at Lord Tarleton.

Phil Regan set for Brook club, opening Jan. 8. Connie Boswell follows Jan. 22.

Lillian Demendoza, Cuban thrush, signed by Ben Slutsky for his Raleigh hotel room and terrace.

Lou Vogle, publicist, set for Club 22. Opens early this month.

Miguelito Valdez recovered from illness and will make delayed appearance at Cito's Jan. 8.

Stan Fisher, harmonica wiz, held over for season at Nixon Avenue club along with Charlie Farrell.

Hal Fisher had his option picked up and will stay at Club Bali until end of month. Guy is drawing big.

E. M. Loew, Latin Quarter op dickering for Adrian Phil Trio for run into Du Barry room, which is part of the big spot.

Charlie Weidman and Buddy Allen, local agents booked over 35 shows into hotels for New Years Eve shows. Night spots are having the biggest cleanup for acts in town in recent years.

Benny Fields and Blossom Seely joined colony at Lord Tarleton hotel. Others checking in soon are Joe E. Lewis, Joe Jolson, Sammy Kaye, Jack Carter, Phil Regan, Jack Robbins.

Harry Richman opened at Colonial Inn Thursday (27) despite bronchial condition. Dean Murphy, whose famous Dorothy Lee backs for spot made guest appearance. Hit of show are Raye and Naldi.

Pittsburgh

By Hal Cohen

Little Jackie Heller goes to Kitty Davis' Airliner in Miami for a run.

E. M. Stoll, Par exec, here for 28 years, has retired to Coral Gables, Fla.

Ralph Springer, vocalist and saxman, has joined the Piccolo Pete orch.

Leonard Kapner, Hearst radio head, and family vacationing in Florida.

Dick and Dot Remy and Les Arnauts headling new show at Vogue Terrace.

Cliff Daniel, WCAE manager, out of the Shadyside Hospital after siege of the flu.

Retired Ed Steinhauser's son, Lt. Chuck Steinhauser, back in States from Japan.

Danny Sissman, violinist with Marty Gregor band, won a brand new Nash car.

Billy Yates has taken his unit to the Hotel Gibson in Cincinnati for an engagement.

Frank Sierra back on job at Nixon Cafe after being laid up for a month with auto injuries.

Ted Goldsmith, from Dick Maney office, in town beating the drums for "Portrait in Black."

Elise Cox coming on from New York to star in "Little Foxes" at Playhouse next month.

New pianists in town: Robert Crum at the Oasis and Mora Stewart at Hollywood Show Bar.

Betty Allen Morris and Johnny

Hollywood

Al Jolson to Palm Springs for a week.

Fred Kohlmar laid up with bronchitis.

Morris Stoloff sunning at Palm Springs.

Chester Morris holidaying in Palm Springs.

Noel Madison to San Francisco on business.

Eddie Sutherland hospitalized with pneumonia.

Mark Hellinger soaking up sun in Palm Springs.

Joyce Selznick has joined the Al Grossman office.

Walter Lantz back from a business trip to New York.

Jerry Hoffmans celebrated their 22nd wedding anni.

Robert Bassler observed the holidays in bed, with influenza.

Charles "Buddy" Rogers back to work after a 10-day illness.

Betty Fairfax awarded her final American citizenship papers.

Johnny Mercer holidaying with the old folks in Savannah, Ga.

Jean Dalrymple in from New York to recuperate from pneumonia.

Joan Carroll spending the holidays with her parents in Palm Springs.

Ronald Baker booked for a mid-western and southern stage tour.

Herman Millakowsky back on the job after two weeks in the hospital.

Harold Kirsch out of the Navy and into Capitol Records advertising dept.

Mrs. Frances "Peaches" Browning Civelli in Reno to file suit for divorce.

Groucho and Harpo Marx lining up a tour of Army and Navy hospitals.

Edward J. Mannix home from the hospital after a battle with pneumonia.

Oscar Levant back in circulation after a week's battle with food poisoning.

Josephine Wayne received her final decree of divorce from John Wayne.

Jascha Heifetz filed suit for divorce against Florence Vidor, charging cruelty.

Ann Gwynne and Douglas Fowley heading east on a p.a. stunt for "The Glass Alibi."

Orson Welles heading for New York after spending the holidays in Mexico City.

Ethel Wales, of silent pictures, returned to play in Republic's "In Old Sacramento."

Victor Francen reported out of danger following a bronchial attack in Phoenix, Ariz.

Cass Daley turned down an Australian concert tour because of Hollywood commitments.

Lois Andrews, wife of David Street, recovering after losing her baby in a premature birth.

Bob Hope led a troupe of entertainers at the Los Angeles Times Annual National Sports Award dinner.

Jinx Falkenberg, wife of Col. Tex McCrary, announced her retirement from the screen to a motherhood.

Herman Gluckman, formerly with the War Activities Committee, in town to line up a new indie production unit.

Lon Chaney and his wife, Patsy, celebrated their eighth wedding anniversary by repeating the marriage ceremony.

Arthur (Dagwood) Lake functioned as emcee in the annual Junior Chamber of Commerce "Youth Day" at the Coliseum.

Charles Drake in from New York after a p.a. tour in connection with the recently completed picture, "A Night in Casablanca."

George Tuttle suing the State of California for return of $30,484 in income taxes, paid under protest in 1938, 1939 and 1940.

Bert Tuttle, art dep't chief at Warner Bros. studio, on terminal leave from the Army going discharge on Feb. 12, has been boosted to rank of lt.-colonel.

Columbia Pictures' Bob Taplinger, ex-Naval lieutenant, sold an original on the Navy to Metro, as a sequel to "Thirty Seconds Over Tokyo." Jack Patrick plans to use the same Frank Sinatra-Gene Kelly-Kathryn Grayson cast, with George Sidney directing.

San Francisco

By Ted Friend

Jan Savitt in for one-nighters.

Ray Bourbon to open at Club Savoy Jan. 10.

Bill Abbott and family saw the New Year in at Yosemite.

Al Ross, Copacabana dancer, in hospital with appendicitis and pneumonia.

Hal Ashby, NBC network salesman, and his wife in hospital as result of auto accident.

Loretta, from Hollywood's Charley Foy's, new vocalist with Chuy Penitas band at Joe Di Maggio's.

Jack Ross, Fairmont hotel maestro, flops to Hollywood soon to be tested by Warners. "Young Man With a Horn."

Henri Denby is taking over De Anza Hotel in Calexico. She'll plane down this week with plans for new pool, tennis courts, etc.

Russell Shaffer, new salesman at KGO, takes over job same day he winds up with Sat. Eve Post $100 prize for post-war anecdote.



Great work, Bob Hope...

"Champion of Champions"—that's what they called you in the Motion Picture Daily's Annual Fame Poll for the 5th consecutive year! Six hundred radio editors, columnists and critics voted you the best comedian on the air—and your show the best comedy program of the year.

We weren't surprised, Bob . . . you have what it takes. And your Tuesday night G. I. audiences, in all those camps and bases where you entertained knew it, too!

It's been more than four years since you started delivering laughs in person to our troops and sailors on four continents and all those islands in both oceans. You gave 'em a lift when and where they needed it most . . . and they won't forget. Uncle Sam won't forget, either, that you sold more war bonds to civilians than any other entertainer of World War II.

Now, with the beginning of the first peace year, we want to say for a great job done in a great way, "Thanks, Bob!"

Pepsodent

DIVISION OF LEVER BROTHERS COMPA

40th ANNIVERSARY NUMBER

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VARIETY

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EVERYTHING FOLLOWS THE FILMS

The Motion Picture in Peace

By HENRY A. WALLACE

Washington.

American motion pictures can wield a tremendous influence in promoting understanding, the essence of a lasting peace.

During the war this medium of expression proved to be one of the world's most effective tools for building morale and educating people to fight for victory. These same qualities will be of inestimable value, particularly in the next few years, in helping all nations through the crisis of reconversion, and into an era of stable progress.

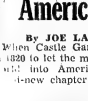
In the meantime, our motion picture industry, alert to its responsibilities, is prepared to foster a real and enduring kinship among all peoples so that we may live in harmony in today's one world.

The United States welcomes good motion pictures regardless of their origin. By the same token we look forward to the free competition of our motion pictures in the world markets. We are opposed to any attempt to throttle this competition through the use of artificial barriers that will prevent the showing of the democratic way of life.

Merging Old Jokes and the New In America, the Melting Pot of Humor

By JOE LAURIE, JR.

When Castle Garden first opened in 1820 to let the motley races of the world into America, it started a brand-new chapter in the annals of humor. It merged the jokes of the Old World with those of the New, to produce the melting-pot kind of humor that is uniquely American. For the most part immigrants lived among their own countrymen after reaching our shores. But we have had a century to mix their imported wit with our native brands. We poked goodnatured fun at every new group of arrivals, their customs, troubles and dialects.



Joe Laurie, Jr.

After the Civil War, Irish and Negro humor ruled the roost in America. Perhaps 80% of our stage comedians and song-and-dance men were Irish or of Irish descent. They depicted the working-class Irishman and the "lace curtain" Irishman of that period—the men who helped build America; the Irish who were our smalltime politicians, coachmen, policemen and servants.

Those Irish comedians wore red workshirts, baggy pants, soft hats. They wore untidy Galways—beards running from ear to ear following the line of the chin. They carried

(Continued on page 73)

TRACY SAYS HE'S NOT RUNNING OUT ON PLAY

Spencer Tracy, target for varied newspaper attacks ever since he opened out-of-town in Robert E. Sherwood's "The Rugged Path," has finally spoken out to answer what he calls "unfair" charges against him. He isn't "running out" on the play after its 10-week run on Broadway, he says; and he isn't responsible for its closing. Nor did he ever give any notice to quit.

The show is closing, he says, for a simple, old-fashioned reason—it isn't doing business. It's run its course. The Playwrights Co., which produced it, posted a Jan. 19 closing

(Continued on page 73)

GBS Gives In

London.

Word here has it that G. B. Shaw has finally admitted he'd made a mistake.

Seems that during the shooting of "Caesar and Cleopatra," J. Arthur Rank suggested to Shaw that he should write in a love scene for Vivien Leigh and Stewart Granger, stars of the piece with Claude Rains, but Shaw nixed the idea. Now that the film has been slammed by the crix, Shaw has written Rank admitting his error.

U.S. on Guard Vs. Pro-Germanic Pix

Munich.

With Germany ready to produce feature films again, question arises here of the necessity to maintain U.S. control, so that democratic point of view can prevail. Studios are in shape to get to work and producers are applying for licenses. But Americans in this occupied area are all seized with home-hysteria and want to return to the States. Danger is obvious that if someone isn't left in control, natives will slip back into Pan-German ideology, simply because they don't know anything else.

The Bavaria Film Studios at Munich is intact; it escaped bomb and battle damage. Only intact studio in Germany, it employs 400. The U.S. Army has been and still is using it to make newsreels and

(Continued on page 68)

Gertrude Stein's Play

Paris.

Gertrude Stein, still in France, has finished her new play, titled "Yes Is for the Eager Young Men," dealing with wartime France.

Two USO-Camp Shows entertainers reported having the rights to the play, and will produce it first at Pasadena (Cal.) Playhouse before Broadway.

PIX'S INFLUENCE NOT RESTRICTED

Ever since the screen became a potent force in setting styles of dress, promoting a demand for many kinds of articles and creating a desire for higher standards of living in general, there has been a popular saying to the effect that "trade follows the films." In recent years, however, the screen has become one of the most effective media for influencing all phases of modern life, so that today the axiom could very well read, "Everything Follows the Films."

Today the screen's influence is felt not only in trade, but also in most phases of world activity, from war and international relations to education, religion, industrial training and public relations. Films today furnish instruction, inspiration and incentive to many millions of people throughout the world. Harry M. Warner, president of Warners, clearly stated this fact at the fifth annual Nobel anniversary dinner in New York last Dec. 10 with his declaration that the motion picture, as the nearest approach to a universal language we are likely to get in our time, "can help create the conditions of international goodwill that are the essential foundation of lasting peace."

Speaking at the same dinner, Senator J. William Fulbright also attested to the tremendous value and influence of motion pictures. Introducing Warner, the senator declared that the "future of all the countries of the world may be shaped by the policies set forth by this man." And the statement, of course, applies to all other film producers as well. With several of the major studios planning to take their films to the farthest corners of the world through 16mm pix, this influence of the screen will become more far-reaching than ever.

Besides "trade following the films," the following phases of modern life might be listed to indicate the tre-

(Continued on page 38)

SCRIPTERS FORM CO. TO SCREEN OWN WORKS

Hollywood.

Group of writers has formed an independent production company, calling for them to produce own works. Action started by Dalton Trumbo, Ring Lardner and Richard Collins. Setup is along same lines as Playwrights Co. in N.Y.

Pen producers already talking to several stars about project, with John Garfield likely possibility for group's initial production.

Early Deadline

This edition of VARIETY went to press ahead of the normal Tuesday deadline.

Mechanical problems and the size of this 40th Anniversary Number make it necessary to omit certain standard departments this week.

Lizabeth Scott, Bacall, de Carlo Top New Hollywood Stars A-Blooming

By WHITNEY WILLIAMS

Hollywood.

Past season has been a bumper year for new stars and new personalities. Absence of top talent away to the wars led to emergence of new male finds. More particularly were new stars born of a single appearance. And here femmes outshone the so-called stronger sex.

No mention of new stars can be made for 12 months past without the names of Lizabeth Scott, Lauren Bacall and Yvonne de Carlo forging to the front. Miss Scott, fresh from the Broadway stage, made one of most brilliant hits in years in Hal Wallis' "You Came Along," and definitely became a star overnight.

Publicity made Miss Bacall the glamorous figure she is in minds of paying populace, but whether she can maintain her position still remains to be seen. She first entered the public ken in Warners' "To Have and Have Not." Her second released picture, "Confidential Agent," didn't fare so well with critics, and she's still an unknown quantity when all's said and done, even though her name's up in lights.

Miss de Carlo is definitely a personality. She proved this in Universal's "Salome, Where She Danced,"

(Continued on page 68)

Atta Tallu

Kansas City.

Hotel snobbery to actors was given new twist here last week when Tallulah Bankhead and the "Foolish Notion" troupe arrived for a split week, and actress was told that the Muehlbach, best hotel in town, would accept her, but no other members of the company.

"If the hotel isn't good enough for my company, it isn't good enough for me," said Tallulah, and joined the troupe at the President, down the street.

'46 Seen Off Year On New Pic Finds

Hollywood.

It looks now as though 1946 is going to be an off year for the boys and gals who live in hope that some Hollywood talent scout is waiting for them just around the corner. Indications are that the talent scouts are mostly going to spend the next few months catching up on their home work instead of haunting the little theatres, stock companies and amateur dramatic centers in quest of potential star material.

Major studios in Hollywood all have about the same answer to the

(Continued on page 77)

PANAMA ASKS LOTSA BLOOD TESTS; ACTS QUIT

Bookings of American talent in Panamanian niteries have been cancelled because of new health regulations in the area. All femme acts are now required to submit to fortnightly blood tests, under terms of a new ukase by military authorities. Previously only the "B" gals were required to go through inspection.

Since change of military administration, law has been extended to cover all gal entertainers.

As a result, Harry Nathano, booker of the Casanova club, Pan-

(Continued on page 68)

Basserman Returning To His Homeland Next Oct.

Hollywood.

Following a shortwave plea by the head of the new German theatre, Albert Basserman has announced he will return to his homeland this summer for theatrical tour which also will take in Austria and Switzerland. Basserman, now 82, left Germany with rise of Hitler and arrived in Hollywood about six years ago.

Basserman, once considered Germany's foremost screen actor, was appealed to personally in broadcast to return as dean of theatre there. Communique declared he was admired for his stand against Nazism and that people would welcome him back with open arms. He plans to return to Hollywood next October following European junket.

FILM EXECUTIVES SEEK NON-STRIKE GUARANTY

Hollywood.

Demand for non-strike guarantee from film unions and guilds, with cash penalty for violations, will be urged by several studio executives when negotiations covering new wage contracts for 20,000 workers get under way this month.

While many pacts already contain no-strike clauses, an effort will be made to stiffen these and see that they are inserted in all new agreements. One company head declared yesterday that such a clause, if properly drafted and accepted by both employer and employee, would have prevented recent eight-month strike which is still in process of settlement.

Producer representatives are closely watching efforts of automobile industry to get such a guarantee and may use the results in approaching their own problems. Producers believe such a plan would be airtight if it is once approved by international heads of various studio locals.

Tentative plan would call for payment of certain amount from each worker for every day when idle on an unauthorized work stoppage.

Helen Hayes' Loos Play

Hollywood.

Anita Loos will go east in March to start work on production plans for her play, temporarily titled "Addie Bemis."

Rodgers and Hammerstein will produce next fall, with Helen Hayes starring.

B'way First-Night Adventures, Clicks That Stick in the Annals

By BURNS MANTLE

The're right—those old ladies from Dubuque, buyers from Boston and brides and grooms from everywhere—who insist that being able to attend all the first nights in a Broadway theatre season must be simply wonderful! It is! But not always. Not the season through. Only when the adventure lives up to its promise, both as an adventure and as a reward.



Burns Mantle

Only when those fabulous "out of town" rumors that credit this play or that performance with being something literally out of this commonplace world—only when such reports actually come true.

All professional playgoers, yclept critics, know how completely unrewarding fristnighting can become after the first thousand or so experiences. They all know how very many new plays there are that are approached reluctantly, rather than enthusiastically, or even expectantly.

But they all know, too, how thrilling is the first night adventure that reveals a new dramatist of outstanding achievement and promise. Or a player of great gifts, often unsuspected, who, because the play is right, and the part is right, comes gloriously through to an honest triumph.

Yet it is quite startling to discover how comparatively few thrilling first night adventures stick in the memory. They belong to the night, or the week, or the month—at the

(Continued on page 82)

CANTOR'S REBUTTAL AD IN RE POLISH DPs

Eddie Cantor's two-column ad in Friday's (4) N.Y. Times, in which he answered Lt. Gen. Sir Frederick Morgan's attack upon displaced Polish Jews, got plenty of attention.

Cantor, in his ad, asked who were on trial at Nuremberg, the Nazi criminals or the 6,000,000 Jews killed by Hitler. Cantor said that he didn't believe Morgan's statement expressed the sentiments of the United Nations or UNRRA, organization which Morgan headed in Europe.

2 Atomics In Teeoff

Hollywood.

Metro starts initial filming of the atom-bomb story, "The Beginning or the End," at Oak Ridge, Tenn., within the next two weeks. Location work at birthplace of new explosive will be done by camera crew getting backgrounds.

Studio filming slated to get under way March 1.

Hal Wallis' production of the atomic bomb story will be titled "Top Secret," slated for February getaway. Jerome Cady has completed research in Washington and will start screenplay shortly.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year $12 Foreign

Pilfered Yank Tunes Got By Nazis as 'Originals'

Some of their top tunes cut off when the Nazis booted all American music in 1938, some smart German bandleaders got around the edict in several ways, according to GI reports from Europe.

One such versatile orch maestro obtained a copy of Irving Berlin's "White Christmas" in 1944 and immediately wrote new lyrics and titled it "Du Bist Mein Schonste Traum" ("You Are My Most Beautiful Dream"). Leader received 400 marks immediately for publishing rights to his "original" and later 100 marks for a dance arrangement.

Another Berlin tune, "Always," was the No. 1 American song in Germany under the title of "Heibweg" before the Nazis banned it because Berlin was Jewish.

15-Year Highs For Major Pic Stocks

Major film company shares soared higher than any time during the past 15 years or longer, in some instances, during 1945, with seven picture corporations having common stocks listed on N. Y. Stock Exchange showing $293,678,625 appreciation in a year's time. Including preferred shares of Columbia Pictures, 20th-Fox and RKO, gains hit the amazing total of more than $312,000,000 in the 12-month period.

Inflation psychology, huge amounts of investable capital seeking some outlet and realization that picture companies likely would show among the greatest increased earnings as a result of repeal of the excess profits tax all contributed to the bull movement.

Greatest single gain was registered by Paramount with an advance of $27,12½ over the close in 1944 and an appreciation of $101,773,000 in value. Next greatest was by Warners with $72,732,125, although the net gain on year was only $19.62½ per share. Par took over leadership of picture-share group as it hit $55.50 at the close of 1945, with Universal next at $44.50. Third highest was 20th-Fox at $41.25.

Giving effect to the three-for-one stock split-up, Loew's common made a big gain—approximately 41. Stock appreciated $50,358,125 in a year's time when this splitup is considered.

Pathe Industries, which controls PRC, also soared sensationally on over-the-counter market, value of both common and preferred being more than quadrupled. Consolidated Film Industries (which has a big interest in Republic) also roared ahead to new highs for 10 years or longer.

Eastman Kodak issues also climbed to new peaks, with sensational gains which were common among the higher-priced issues in 1945. None of these companies, however, is an outright film corporation, and hence not included in gains of film shares.

The way the seven major film companies gained:

	1944 Close	1945 Close	Gain	Appreciation
Columbia (A)	22½	42½	89.8%	$7,301,000
(B)	71.87½	84.12½	"	50,358,125
Par	28.37½	55.50	57.12½	101,773,000
RKO	6.75	10.37½	53.7%	21,562,875
20th-Fox	26.25	41.25	57.1%	25,360,625
Universal	20.87½	44.50	113.62%	19,515,500
Warners	12.12½	32.75	169.62%	72,732,125
Total				$296,675,625

* Stock split.
x 50¢ stock dividend.
b Plus cash, stock and rights.

Saville's London Quickie

Hollywood.

Victor Saville planes to England Sunday (6) but will return from his business trip Jan. 26.

Upon return he will start chores as director for Metro's "Green Dolphin Street."

CAMPAIGN TO 'SELL' PIX TO U. S. PUBLIC

Publicity campaign to impress the American public with the importance of pictures in the American way of life is to be launched by the Photographic Industry Coordinating Committee, it was decided at the committee's meeting in New York last month. Composed of reps from nine different associations dealing with both still and motion pictures, PICC was formed to coordinate phases of the industry and to air its problems twice a year with a view to improving the industry.

Campaign will emphasize that all phases of the photographic industry, including motion pictures, is as essential to the American way of life as transportation, communications, food, housing, etc., and that 70% of the total output of the industry is strictly for factory, schoolroom, laboratory, and hospital, which takes the business out of the luxury classification.

Officers elected to head PICC for the coming year include William F. Kruse, secretary of the Allied Non-Theatrical Film Assn., chairman; David Bloomfield, exec of the Master Photo Finishers and Dealers Assn., and Wilfred L. Knighton, exec secretary of ANEA. Next meeting of the committee is scheduled for March 11 at the Hotel Statler, Buffalo.

SHOW BUSINESS—1946

Business was off last week, it was only wonderful.

The gag of the year. Gag? That was no gag. That was show business—1945.

Show business won't forget '45. It isn't going to forget 1946, either. This is the year that show business goes back to work.

Show people are going to return to work not because grosses are apt to dive, but because competition will be so keen. Talent is coming home from the wars with ideas. And those who have the ideas will again have the physical materials with which to present their brain children in best bib and tucker.

Peacetime prosperity for this country is on the verge of bustin' out all over. The nation is ready and waiting to go. It's been marking time. Yet, industrial strife threatens this prosperity. Big business, labor and Government dominate the situation, and show business will quickly reflect the economic direction of the national decision.

Yes, show business will remember 1946. Figuring that common sense must prevail, this is the year all amusements may have to battle the novelty of television. Regardless of tele's technical or entertainment quality, its arrival in the home (making a projection room of every parlor) is something that theatres, cafes, ballrooms, circuses and standard radio will have to fight.

To what degree will television be a factor in '46? You can get all kinds of answers to that one. But early in '44 VARIETY pointed out that tele's problem was whether to broadcast via coaxial cable or by booster relay. Has the position changed? The jury (the engineers) is still out. Hence, until the boys declare themselves, television cannot become commercially important from a show business standpoint. Which is another way of saying that despite a constantly improving "picture," in black and white or color, the method of obtaining distance for that "picture" remains video's bottleneck. This limitation is further signified by the Bell System's expectation of, perhaps, 7,000 miles of coaxial cable by 1950. Today the System has 135,000 miles of phone wire available for any network hookup.

There can be no doubt that television, with circulation, will be along. When it does come its immature screens will have to provide some real entertainment, or even the welcoming "curiosity" audience may take a quick walk. Theatre men believe that early radio kept the public home six months before the novelty wore off. But show business can't and won't wait.

Meanwhile, the current legit season in New York has been a disappointment. Hollywood had and has a sufficient backlog of film releases to overcome the production handicaps of a turbulent year in the studios. Prominent names among the musicians are returning to heighten the already highly competitive dance band field of prized location and theatre dates, air programs, and phonograph records. Most any musical combination has been doing all right but there's likely to be some changes in that routine. Radio continues to be too complacent for its own good as concerns the developing of new talent. There can be no argument as to the news and public service job it turned in the past year. Monotony of entertainment, however, makes it that much easier for radio's competitors—the other amusement branches.

So 1946 is the year show business goes back to work. No more loafing. No more coasting.

This is where everybody turns around and faces uphill.

Say something about VARIETY? Forty years and VARIETY? That's a long time for a show business tradepaper. We're grateful. We hope we'll be a part of show business for 40 more, and another 40 after that. We'll try.

But look back over those first 40 years? Who wants to thumb through the family album—except the family.

The big idea is Tomorrow.

What's new?

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Supposedly 'Hot' Print Causes 100G Chi Suit

Chicago.

As reported exclusively in VARIETY, suit for $100,000 was instituted Thursday (3) by Charles Fine, operators' union member, against J. Harold Stevens, Paramount branch manager, Hugh F. Gordon, Federal Bureau of Investigation agent, and Edmund Johnson, assistant U. S. attorney, charging false arrest. Fine was arrested Dec. 7 on charges of infringing upon copyright material when he attempted to sell Stevens a copy of Paramount's 1944 Academy award winner, "Going My Way" for $250.

Charges were subsequently dropped by U. S. Commissioner Edwin K. Walker when Fine explained that the print had been obtained at a Railway Express unclaimed property auction. Operator then declared his intention to sue. Action was filed in the Superior Court here.

Big Leaguers for Coast?

Hollywood.

Group of five oldtimers have taken option on tract of land near Baldwin Hills here as site for new ball park. Combine has $5,000,000 ready for operation and they will ask American League to nominate two franchises for Coast, one for L.A. and one for San Francisco.

Plan is to bring major league ball to Coast.

C. P. Skouras, Cox East

Hollywood.

Charles P. Skouras and H. C. Cox, treasurer for National Theatres, are in N. Y. for two weeks on circuit business.

Tremendous World-Wide Film Expansion Predicted

Effective War Job of Pix Held Factor During Times of Peace

By MURRAY SILVERSTONE
(President, 20th-Fox International Corp.)

The brilliantly effective job accomplished by the motion picture industry during the war is amply recognized throughout the world. It is therefore palpably superfluous to review the manifold roles that films played in helping the Allied cause to win its staggering victory. It is important to note, however, that the years of world-wide conflict brought to the surface two factors which will have lasting effects on our business.

Our industry is today more aware than ever before that movies are one of the most powerful forms of expression and persuasion. There is, therefore, complete agreement that the motion picture must continue as an articulate force in the postwar world so that it can contribute vitally and validly to the development of permanent peace, prosperity, progress and security on a global basis. It means that the motion picture has definitely broadened its scope of activity to include many more themes which can be presented in dramatic and entertaining manner. During the war, the industry produced so many different types of pictures which met with such great success that it is now equipped to experiment further, remembering always that its primary goal is entertainment.

The second important factor emphasized by the war is that movies are a constantly "wanted" commodity. No matter what the hazards were, people flocked to pictures in all corners of the globe during the war years. And as soon as victory freed markets held dormant by enemy forces again the great popular reaction to films was manifest. It can thus be said without a shred of exaggeration that they are of constant and continuing role in the life of every community on the face of the globe. This cursory picture explains why the film industry views its position of the future with definite optimism.

However, speaking internationally, the industry is faced with several complexities, so that it would be foolhardy to pretend that any individual company can at this moment announce a hard and fast program of action meant to cover all the exigencies of the immediate postwar period. Once these problems and their ramifications are ironed out on a sound international basis, it will not be going far afield to predict tremendous expansion in world markets.

This analysis, however, should not be construed as one that makes a plea for hedging and uncertainty. Nor should it be taken to mean that any film company is today merely sitting on the sidelines, waiting for things to happen and develop.

It is not in the realm of guesswork to predict, on the other hand, that the coming 12 months bear watching.

BRITAIN'S CINEMA ASPIRATIONS IN THE INTERNATIONAL MARTS

By F. DEL GUIDICE
(Chief of Two-Cities Films, London)

London.

From year to year, ever since the 1920s, it has been the film critics' habit to write at this time that the British film industry is in crisis. This year they should vary this old formula.

Slowly, and through the difficult war years, when the country was constantly under fire and working with old equipment, the British have learned to make films which are certainly extremely popular in their cinemas and bid fair to emulate in their own comparatively small way the great Hollywood productions on the screens of the world.

The critics have agreed unanimously that British talents have now learned to make good films. We also know full well that we have to learn to make good films more cheaply. And we must also learn the lesson of organization which is one of the greatest strengths of Hollywood.

With the end of restrictions in sight, the time has come for straightforward planning to that end. British film producers must now evolve between them a national policy in which every sphere of the industry can play its part. If it does not do this it may experience another disastrous slump as it did 18 years ago.

Considerable thought has already been given by the industry's leaders to the problems which face them. British film makers have learned, the hard way, that only films of the highest quality can be acceptable for world marketing. All Britain's great talent from which five writers are not the least, will be brought into this project.

No Competish Question

It is not a question of competition. It will be many years before our film industry can be established on a footing to compare with Hollywood's vast organization which possesses such enormous advantages in facilities, equipment and studio space.

I, personally, have always deplored the nonsense talked from time to time about bitter competition with America in the making of pictures. All we want is to ensure that our films receive fair running time on the screens of the world, and in particular those of the United States.

I have never experienced any unfriendly reactions of the United States toward those of our films which are made to the formulae of the highest quality. On the contrary, the critics in America are some of the most intelligent and knowledgeable men in the world and have always accorded the highest praise to the good British films which have been seen in America.

In the earliest days when films were made in England, the attempt to copy Hollywood had disastrous results. We must avoid a repetition of this. Most of the films that are being made today depict the spirit of the people, their ways and methods of living; and British films are at their best when this policy is adhered to.

J. Arthur Rank Sees Production Boom in British Picture Industry

Need For Unity In Peace As In War

By ERIC JOHNSTON

The war is over but the peace has not come. We have still to win the peace. The task before us requires the same selfless diligence, the same cooperative effort, the same spirit of unity which enabled us to defeat the enemy on fields of battle.


Eric Johnston

It requires more. We need the same strength of spiritual fiber and moral stamina. War's horrors are measured not alone in physical devastation, in peoples killed and uprooted, in cities destroyed, lands ravaged. There is also the incalculable tragedy of spiritual and moral devastation. We shall be in danger of becoming moral casualties — all of us — unless we bring to the making of peace a unified spirit of high-minded purpose.

The welfare of the world community is measured by the welfare of individuals. Not only the material and the physical, but the cultural and the spiritual must be rebuilt. To make a world of hope and decency, there must be freedom, justice and charity. Most of all, there must be understanding; fair collective bargaining among differing interests; a willingness to consider and respect other points of view; and inherent resolve to work and get along together. Reason, restraint and moral honesty are essential to these ends.

The motion picture can contribute potently to the desired result because it is a people's medium. Through its mass appeal, its mirroring of life and human experience, its exchange of ideas, it can give a voice to the desires of peoples to live in peace and security as friendly neighbors.

As a pattern for unity, I have suggested the formation of a Motion Picture Institute in which all branches of the industry would be represented. This is not an attempt to swallow up or supersede existing organizations in the industry. On the contrary, existing organizations of producers, distributors, exhibitors, unions and guilds would retain fully their independence, integrity and separate entity.

The component parts of the Institute would be these organized groups. The Institute would be an overall body in which they would have representatives of their own choosing.

In this respect, the Institute might be likened to a Congress, a Parliament. It would be an instrument of its representative bodies. It would form a meeting ground to foster and promote the general welfare not of special interests but of all the branches of motion pictures.

With such an Institute, I believe that we could have unity, not unity merely to talk about and hope for, but genuine unity and cooperation.

I do not propose to lay down a hard-and-fast blueprint for a Motion Picture Institute. That would be presumptuous of me. A project of this kind should not be pressed down from the top. I propose, rather, that the idea of an Institute — a Parliament of the Motion Picture Industry — shall be discussed and debated and that its merits as well as its faults shall be freely explored among us in the days ahead.

Peace of the World Depends On the Free Flow of Thought

By MORRIS L. ERNST

The peace of the world depends on human understanding, and human understanding depends on the free flow, throughout the planet, of movies, radio and the printed word.

The world is faced with two clashing ideologies on this subject: Russia, with all of its dominated areas, still adheres to the gospel of complete government control over reporters, cameramen and broadcasters. We in the United States, together with England and a few other countries, have staked our all on the belief that freedom to develop better will, a free market-place of thought. We have picked up the banner carried by heroes for centuries — the banner of freedom from government restraint. At the moment we see many nations in Europe and elsewhere trending toward the totalitarian way of life. Quotas on movies, restraints on withdrawal of funds, refusal of visas for reporters, tariffs on books, and innumerable other devices are being increasingly used to prevent the spread of thought throughout the world.

We can be proud of our faith in freedom of thought. We must help sell this concept to the rest of the world, and in so doing we cannot overlook the fact that 60% of the people on our planet are still totally illiterate. This means that 1,200,000,000, out of a total estimate of 2,000,000,000 humans cannot read or write. We must therefore encourage the spread of education and literacy because literacy is a necessary tool for the development of people sufficiently critical to weigh conflicting thoughts in the hope of arriving at truth.

We, however, have some housecleaning of our own to do. But we're doing it. We declare that we believe in a free market place of thought. We affirm our conviction that only through diversity of opinion can truth hope to win out.

In the radio field, four companies dominate the ether; patent monopolies concentrate power over the air in a few hands; independent stations are stepchildren of the mike; only 150 corporations can afford to buy time on the air when the public listens; 55 advertisers account for 80% of all network income.

The press of the nation has evaporated. We have 3,200 less weeklies than 25 years ago; 1,000 daily papers have folded up in the last few decades; one boiler-plate company dominates 3,000 weeklies; 97% of all newspaper circulation is absentee-owned; 370 chain papers own 20% of all circulation; 19 companies own 30% of our Sunday circulation. Ten entire states have no city with newspaper competition; 22 states have no city with Sunday newspaper competition. There are only 117 cities left in this entire nation where there is newspaper competition. In over 100 cities the only remaining newspaper owns the only radio station. It is high time that we reestablished free enterprise in this important media of opinion.

However, we're doing the job. The U. S. Supreme Court recently spanked the radio networks in the famous Radio Monopoly Case, and at the last term of the court pointed out that the Associated Press is an enemy of "free enterprise." The findings against the major film companies still pend.

Unless we restore free enterprise in the fields of communication we are headed for dictatorship. Our people will not permit about 40 people to cartelize the mind of the nation.

British Film Tycoon Visualizes Closer Link With United States

By J. ARTHUR RANK

London.

I am more than ever appreciative of this chance to speak my mind on matters of vital importance not only to the film industry — British and American — but to the fostering and strengthening of good relations between the two countries.

In common with millions of my countrymen I am more than somewhat optimistic regarding the benefits to come from ever-increasing Anglo-American cooperation. For example, one of the many factors of immense potentiality is that for three of the war years this country has been playing host to millions of young Americans who, except for the war, might never have set foot on English soil. They have walked our country lanes, learned to love the cozy friendship of English pubs in villages and towns — and even formed the habit of afternoon tea. Sometimes in London it seemed as if they permanently resided in taxicabs, but whatever that small irritation might mean we admired the way they shared our trials, gave their help freely and without stint under bombing and rocket raids, and in that test became part of us. Surely they and the thousands of British girls who are going to join their husbands in America will add an incalculable factor for good understanding — now and in the days to come.

To turn from this over-all contemplation of what can reasonably be hoped for 1946, to my own immediate future plans, I think perhaps they can be best brought into sharp focus by stressing an already accomplished fact.

The 1945 Precedent

I firmly believe 1945 will go down in history as being the year in which for the first time the British film industry finally succeeded in laying the foundations of an efficient, world-wide organization. Incidentally this same year has made me work harder than any other 10 years of my life. Now, thank Heaven, the work is done. The ground is prepared. There remains only the relatively easier task of consolidation.

This quite literally can mean the birth of a new era in British film production — our native artists can now go full steam ahead with the certainty of world-wide distribution in direct proportion to the degree of universal appeal of their product. Financial considerations apart, this must inevitably result in a greatly improved standard of excellence in every department of British film making. No longer will it suffice to produce film fare palatable to, say, the worthy playgoers of Wigan. Wichita's taste must also be studied — and satisfied.

I agree with those Americans who pointed to the too-wide 3,000-mile gap between the New York business executives and the Hollywood companies producing the goods, and who used to say Wardour street was too close to Elstree for British producers to have an equally free hand. But this criticism no longer applies — certainly not in relation to Denham and Pinewood.

There is an end to uncertainty — so far as the marketing of first-class films of universal appeal is concerned. Now, for the first time, creative genius in this country is assured of a world audience — if and as it delivers the goods. In this connection I feel I have every reason to be optimistic. The past year brought to the screen films of British make which broke house records up and down the length and breadth of the country. The significance of this achievement is the greater when one appreciates the tremendously difficult conditions under which the industry still has to struggle.

The B.O. Draw

While Americans are much more advertising conscious than we are, and while advance ballyhoo works more effectively there than here, I think perhaps too much emphasis has been placed on the lack of boxoffice drawing power of unpublicized British stars on foreign screens. An epic instance of this is recent film history. When the press preview of "The Seventh Veil" sent the critics back to their offices raving over the performance of Ann Todd, co-starred with James Mason, this superb actress had received relatively little attention at their hands.

It was not the critics' superlatives which made Miss Todd an overnight star of the first magnitude; it was the public. That public — her public now — is responsible for "The Seventh Veil" rolling up grosses 10% bigger than the biggest ever in cinemas throughout the United Kingdom. I find it difficult to believe Americans don't enjoy making their own discovery of great talent quite as much as British people do.

In shy event, the important thing is the industry here is at long last in a position to concentrate on production. The artist — and in using the word I include cameramen and electricians, costumers and cosmeticians, everyone from producer to property boy, as well as the members of the cast — will have in 1946 every inducement to give of his best.

The reward — world-wide recognition of worth — is surely an all sufficient incentement.

Film Grosses Continue To Top Past Years; See Sturdiness Unabated

By ROY CHARTIER

The past year which placed V-E Day and V-J Day on the calendar ended generally stronger in film grosses than 1944, contrary to some expectations, and, in feeing off on the first Victory New Year's, theatre operators are led more than ever to predict that business at the boxoffice for some time to come will remain firm. In some exhibition as well as distribution circles no noticeable deflection in theatres receipts, with certain exceptions, may occur for several years, various factors being cited to support this contention.

Among other things, the percentage of quality product has increased during the war years and much greater care is being exercised by the studios in planning as well as in production so that maximum value may be attained. Additionally, more money is being spent than prior to Pearl Harbor. Since then, with many millions in service, pictures have become more of a habit than before, being the principal diversion of those in uniform at home as well as abroad. It is also pointed out that the civilian population, deprived of its cars and various peacetime recreation, was forced during wartime to rely mainly on film shows for amusement. A large segment of these newly-won customers is expected to continue as picture patrons, including some of that so-called carriage trade which formerly frowned upon film entertainment.

Free-Spending Fans

Moreover, hundreds of thousands of defense and other wartime workers who had plenty of jingle and still seem to—for deposit at theatre ticket windows, may be looked upon as future potential patronage. That is, as long as the money holds out. Meantime, many have been thrown out of defense jobs but with living costs still up and unions making great advances, millions of peacetime workers should be capable for a long time to to fit more into budgets to cover entertainment. Recently it was estimated by the Committee for Economic Development in Washington that employment following the reconversion period will be 24% higher than in 1940 and even more than about 12½% less than when wartime production was at its peak.

Since the Jap surrender, Aug. 14, various smaller towns which prospered richly on defense and war camp patronage, have dropped quite markedly, but on the whole the business hasn't as yet come down to pre-war levels. Believed that only a general economic upset or depression comparable to that of 1929 will ever bring grosses appreciably down to what they were before the war or lower. New theatres throughout the country, together with remodelling of others to provide greater comfort, are looked upon also as a factor that will tend to encourage patronage of films by a larger proportion of the population. Of course, there are the former oppositional factors to consider, with many other forms of entertainment and recreation returning to normal gradually.

When V-J Day arrived on Aug. 14, last, and gas rationing ended, followed by lifting of other controls, it was feared in some trade quarters that this would be reflected in theatre grosses. The opposite, somewhat to the amazement of many, has occurred, notwithstanding, incidentally, war-production cutbacks and decrease in jobs. In the very August which brought the Japs to their knees, jobs declined by 1,600,000 as compared with July.

August Dip Reverses Fast

For the film theatres, grosses the first two weeks in August started dropping from the high level struck the prior month, but the balance of August, following V-J Day, was well up. Interesting to note, according to operators and distributors, was the manner in which business in subsequent runs and small towns spurted on top of victory. The following four months, from September through December, in each instance averaged up a little ahead of the corresponding months in 1944, it is estimated. This is claimed to have occurred despite much bad weather and a nationwide flu epidemic. An offset during the first quarter of 1945 may be the hundreds of thousands of returning servicemen and women who are hungry for entertainment.

Since the general gross structure remains so firm there has been no noticeable tendency to cut prices nor, at the same time, any disposition to reduce film rentals. In fact, the film companies are trying to get more for their merchandise because of the very fact business is up—and, of course, because they believe most every film is better than those that came before. Contrary to some impressions, admission scales were not substantially increased except in a minority of theatres, notably among first runs in the top and medium-key situations. There are various circuits of importance, affiliated and unaffiliated, that did not jump their prices at all though the public had to bear additional 10% in tax. With many theatres there was a very small increase in the net admission in order to come out at an even figure due to the penny problem created by the wartime 20% tax levy which is slated to revert to 10% this coming July 1.

While Newsreelers Dip With War's End, a New Audience Now on Tap

Newsreel theatres, which for five years had been riding the wartime crest of news interest, are ebbing back to peacetime levels of business. Since hostility's end in August, a decline of 20% attendance over wartime averages has hit their b.o. receipts.

Wartime witnessed an unprecedented surge of attention to world events by the public testified to not only by the newsreel-house boom, but by the multiplied circulation of dailies and radio's accent on news programs and commentaries. Some of the incalculable factors spurring the newsreel theatres was the hope that faces of uniformed relatives and friends stationed at the world's edges would flash on the screen as a sign of life. Frequent occurrences of such incidents served to hypo such hopes on the part of others.

Despite the tapering off in business, newsreel exhibitors are spotting the postwar months as a chance to reconvert to normal programming. Wartime restrictions on production, shortages, security regulation, pooling arrangements and the consequent duplication of items by the producers forced theatres to reduce their coverage to between 15 to 20 news subjects per month with cartoons and travelogs used as time fillers.

Increased competition among Pathe, Paramount, Metro, Fox and Universal has restored the average number of 35 to 40 clips for each show, and has permitted more varied programs. Exhibitors are banking on the possibility that the war's spinning of the turnstiles has educated a new public to news-houses, and that the current decline is only a temporary retreat from the exhausting clamor of the war.

UA THEATRE SITE, CHI, SOLD FOR $1,550,000

Chicago.

Choice Loop realty spot at the corner of Randolph & Dearborn streets was bought last week by unidentified eastern interests from the Leander J. McCormick estate here for $1,550,000. Lot, is occupied by United Artists theatre. Land and building are under a 99-year lease from 1927 to the Chicago UA Theatre Corp., subsidiary of UA Theatre Corp., net annual rental being $100,000. It's subleased to Balaban & Katz.

Prudential Insurance Co. of America made a 20-year loan of $1,000,000 to the new owners.

Allenberg Back

Hollywood.

Bert Allenberg will get in from a three-month South American junket at the end of the month.

The agency exec will make stop-overs in Miami and New York prior to arriving here.



186th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"Other shows may come and go but I stay more."
AL JOLSON

Hail Columbia's 25th Anniversary

Hailing Columbia on its forthcoming 25th Anniversary, Eric A. Johnston, Motion Picture Assn. of America prexy, expressed the hope that the company's achievements would continue and that its record of service be bright in years to come. Johnston commented on the ingenuity of film leaders and on the fact that horizons of the future are far wider than those of today.

A. Montague, general sales manager, announced as a feature of Columbia's 25th Anni, that a feature will be a Playdate Jubilee, providing competition among the domestic sales staff. District managers, managers, salesmen and bookers are to receive awards according to the work they do during the drive.

Columbia pictures, now in release, which will be used during the Playdate Jubilee include "Song to Remember," "A Thousand and One Nights," "Kiss and Tell," "Over 21" and "She Wouldn't Say Yes," New product to be released before the end of the Jubilee takes in "Pardon My Past," "Gilda," "Tars and Spars," "Bandit of Sherwood Forest," "Snafu," "Perilous Holiday," "Renegades" and "Walls Came Tumbling Down."

MANNY SILVERSTONE JOINS 20TH-FOX INT'L

Emanuel D. Silverstone will join the 20th-Fox International Corp. in an executive capacity on Monday (7) as special home office representative, it was announced by Murray Silverstone, foreign head.

Former has been with United Artists in a similar capacity for the past year. Fox newcomer recently returned from a seven-month survey of the European market for U. A. His association with that company goes back to 1931, when he joined Sound Gaslyn, Inc., as special sales representative in N. Y. He formerly had been connected with the banking firm J. & W. Seligman & Co., and in 1933 he served as branch manager in Panama for U. A. When Sir Alexander Korda organized his production company in 1934, Silverstone became his sales representative, and when Korda became part owner of U.A., Silverstone represented him on the company board. In 1940 he was elected v.p. and also director of the Korda firm.

PRC's Product Deals

Central States, Publix Great States, Warner Bros. Philadelphia district, Neighborhood Theatre Circuit, and Skouras, Waller-Reade and Rosenblatt-Wolf theatres have signatured for PRC product.

PRC's New Branch Heads

Four branch managers for PRC exchanges recently purchased from franchise holders were appointed last week by Harry H. Thomas, PRC prez.

Joe Imhof, formerly with RKO, becomes branch manager in Milwaukee; Abbott Swartz tops the Minneapolis exchange; Sam Abrams goes into the Indianapolis exchange, and Fred Lawrence, back from the Navy, to his former job as manager of the Little Rock exchange.

(Sime's Editorial in the 20th Anniversary Number, Dec. 30, 1925)

How 'Variety' Happened

An accident, coupled with ignorance, brought VARIETY into existence. In 1905 Irving J. Lewis of the N. Y. Morning Telegraph fired a reporter for incompetency. Mr. Lewis told him the cause for his discharge. The reporter in a notice on a new sketch played by Mrs. Stuart Robson at Proctor's 58th Street theatre (N.Y.) had mentioned the sketch was n.g.

Irv reproached the reporter by firing him, saying that he should have known Mrs. Robson had given the Telegraph an advertising contract for $50. But Irv had failed to put the contract on the assignment. And the reporter suggested to Irv that since the sketch was n.g., that might make the contract n.g., too, as Mrs. Robson wouldn't advertise what she couldn't play.

Irving did not like the suggestion. He sounded as though it had been agreed when the advertising contract was signed and accepted that the Telegraph should decide upon the value of Mrs. Robson's sketch.

Left Flat

Hired and fired by a newspaperman of Mr. Lewis' hard-earned and established standing, the reporter concluded it would be useless to seek other newspaper employment in New York city—and he didn't have enough earfare to go anywhere else.

In 1905 the leading theatrical papers were the N.Y. Clipper, the Dramatic Mirror, Dramatic News, Billboard and the Morning Telegraph. Search as he would, the fired reporter could not find a VARIETY. He thought there should be a VARIETY.

That's where ignorance entered. Acknowledged incompetent as a reporter, he reached a decision to make himself ridiculous through becoming a publisher.

There didn't seem anything else to do. He couldn't do anything else excepting perhaps to keep books. But his father, after a business association with his son, had informed the son that he could get a better bookkeeper at $12 a week. With a wife and child, the reporter made up his mind that three people could not decently starve on $12.

So a publisher he became, intending to place VARIETY on the theatrical market among the crowd of papers already overcrowding it.

No one went wild upon hearing of the scheme. Sometimes the silence sounded as terrible as the plan. But the reporter arranged for everything —excepting a bankroll. That was important. Whenever he met a friend he was meeting a creditor. Borrowing new money became an impossible problem. As an amateur publisher he was a more amateurish financier. He couldn't make new friends fast enough to borrow new money to get out a new paper.

Easy Endorser

The reporter had picked a father-in-law who thought the easiest way to get rid of a fellow after a touch was to endorse a note for him. That was the answer when the son-in-law broached coin. His near-parent wanted to know how much, and the young man said $1,000, under the impression the world didn't hold any more and he could start a couple of extra papers with it.

Upon receiving the endorsed note the near-parent was asked where it could be cashed. He replied that endorsing let him out; finding a place to cash it was the maker's job, not his.

Finally accomplished with a banker-friend of the in-law, who wouldn't have loaned the maker a nickel by himself.

The bankroll faded to within $500 of nothing before the first issue of VARIETY, and didn't increase after that. But, being a publisher had its recompense. The publisher found out he was worth more than $12 as a bookkeeper, for the smallest salary any bookkeeper asked him was $15 a week. To save that $15 he kept his own books for a couple of years, but never could find where the money went that had been saved. Still it was with some pleasure he learned his father had muffed his earning capacity by $3 weekly.

Publishing had its swell joys as a time-killer during the publisher's leisure time. That happened once a week, for two hours after mideup. One hour was spent by the publisher in wondering when he would go broke and the other hour in trying to think up some one else to borrow from.

At the end of the first year the publisher felt elated. He owed $14,000, proving he was wrong in believing he couldn't owe more than he did before starting to publish.

Things moved somewhat better and he reduced his annual debt average, for nine years after the publisher only owed $70,000.

Pool and Poker

Meanwhile VARIETY had fumbled along, doing the best it could under the misguided direction of a publisher without even red brick schooling; who had brought the knowledge a boy needed was how to play pool and poker. Could he have found time to have played poker at that period the publisher might have secured additional capital, but he was too rushed dodging notes, and his own boy was then taking care of the pool department.

VARIETY during much of this time had become a betting center. Everyone wanted to bet it would "blow up." With no one betting the other end, the odds grew until the publisher himself wanted to take a few bets, not that he thought the idea was wrong but the odds were attractive. His continued lack of cash prevented it.

Proud of Debts

When the outstanding liabilities of the publisher reached $70,000, he felt he had an impressive argument for further advances, along the theory if those he owed wouldn't come across with any more, what chance had he of paying them anything? Sometimes it worked.

Way in the box the publisher commenced to take on a feeling of pride. He thought it was not everyone who could owe so much, but he overlooked that some people believed the day would arrive that looked like a payoff.

Running up a debt appears easier than running it down, and the publisher decided if ever there were an opportunity to run it down VARIETY would have to keep on running.

Poor VARIETY.

It has had no choice.

Sime.

Alec Moss Heads Press For Boy Scouts Drive

Alec Moss, national exploitation manager for Paramount, is the head of the Motion Picture Publicity Committee of the Boy Scouts of America, Greater New York Councils for the second successive year.

A "Dawn Patrol Breakfast" in N.Y. yesterday (Tuesday) teed off this year's drive by the industry, with the goal $800,000.

Exhibition representatives on the committee are Arthur Gale, Harry Mandel, Ernest Emerling, Erwin Gold, Walter F. J. Higgins, Joseph Ingber, Stanley Kolbert, Samuel Rosen, Joseph R. Springer, and Monte Salmon.

L. A. to N. Y.

Edward Alperson
Jerry Fairbanks
Guy Kibbee
George Murphy
Hugh Owen
Jules C. Stein

N. Y. to L. A.

Bill Busch
Jack Goldstein
Mr. and Mrs. Abel Green
H. Pierson Mapes
Jane Kalmus
Joseph H. Seidelman
Major Jack Warner, Jr.

SAILINGS

(N. Y. to London)
Morton A. Spring

NOT SO FORTE

By EDDIE CANTOR

Sorry, VARIETY, but I just couldn't resist it. Being a peace-loving man myself I find that the pen is mightier than the *sword*. And if I've taken the occasion of your 40th Anniversary to title-gag my text, I at least hope you'll find within it excuse enough to forgive me.


Eddie Cantor

Not to Pearl Peters, not to you . . . but to us. To all Americans, in and out of the theatre, who at this moment, with a rather faint facsimile of peace on our hands, don't know what to do with it, how to use it.

But I don't intend to be a Don Quixote, rushing about the country-side, lancing at windmills. Being of the theatre, I'll stick to the theatre. And that's subject-matter enough.

For the past four of VARIETY'S 40 years its pages have been full of the entertainment world's brightest chapters. In your news and notes I've read the tales and deeds of the greatest performances ever portrayed. I've seen an industry, often divided, unite and rise above petty jealousies, to carry the way of American life into every corner of the earth.

The nation was at war, and in war we were magnificent. I do not know, personally, of any actor, comedian, dancer, stooge or juggler who did not come forward to answer the roll when his call for entertainment went out. That goes for the big star and the little struggler. Those who could went overseas, those who couldn't did their share here, in the hospitals and camps.

Given the privilege and the honor of serving in the manner we knew best and could accomplish most, we sold War Bonds, pleaded for blood-donors, inspired enlistments, brought a little joy into the hearts of the lads who were to go out and save the world for laughter and living.

It's a period we can look back on and be proud. But not forever, not forever. The war is over, it's time we started to wear our medals modestly.

And that's what I mean by . . . *Not So Forte*. Because I'm beginning to think that we're better warriors than we are citizens. I'm beginning to see, all around me, the evidence of a willingness to slide back into the nice, soft, easy somnolence that characterized most of us in those years prior and right up to Pearl Harbor.

From Dec. 7, 1941, through Aug. 14, 1945, we, and I'm still talking about the people of the theatre, went out willingly and eagerly, to show America and the world, that we were mobilized for action. Through expert organization and great personal endeavor we brought to the farflung countries of the entire earth a new picture of our national character. The Government used our individual and collective talents in a manner most beneficial. Because, before there was ever an invasion by air, land or sea . . . there was an invasion by radio. The transmitters were the guns, we were the bullets. Let's take it for granted we did our job. Anyway, our side won.

Two things follow in the wake of an invasion . . . ONE . . . DESTRUCTION; TWO . . . LIBERATION. The bullets we represented played their parts in the second phase. And for that we should be grateful. For in every downtrodden country liberated by the Allies there are people today who look upon us as saviors. Did I say TODAY? Well . . . I'm not so sure about today as I am about yesterday. Not so sure, for a number of reasons.

Those reasons are the reason for this article.

Mobilization of Brains

At the outset of hostilities President Roosevelt called to Washington the best brains in the country. Combining our talents with those of journalists and broadcasters, he set up a number of agencies which were to serve the cause of Democracy in a totally new way of warfare. To be specific, in the days, weeks and months that were to pass before we could set a physical army of invaders on enemy-held territory, there was to be an invasion by radio. Every American entertainer who could read a dramatic message, tell a funny story, sing an inspirational song, or send a word of hope was to be one of the combatants of the world, and bring to the oppressed people of the world a final straw to which they might cling.

AND IT WORKED: It worked beyond belief. Nothing the Nazis could do, in answer to our radios they confiscated, seemed to be able to stem the tide of hope that came mysteriously through the ether. Every broadcast was a promise that the Yanks were coming . . . and when they came, the opponent were ready, ready to die rather than shelter them, protect them, give them valuable information.

We played our parts in that invasion. Playwrights, novelists, scenario writers penned the words. Composers wrote the songs . . . and actors read the lines. They went out over the air line, they went out by transcription; they were shortwaved and longwaved; broadcast and rebroadcast.

And were we happy to do the job? Well, there isn't an entertainer in the country who didn't consider an invitation to Command Performance a token of the highest honor. We offered our services and waited our turns to get on "mail call." We were proud to have our own radio programs tagged with the announcement that the Armed Forces Radio Service was broadcasting it overseas.

From overseas came the word that what we were doing was bearing fruit. Frenchmen, Greeks, Czechs and Slavs, Russians, Chinese and Norwegians had heard us. They had listened to America speaking of freedom, and had found inspiration to fight on for their own freedom in our words. We had sold them the cause of democracy when they had given up hope of ever finding liberty again . . . and they rallied to the battle-cry.

In that battle-cry that would on the other sides of those two oceans, which so many of us had thought were protection enough, had learned a little more about America than they ever knew before. From actors, singers and writers who lived in this freedom-loving country they had heard about the wonders of democracy. And we had sowed the seed in their hearts. That was what we were supposed to do.

Now bring down the curtain on those four years. Now let's agree the war is over. Now let's enjoy this peace we fought for . . . each of us in the way we knew best.

The agencies are dismantled, the OWI is gone, our transmitters don't speak across the oceans anymore. The saviors have done their job, and now we're crawling back to our nice, comfortable little lives.

WHY? Are we less worthy in peace than we are in war? We are useless now that the bullet-flushing is over? There isn't anything we can do maybe . . . just maybe . . . to prevent another war?

Isn't it possible, perhaps . . . I'm only asking . . . to use us now, again, to help rebuild the dreams of peace and security and democracy in the very same places where people are trying to rebuild their homes?

Can we bring hope only in war? Wouldn't it be good if all the world could get a look into the heart of America at peace? Mightn't we be an inspiration in that way, too?

Instead of telling the world about our mighty ships and great tanks, our fast airplanes and devastating explosives, wouldn't it help the world to know a little about our rolling farms, our mass production now making refrigerators and washing machines? Maybe they'd get an idea on how to live at peace from these things we take for granted.

I don't think our job is finished at all. I've an idea that the same people who brought hope into the lives of the conquered, and made them fight for victory and peace, would welcome learning from us how we make peace work over here.

SAY . . . WE'VE QUIT WITH THE JOB HALF DONE.

The Road Back

By BOB HOPE

Hollywood.

Move over, kids, while Hope joins the VARIETY muggs. List to my treatise on "The Road Back From Burma," or will reconversion affect the amusement world?

While the papers have been full of what peace means to the heavy industries and the light industries, no one has filled in the gap of what it has meant to the funny industry.


Bob Hope

Now, take one of Milton Berle's very funny jokes . . . don't hesitate about it, either, because he'll take one of yours. This joke is about a sergeant and a second lieutenant. We assume that Milton paid $5 for this, the standard rate for boffs, although they come slightly higher west of the Rockies. This is simply a lost investment now the war is over. I would say, frankly, that radio comedians as a whole have $150,000 tied up in useless wartime jokes. In fact I understand one comic, desperate over his loss, has been writing poison-pen letters to Molotov in hopes of stirring up a third war that he can fit these routines into.

And the movie studios . . . a reliable source states that it cost Warner Bros. $4,000 a day to teach Errol Flynn how to do "right face" . . . this is now a total loss. And poor Paramount . . . they'd spent $180,000 on a picture for Crosby and me called, "The Road to the Bastogne Bulge," only to have Hitler double-cross them. Another studio I know of had $500 tied up in hari-kari knives alone.

To appeal to Washington in this impasse has been useless. I wrote a sharp letter to my congressman and all I got back was a package of seeds and a 10-page booklet on "The Economical Use of Meat in the Home."

Naturally some in the industry have been shrewder than others to protect their wartime investments. David O. Selznick had the Tarawa campaign all filmed and in the can when the Japs surrendered. But he's getting his money back. He put beards on all the GIs, changed the hero's name to "Grant" and is releasing the picture as the "Battle of Atlanta" or "Scarlett O'Hara Strikes Back."

Paramount pulled a similar stroke of genius. I'd finished a war picture in which I was the head of the French underground. All they did was put a white wig on my head, shove a razor into my hand, and release the picture as "Monsieur Beaucaire." Naturally, some in the audience will be surprised to see Bing using an electric razor set. But they've fixed up the dialog so everyone will think it was the 16th Century. Instead of my saying, "We can depend upon Eisenhower for supplies!" I say, "We can depend upon Eisenhower for supplies, forsooth."

I personally made a run to Eric Johnston to see what he could do to help our business reconvert. Mr. Johnston put down his scissors and two whole chapters he'd cut out of "Forever Amber" and started to talk. I picked up the chapters and in three lines had forgotten what I went to see him about.

Hoss Opry Pickets

Then I thought that Herb Sorrell, as one of labor's spokesmen, might be able to help us. But Sorrell was so busy hauling 10 pickets to Whitney in case they ever had any more trouble at Republic that he refused to see me.

So, I'm afraid it's hopeless. All my great "ensign" and "KP" jokes will have to muster in the dust and no longer will I be able to convulse thousands by the casual use of the word "latrine." While this won't work too great a hardship on me, I do feel deeply for the comedians who have writers instead of thinking up their own stuff.

A few silver linings shine through our reconstruction period. "Secret" who pulled me inside from bronze again. And that is something! A plastic one would look so bad on my marble mantlepiece next spring.

And the ceiling will probably be lifted on sets. I mean it was almost crowding an actor of my stature to be stumbling through a livingroom that had cost more $25,000.

Another bright spot has been the release of more paper to our trade papers. Gee, what a thrill to be able to buy a full-page ad in VARIETY again.

But the reconversion of the industry so far has revealed few so fortunate events. Now, you would think that would result in a sharp change-about in the industry toward the work still to be done. You'd imagine that Benny, for instance, intending now his $10,000 "hubiyaki" jokes would turn a cold shoulder to peacetime work.

But seriously, and I say it with pride toward an industry with which I have been connected for many years, that has not been the case. The Victory War Loan found the theatres more willing than ever before to relinquish valuable days' receipts to turn their showplaces over to bond shows; and you find those same USO shows leaving for the Aleutians and other unpronounceable islands to entertain those boys whose points still aren't sufficient to head their boats toward home. And, while I don't know about seniority or priority, I do know that those veterans who left show business are gladly received back at their old jobs or better ones. No, show biz hasn't let Victory's trumpets sound "Taps" to their wartime efforts. And a quick look at the record since V-J Day shows you so clearly it never will.

AFTER TELEVISION — WHAT?

By JACK BENNY

Hollywood.

It seems that every radio comedian I bump into these days is worried sick about television. What will it be like? How will it affect them? What will be the reaction of the public when it can see as well as hear these comedians?


Jack Benny

For the actor, it means learning a new medium; mastering a different technique. No more reading from scripts—every line must be memorized. The sudden transition will not be easy. We few who won't be affected by television can't help but notice the fear in the faces of those less fortunate actors. It's like a Frankenstein monster that haunts them until they can't see or think straight.

Only recently, I had lunch with Eddie Cantor, a case in point. He spoke about Ida; his five daughters; the new picture he's producing; a play he has coming up on Broadway. He told me a few stories (which I had already heard from Jessel) and raved about some song he was doing next week on the air. But, *not once* did he mention what was uppermost in his mind—television. Cantor is always acting, but he couldn't fool me. I knew that underneath his apparent gaiety—the hand-clapping, the eye-rolling, the jumping up and down—he was trying to find escape—escape from the morbid fear that was sapping his strength and confidence.

Of course, with me it's different. But I couldn't help wondering how I would feel if I were in poor Eddie's spot.

As we left the restaurant, I tried to cheer him up. I shook hands with him and said, "Don't worry, Eddie."

He said, "Worry about what?" Pathetically, he pretended he didn't know what I was talking about. And as the chauffeur opened the door and little Eddie stepped into his big Cadillac, I knew that during that long drive to his 40-room home in Beverly Hills the one thing in his mind was that terrible dread of television.

Then, there's Burns & Allen. I played golf with George Burns and he pulled the same act as Cantor. He made off that he didn't have a worry in the world. He purposely played a better game of golf than I did, so I wouldn't see how upset he was. On the way back to the clubhouse, he kept laughing and telling me the same jokes Cantor told me (which I had already heard from Jessel) and all the while I saw his nerves were at the breaking point, that the specter of television gnawed at every fiber of his being. I kept thinking how fortunate I was—that I wasn't in the same position. Poor George, and Eddie, and Bob Hope, too.

Poor Bob Hope

I met Hope at NBC the other day, and he was carrying on worse than Burns *and* Cantor. Naturally, Bob is younger. He's just getting his break, and television will hit him harder than the others. There he was, standing in the lobby surrounded by a crowd of GI's, signing autographs and cracking the same jokes that George Burns told me, that Cantor told me (which I had already heard from Jessel). And when Bob called out, "Hello, Jack! I'll be with you in a second," I knew immediately from the timbre of his voice that television was making a nervous wreck of him, too. But I've got to hand it to Hope. In spite of the heartbreak, the fear inside of him, not for once did he let down or allow his actions to betray his real feelings. He was brash and breezy, eyes sparkling, full of pep, but when I inadvertently mentioned what television would do to some radio comedians, that got him. His reaction was instantaneous. His face sobered. His manner softened. He put his arm around my shoulder, and for a brief moment I thought I saw a tear in his eye. At that instant, I hated myself for having let those words slip out. How it must have hurt the boy!

He said, "Buck up, Jack. It'll work out somehow." Poor Bob. He didn't want me to worry about him.

Then I got to thinking about the others. Fred Allen, for instance. What must be going on in his mind? In spite of what everybody thinks about Allen, we must admit he is intelligent. He realizes what television will mean to him. He *knows* what he looks like. I tuned in on his program—accidentally—last Sunday, and it was pitiful. He told the same jokes that Bob Hope told those GI's, that George Burns told me after Cantor told me (which I had heard from Jessel). I never felt so embarrassed for anybody in my life. The only thing that saved Allen's bacon was the audience. They were so sorry for him, they laughed continuously all through the show. You can't fool the American public. The people know television is just around the corner, and it was just their way of saying "So long, Fred. You did a great job."

And All the Others

Last night I went to bed, but I couldn't sleep. I kept tossing and turning. Every time I closed my eyes I saw poor little Eddie Cantor, Burns & Allen, Bob Hope, Fred Allen, and all those other radio comedians less fortunate than I. It was a never-ending parade. Fibber McGee & Molly, Edgar Bergen, Red Skelton, Jack Carson. Yes, and even The Great Gildersleeve. All of them potential victims of television. And as I lay there wide awake in bed, I knew what they were going through—sleepless nights, tossing and turning, wondering what the future held in store for them. The uncertainty—the agony of waiting! The feeling of complete helplessness as, moving ever closer, television crept to engulf them and relegate them to the past.

It doesn't seem fair. Why doesn't science leave well enough alone? Radio is all right the way it is. Television can wait. *Another* 20 years won't make any difference. *I'm* willing to make the sacrifice. I'll relinquish my high place if it will help others less bestowed.

Let's not forget the human equation. Let's remember that the backbone of civilization is charity and kindness. So I say, hold off television. Science be damned! Long live radio!

"Unconscious Comedy"

I think A. L. Erlanger, the czar of the legitimate theatre when we were kids, gave me the best laugh, when he climbed up onto the New Amsterdam stage at a "Follies" rehearsal to show the great Bert Williams how to sing a comedy colored song. He also once challenged James J. Corbett.

Mr. Erlanger was only 4 feet 10 inches tall!

—*Eddie Dowling.*

June Havoc's Sister

By GYPSY ROSE LEE

"Come in, come in," mother said cheerfully as she opened the dressing-room door for the newspaperwoman. "The baby is just finishing her makeup. She can answer a few questions for you while I curl her hair."

My sister, June, smiled mechanically at the newspaperwoman and I dipped into my curtsy. Opening day interviews were always the very worst kind. June never slept well on trains. Mother said that was because she was so nervous and high-strung, but I thought it was mostly because she kept sliding off the straw seats in the coaches. The train from Flint had been even more uncomfortable than others, and it had arrived so late in Dayton we hadn't had time for breakfast. The blue smudges under June's eyes were deeper than usual and her mouth was tight and drawn. She sighed irritably as she reached for a container of coffee and a sweet bun.



Gypsy Rose Lee

"So this is the famous Dainty Baby June," the newspaperwoman said. "I must say you're even prettier than I expected."

June forked her coffee and gazed coldly at the woman. "Frank you," she murmured. She held the sweet bun over the container, then at a look from mother decided not to dunk.

"But isn't coffee bad for little girls your age?"

"I'm eight years old, going on nine," June replied. "I only get coffee on opening days. Besides, I awwcady had fwuit juice."

"The baby usually has her hot oatmeal," mother said softly. "But you know what opening days are."

The newspaperwoman nodded knowingly, then she beamed on my sister. "I have a little girl at home just about your age. She has blonde hair and big blue eyes too. She plays piano and she's in the Fourth Grade. What grade are you in?"

Mother tested the curling iron with a damp finger. "Four B," she answered quickly, but not too truthfully. "Tell the lady about your school, precious."

There was a silence while June picked the raisins from the sweet bun. The woman cleared her throat and smiled again. "My little girl loves dolls. Do you like dolls?"

"Well, yes and no," June said. "I have a Waggedy Ann I wike very much, but dolls are so hard to twoupe."

The woman beamed even harder. "And have you decided what you want to be when you grow up?"

June looked at her for a long moment. There was something in my sister's expression that made the woman's smile freeze. Small beads of perspiration popped out in her eyebrows. June could always do that to grownups. I was a little pleased that she had done it to this one. I thought the woman was silly.

"I fink it's obvuss what I want to be," June said evenly. "I want to be a actwess."

"How sweet. But you're an actress right now. Why—why you're a big star."

"I don't call this being a actwess. I want to weally act. Like—like Awice Bwady in 'Cassie Cook of the Yellow Sea.' I fink she's wonderful. Especially when she says, 'Scum. That's what you all are. That's what all men are. You want only one fing from a woman. But you never get it from me! Not one of you will put you fwilly hands on Cassie Cook!'"

June pounded her chest with a tiny fist and stared hard at the ceiling. The newspaperwoman had dropped her pencil. While she was groping for it mother spoke: "We played on the bill with Mrs Brady two weeks ago. The baby is such a mimic she learned the entire act in two days. She's an "impersionable little thing and she hasn't forgotten a word of it."

"I wiked Caferine Calvet; t's act, too," June said. "That's about a woman who twies to save her fwiend and makes her own husband fink she's sleeping wiff anovver man. At the end she takes poison and dies——"

"Tell the lady about your school lessons," mother said. "We carry a tutor you know and the children go to school just like other little girls. June is on her multiplication tables now. June dear, how much is two times six?"

June waited politely for mother to finish. She dunked the sweet roll until it was soggy then she shoved it into her mouth. "Twelve. And after I pway those woles I'll be actwess enough to pway 'Wain.' That's what I weally want to pway; Sadie Thompson."

"The children saw Miss Eagels in Boston——" mother said. "June dear, how much is four times two?"

My sister scrambled down from the chair with the suitcase on it that had been placed there to make her tall enough to see into the mirror. Then she stood with her back pressed close to the dressing-room wall and her hands clenched tightly at her sides. "So this is your way of helping me," she said dramatically. "Well Mister, I know your kind. Your God isn't a weal god. He's a God of Wevenge. I'll bet when you were a kid you caught buttewflies and pulled their wings off. I bet you stuck pins into fwogs just so's you could see 'em wiggle and fwap while you would a Sunday school lesson. I bet you'd tear the heart out of your grandmuvver if she didn't fink your way, and you'd tell her you were saving her soul. You—You—psalm singing son of a ——"

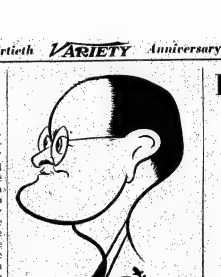
I was so engrossed in my sister's acting I didn't hear the door close behind the white-faced newspaperwoman. June was crying real tears, and if you didn't look at her long legs with the bumpy knees and the bruise she got from falling off the swing when we were playing Flint, you'd think she really was Jeanne Eagels. Only I thought my sister was better. She made me cry, like she always did when she acted and plays. I would have cried louder and longer, but just then they called 15 minutes and we had to get dressed.

The next day mother bought the paper to see what the woman had written. It was a nice story, like most of my sister's interviews. The woman wrote that June was a simple child at heart. That she loved her dolls and studies, and that although she wanted to be an actress when she grew up, right now she was just like any other little eight-year-old girl.

"She—she didn't say anyfing about my acting?" June said as mother clipped the notice from the paper. "Was it because I didn't act good, Mommy?"

Mother carefully pasted the notice in the scrapbook. "Act *well*, precious," she said. "Not good. Good is a prediction."

June was silent for a moment, then with a deep, worldly sigh she shrugged her shoulders. "Well," she said, "I guess all actresses have to expect adverse cwiticism."



PETE SMITH
In his 15th year of producing and narrating M-G-M shorts.

U Will Try and Revamp 'Scarlet Street' to Rate An OK From N.Y. Censors

Following banning of Universal's "Scarlet Street" last Friday (4) by the N. Y. State Board of Censors, a U executive stated that matter would be discussed with the board in the hopes of reaching a compromise on objectionable features. It was added that if sensible cuts could be made without injury to the picture, this would probably be done; otherwise legal recourse would have to be taken.

Censors barred picture from exhibition without giving grounds, but N. Y. State Education Law prohibits any film that may be classified as "obscene, indecent, immoral, inhuman, sacrilegious or which is of such a character that its exhibition would tend to corrupt morals or incite to crime."

All other state boards have passed "Scarlet Street," according to U. Additionally, it carries the C-C seal of the Motion Picture Assn. of America. Film was booked to open at the Criterion, N. Y., yesterday (Tuesday). It will be replaced there on Friday (11) instead by Columbia's "She Wouldn't Say Yes."

"Scarlet Street" is the first to be made for U release by Diana Productions, company formed some months ago by Joan Bennett, her husband, Walter Wanger, and Fritz Lang, who produced and directed "Street" with Miss Bennett. Edward G. Robinson and Dan Duryea heading the cast.

In its review of the picture in Hollywood Dec. 20, VARIETY said in part that "star and production values gear it for top position in all situations." Notice also referred to it as "the sordid tale of the romance between a Milquetoast character and gold-digging blonde" and involved "embezzlement, murder and disgrace."

Radio 'Ballroom' Pic

Hollywood.

Al Jarvis has sold the title and idea of his "Make-Believe Ballroom" radio show to Columbia for a filmusical.

Production will be handled by Jonie Taps and plans call for use of six bands in film.

POST—MORTEMS OF 1945

("Ashes to ashes,
"Dust to dust,
"If the bullets don't get you,
"The atom must."—Old Proverb)

America was beautiful before the war began,
America is just as lovely now.
So if he's in the audience, will the Little Man
Step up, and if he's able, take a bow?
Will the Little Man From England,
The Little Man from Russia,
The Little Man from China,
And the Little Man from Here,
Step up, if he can walk, and receive a hearty cheer,
Because he kept the bombing, the blitzing, the burning,
The fever, the hunger and the fear,
Three thousand healthy miles away from here.

Radio City is sitting pretty;
The Capitol Dome shines bright;
The Empire State
Still stands up straight;
The Liberty Statue
Still looks at you;
The country looks all right.
We had blackouts and dimouts of every shade,
We had air raid signals, but no air raid.
So let's salute the Little Man who kept the war away
From the architectural grandeur of the U. S. A.

A boy with a tin ear gave his all
So that no bombs would ever fall
On Symphony Town or Carnegie Hall;
While a lowbrow gent gave his earthly diem
For the Metropolitan Museum.
Will the culture-worshippers kindly rise
For a couple of plain but useful guys?
(But, dahling, it's so inconvenient!)

Will a certain gentleman from the South
Let honeyed words flow from his mouth
For a native son who will not come back?
Corporal Joe Washington—color: black?
(Could be.)
Will the patrons of Moore's and Lindy's Rest.
Pin a few medals on the chest
Of a boy who never cared how tough it
Was, so long as *they* could stuff it?
(Can't you wait till I finish eating!)

So let's salute the Little Man,
Remembering that he
Preserved the freedom
For you and me,
And we may need him
For World War Three.

Albert Stillman.

BRANDT AND BRECHER BLDG. NEW N.Y. NABES

Purchasing property adjoining the Alden at 67th street and Broadway, New York, which it has operated for years as a subsequent run, the Brandt Circuit will erect a large picture and television theatre on the site. Plans are now being drawn for a house that will seat 2,000, thus becoming one of the largest of Greater N. Y. neighborhoods. Nearby on upper Broadway Leo Brecher will shortly put up a theatre on the site of the old Arcade which figured in a bad fire several months ago and has been closed down since then.

With the purchase of additional realty adjoining the Alden, the Brandt organization now has a plot there totaling 140 feet on Broadway and 207 on 67th street. Property, brought from the Trehubs Realty Co. (Shuberts) is assessed at $300,000. Purchase was made in the name of the Pamela Corp., of which Harry Brandt is president.

BIG 5 FILES INITIAL BRIEFS IN TRUST SUIT

Initial joint briefs of the Big Five in the U. S. anti-trust suit, on which a final decision should be forthcoming late this winter or early spring, were filed in U. S. District court, New York, last week. Additional briefs are slated to be filed Monday (7) by the Big Five as well as the Little Three (United Artists, Universal and Columbia). Oral arguments will be heard on Jan. 15.

Briefs filed last week bear on the old consent decree, notably in connection with arbitration under it, which continues. Big Five take the position that the arbitration system has been efficiently and impartially administered, that it is an efficacious method of settling industry disputes, and that if there are any real defects in the system, due to limitation of scope of arbitration, a cure can be found by revision of existing provisions. Even if facts recited in opinions in the U. S. case were proved to be facts, they do not establish any violation of law nor do they show any consistent pattern of discrimination against any class of exhibitors, it is contended.

A total of 400 arbitration cases were filed. The many thousands of contracts negotiated since entry of the decree with around 18,000 accounts shows that there does not exist any widespread claims of discrimination and unfairness, it is pointed out. Big Five thinks it significant that the scope of relief which most of the complaints have sought was not a striking down of essential methods of doing business but rather only some particular amelioration of individual playing position of exhibitors.

Milestone's Dickers

Hollywood.

Lewis Milestone will arrive from New York to "resume negotiations with several studios," according to his business manager, Rex Cole. Reports that director had signed a three-picture deal with Universal were emphatically denied by Cole.

Latter further disclaimed reports that Milestone "at any time" ever had any commitment to direct "Heaven Only Knows" for Advance Pictures.

Alan Ladd in Par's OSS (Col. Maibaum) Story

Hollywood.

Alan Ladd will star in "O.S.S." at Paramount, Irving Pichel to direct. Richard Maibaum, who is scripting story of Office of Strategic Services, also will produce film. Currently he is on terminal leave from Army, having just been promoted from major to lt.-col. He was director of combat films for War Dept. during four years of service.

U. S. Pictures (WB) has the "Cloak and Dagger" (OSS) pic under way also, with Gary Cooper starred.

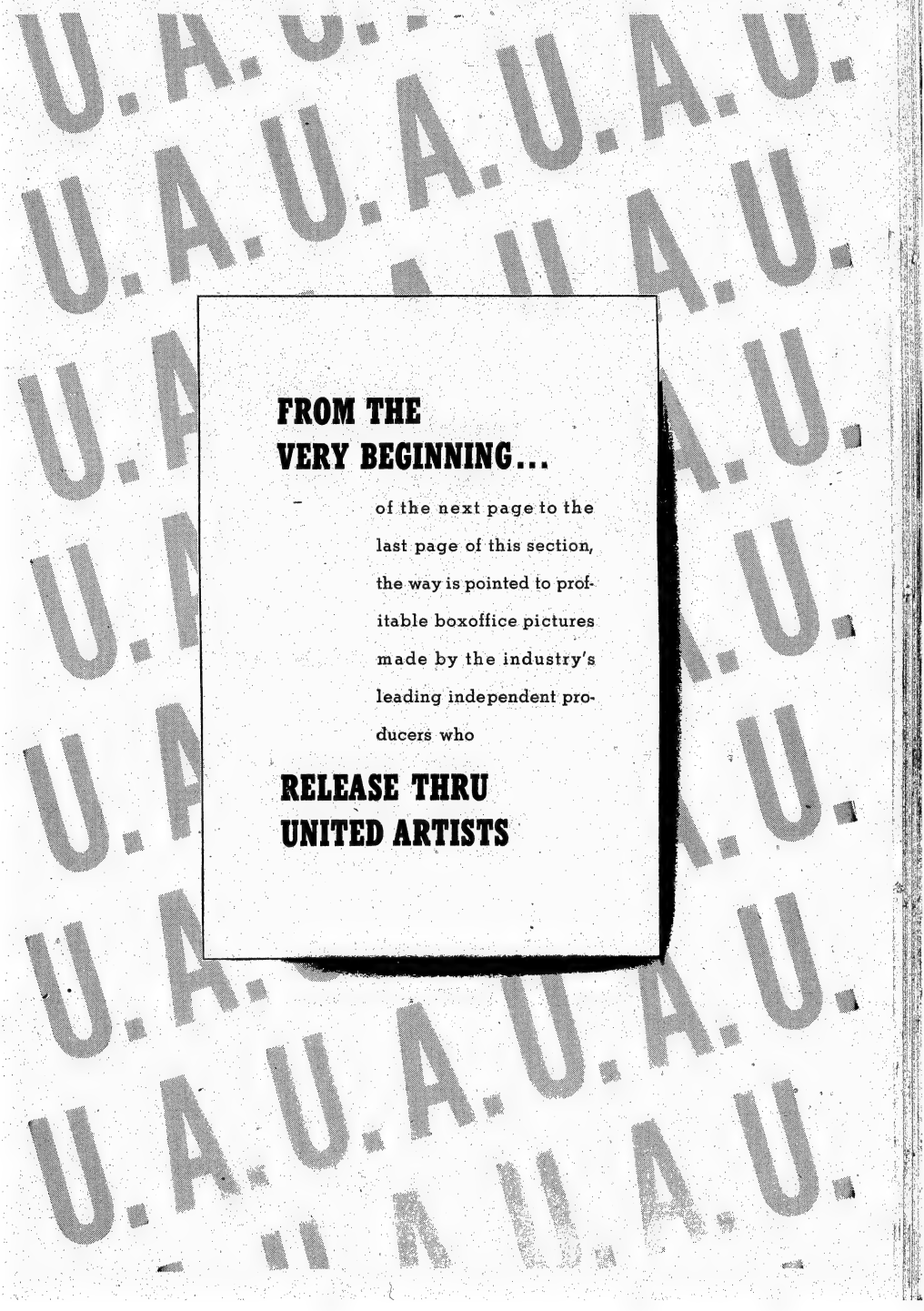
Par Recaptures 2 Film Houses: Rheims, Brussels

Two Paramount-owned theatres in Europe are scheduled to revert back to the company via de-requisitioning, according to word received in N. Y. last week by George Weltner, Par International proxy. One is the Opera in Rheims, France, which reverted to Par on Jan. 6 when Army requisitioning of property ended.

The Coliseum in Brussels also will be de-requisitioned shortly but won't return to Par management until next June.



Season's Greetings
VERA VAGUE


FROM THE
VERY BEGINNING...
of the next page to the last page of this section, the way is pointed to profitable boxoffice pictures made by the industry's leading independent producers who
RELEASE THRU
UNITED ARTISTS

SELZNICK INTERNATIONAL

A proud name in the history of the screen. A trade-mark identified only with the most outstanding entertainment throughout the years. A trade-mark which will never be permitted to appear on any save the most distinguished of motion picture productions.

Now Showing

"Since You Went Away"

"I'll Be Seeing You"

and

"Spellbound"

Coming

"DUEL IN THE SUN"
"THE SCARLET LILY"



IN A TRADITION OF QUALITY

Another Boxoffice Champion from Hunt Stromberg

the Industry's Most Consistent Producer of Money-making Pictures



Hunt Stromberg presents

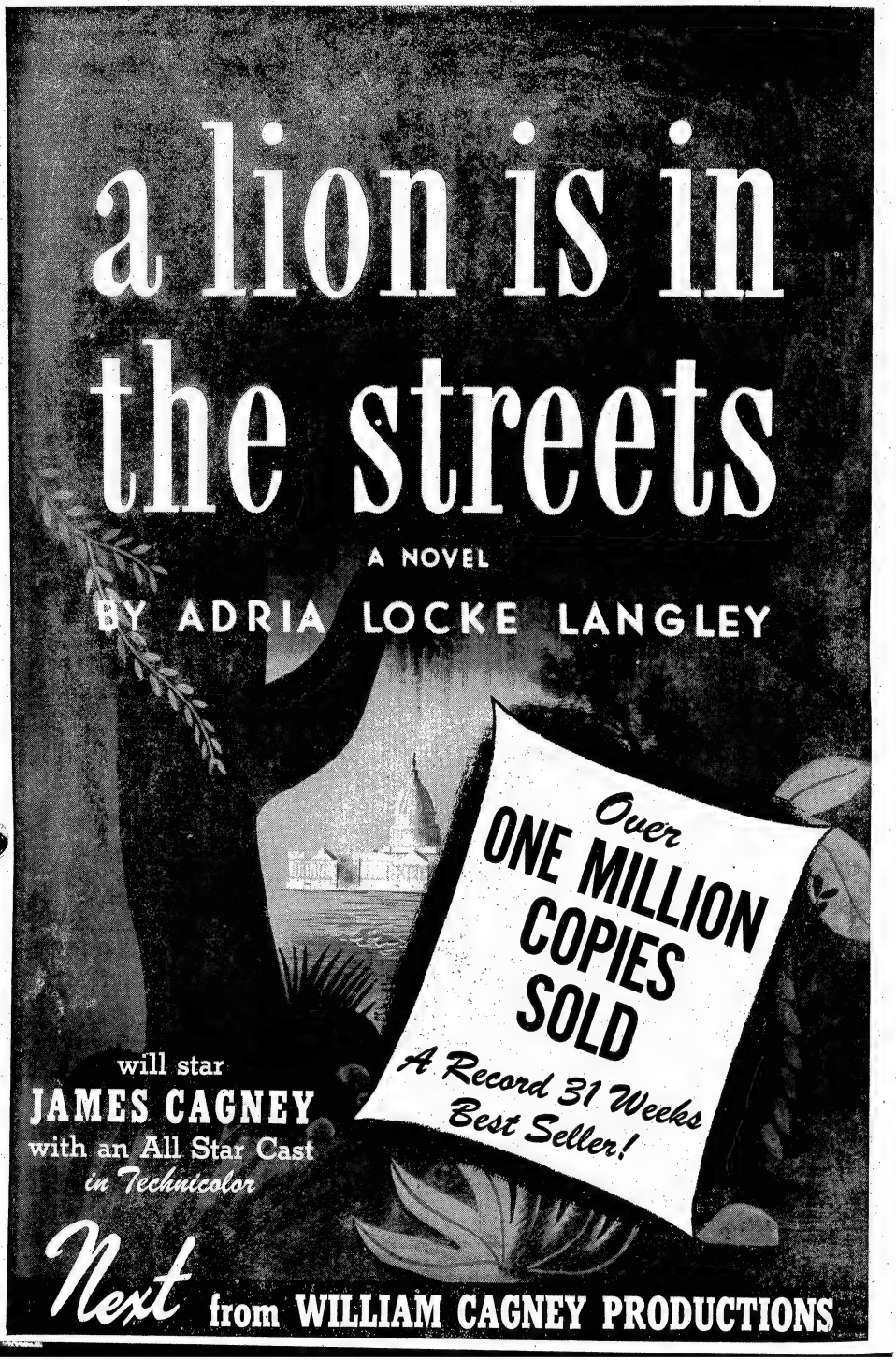
JANE RUSSELL *and*
LOUIS HAYWARD
in
"Young Widow"

with FAITH DOMERGUE · KENT TAYLOR
MARIE WILSON · Connie Gilchrist
Norman Lloyd · Cora Witherspoon
and PENNY SINGLETON

Directed by Edwin L. Marin
Screenplay by Richard Macaulay and Margaret Buell Wilder—Additional Dialogue by Ruth Nordli—Lee Garmes, A.S.C. Director of Photography

Coming!
"The Strange Woman"
"Dishonored Lady"

Hunt Stromberg Productions
Are Released Thru United Artists


a lion is in the streets
A NOVEL
BY ADRIA LOCKE LANGLEY
Over ONE MILLION COPIES SOLD
A Record 31 Weeks Best Seller!
will star
JAMES CAGNEY
with an All Star Cast
in Technicolor
Next from WILLIAM CAGNEY PRODUCTIONS

G. C. F. and U. A.

soon will bring you

The Motion Picture Event of the Century

VIVIAN LEIGH* and CLAUDE RAINS

in

Bernard Shaw's

"CAESAR AND CLEOPATRA"

IN TECHNICOLOR

with

STEWART GRANGER

and

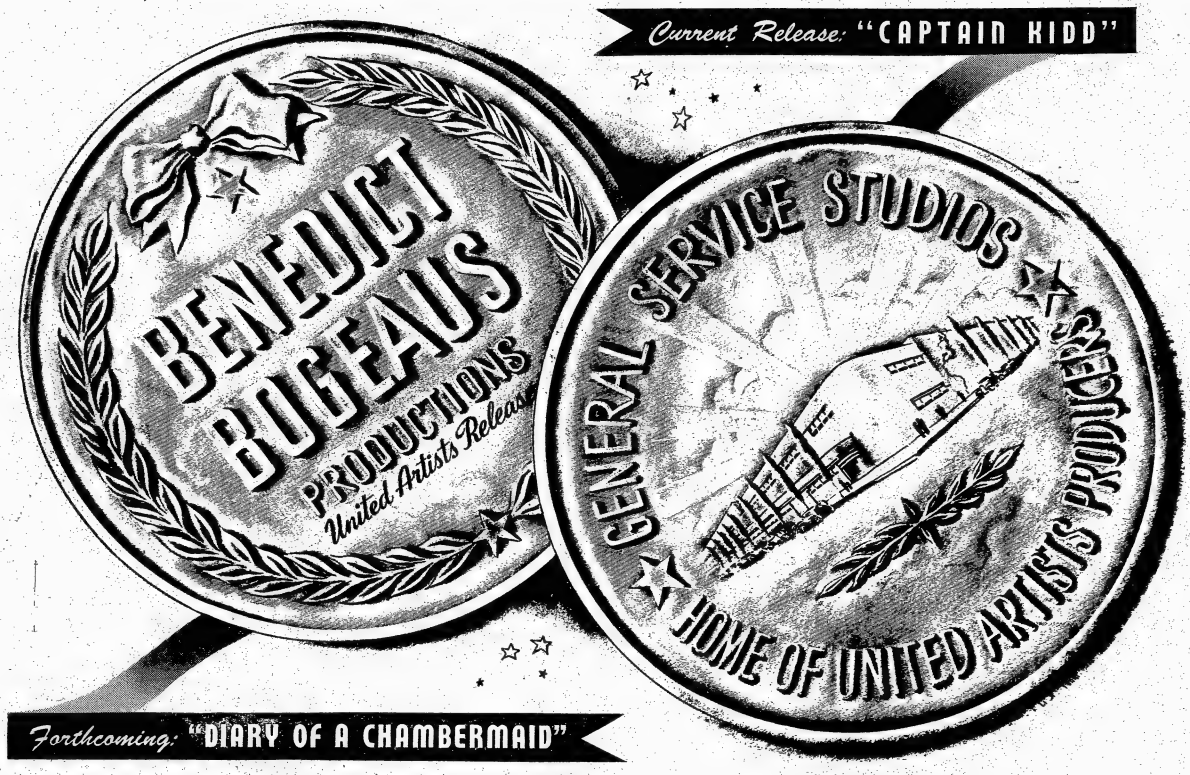
FLORA ROBSON * FRANCIS L. SULLIVAN

Produced and Directed by

GABRIEL PASCAL

*

By arrangement with DAVID O. SELZNICK

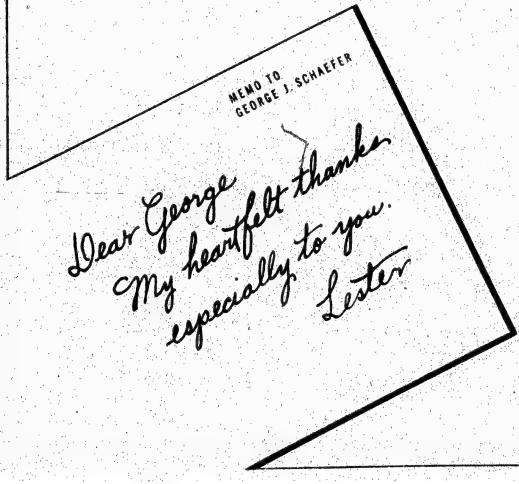

Current Release: "CAPTAIN KIDD"
BENEDICT BOGEAUS
PRODUCTIONS
United Artists Releas
GENERAL SERVICE STUDIOS
HOME OF UNITED ARTISTS PRODUCERS
Forthcoming: "DIARY OF A CHAMBERMAID"

THANK YOU, U.A.!

Thanks for the marvelous selling job you did on the "Story of G. I. Joe". It was one of the most gratifying distribution efforts with which I've been associated and which was expressed so magnificently where it counts—at the box-office. At this same time, a bow for the work expended similarly on "Tomorrow—The World!", another U. A. sales and distribution topper.

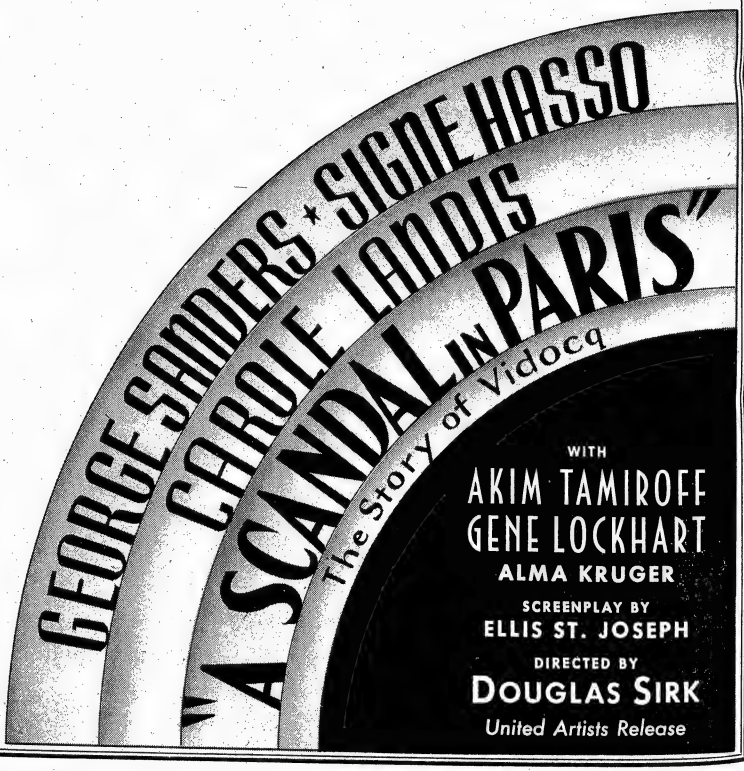
Sincerely,

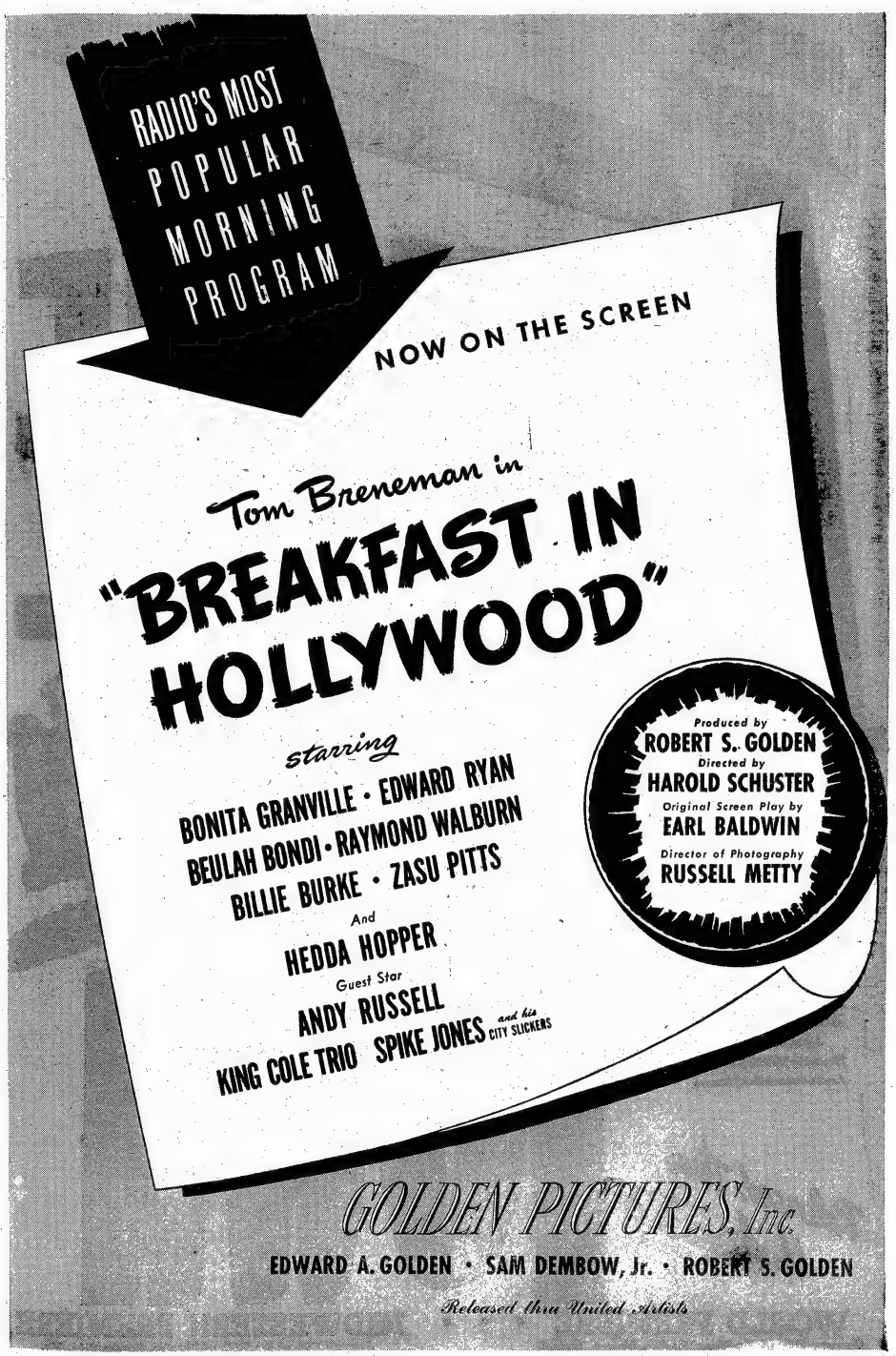
Lester Cowan



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Original Screen Play by
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TO YOUR LIST OF 1946 BOXOFFICE CHAMPIONS ADD

ABILENE TOWN



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RANDOLPH SCOTT
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with
EDGAR BUCHANAN
RHONDA FLEMING
A Jules Levey Production
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Screenplay by Stephen Longstreet

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GEORGE AGNEW CHAMBERLAIN
Author of "Home in Indiana"

MANY HAPPY RETURNS

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The MARX BROTHERS

(GROUCHO) (HARPO) (CHICO)

in

DAVID L. LOEW'S

"A NIGHT IN CASABLANCA"

(It has now been established that the Marx Brothers have as much right to use "Casablanca" in a film title as have the Warners to use "brothers" in a family title.)

Directed by ARCHIE MAYO

Soon!

DAVID L. LOEW — ALBERT LEWIN

present

GEORGE SANDERS

in

GUY DE MAUPASSANT'S

"BEL AMI"

(History of a Scoundrel)

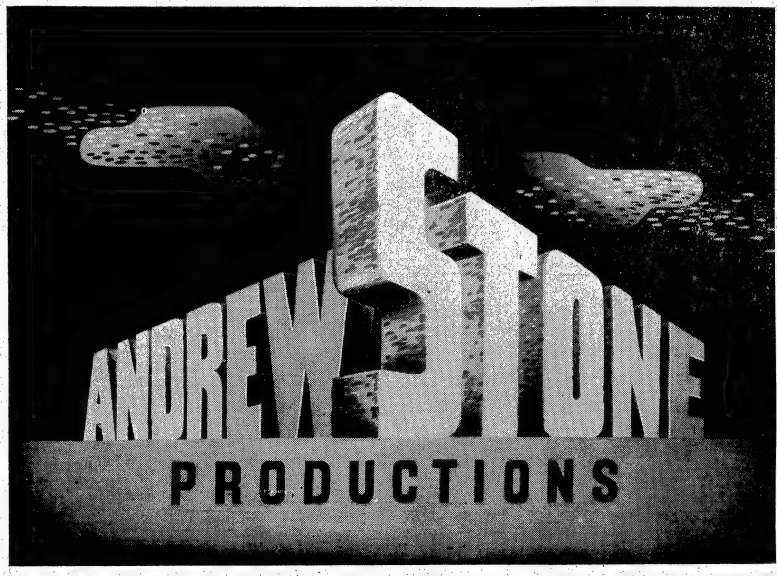
Directed by

ALBERT LEWIN

BOTH TO BE RELEASED

THRU UNITED ARTISTS





SEASON'S GREETINGS

ALBERT LEWIN


TURN BACK...
and page through this section of U. A. producers again...there you will find the boxoffice backbone of your early 1946 playing time—all bearing the money-making stamp...
RELEASED THRU UNITED ARTISTS

Sime's Hidden-Note Trick

By H. ALLEN SMITH

Quite a few years have gone by since I first heard of Sime Silverman's hidden-note trick. The thing made a deep impression on me, since I spent nearly 20 years as a reporter.

Sime realized that a great many people are pencil-shy. In the normal course of events they'll talk volubly but when somebody whips out notepaper and pencil and starts putting things down, they freeze up. They suddenly become conscious that they're yammering for publication and they either get cagey or shy.



H. Allen Smith

Sime solved it. He had some small scratch-pads made up and he supplied himself with plenty of stub pencils. He'd walk down Broadway and at, say, 45th street he'd come upon a couple of VIPs engaged in conversation. He'd join them.

As bits of news evolved from the conversation, *Sime* just stood there, his hand in his coat pocket, and I imagine that some of the people figured he was a helluva reporter not to be taking the stuff down. But he was taking it down. He had developed the knack of scribbling little notes inside his pocket.

The technique involved was much the same as that employed by a famous surgeon I once read about. A visitor in his office noted that the surgeon kept his right hand inside a wooden box which was on his desk. The box had a hole in it, just big enough for the hand to enter, and the surgeon was fumbling with something inside. The visitor couldn't figure it. Finally he asked about it and the surgeon removed the lid from the box. Inside were some cords, and the surgeon explained that he had been tying various knots in these cords with one hand.

It was necessary, he said, for him to reach inside a lot of people and tie assorted knots and, more often than not, it wouldn't be wise for him to use both hands.

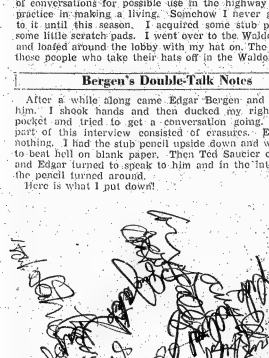
Sime's note-taking was not, of course, as complicated as the knot-tying. But it was complicated enough.

I always wanted to try it because I like to keep a record of conversations for possible use in the highway robbery I practice in making a living. Somehow I never got around to it until this season. I acquired some stub pencils and some little scratch pads. I went over to the Waldorf-Astoria and loafed around the lobby with my hat on. The devil with those people who take their hats off in the Waldorf lobby.

Bergen's Double-Talk Notes

After a while along came Edgar Bergen and I collared him. I shook hands and then ducked my right into my pocket and tried to get a conversation going. The first part of this interview consisted of erasures. Erasures of nothing. I had the stub pencil upside down and was erasing to beat hell on blank paper. Then Ted Saucier came along and Edgar turned to speak to him and in the interim I got the pencil turned around.

Here is what I put down!



I want you to understand, if you don't understand it already, that Edgar Bergen is not a dull man. Those *Sime*-type notes represent a sparkling conversation but I'm hanged if I know what it's about. Mention was made of Mortimer Snerd, I think. And my notes contain the answer to a highly important question. I came right out and asked Edgar: "What about this marriage business? When you going to do it?"

He gave me an answer and I remember distinctly that the answer was a definite one. It took more like that part ran off the pad. It looks like almost everything ran off the pad. And I was so busy concentrating on the concealed scribbling that I can't remember now just what he said about nuptial plans.

Well, a guy's got to learn. It's just like golf, or swimming, or sex, or making spaghetti sauce. You've got to keep at it a while before you get real good at it.

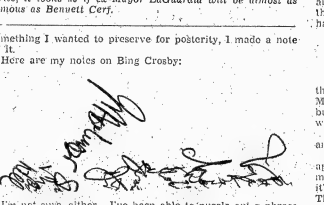
Bergen said it was time for Charlie to go to the bathroom, so he went on upstairs and I waited around, smoked a cigaret, kept my hat on, and pretty soon along came Sherman Billingsley. Just the guy I was looking for. I was doing a magazine piece about tipping, and Billingsley agreed to give me a lot of dope. He stood and talked (hat in hand) and I scribbled furiously inside my pocket. Then he departed—I think he was on his way to the Waldorf kitchen to borrow a side of bacon and a paring knife. As for me—I was happy because I had achieved something. I pulled out my pad. It was blank. I stared at it a while, mystified and bewildered. Then I reached in my pocket again. I had scribbled the Billingsley interview on a package of cigarettes and couldn't make a bit of sense out of it.

Bing Crosses Him Up

I cussed a little and reflected that I'd have to hunt up Billingsley again. Then I checked the clock and took an elevator to see the greatest man living west of the Mississippi River. I refer to Mr. Harry Lillis Crosby.

This time I did my secret note-taking while sitting down and Bing was in good talking voice. Whenever he said something I wanted to preserve for posterity, I made a note of it.

Here are my notes on Bing Crosby:



I'm not sure, either. I've been able to puzzle out a phrase which seems to be "kick hell out of" but I can't remember the connection. The blabsted pad must've got turned around somehow and I skidded off onto the cloth in several places. I know that Bing outlined all his future plans for me and they were pretty sensational—wonderful stuff for Variety, maybe the banner on Page One. There's something in all that mess about Jack Kapp, but for the life of me I can't make it out, nor can I remember it.

Obviously, what I need is practice. But I'm giving the whole thing up. I'm going to get along without *Sime's* system. I'd go ahead and develop it except for one thing. When I had finished with Bing he walked to the elevator with me and just before the car arrived, he gave me a funny sort of look and said:

"It's none of my business, pal, but what you got in your coat pocket there—a mouse?"

That settled it.

Lint from An Empty Mind, Or Hiding Behind A Tree

By ARTHUR KOBER

Now take, f'instance, the Anniversary edition of VARIETY, a pub (according to the telephone book.) It will undoubtedly be chockful of pages and pages of all kinds copy. You'll read some of the stories right through, you'll start some others, some you'll skip, promising yourself you'll go back after you've through riffling the pages, and there will be some articles you'll completely ignore. (Hey, not so fast, you!) And there'll be the usual greetings: "Happy Anniversary, Variety!" "Compliments of a friend!" "William Morris Office" with its special insignia, "Elias Gesundheit, the Clown Prince of Joy, 48 weeks at the Alta Yenteh in New Mexico and still going strong!" There'll be big, full-paged ads from the movie companies (yummy-yummy!) and ads that will look like brief biographies: pictures of actors and a short description of their professional career. (Bill follows). And there will be usual salutes from the song publishing companies ads assuring you that the latest novelty number produced by their firm is a terrific hit. An ad from Jimmy McHugh telling you about his musical triumphs.

My favorite plea for attention, however, will continue to be the announcements of sentimental songs: "There's An Empty Suit Where My Daddy Used to Be," or "God Needed A Playhouse in Heaven and So He Took the 44th Street Theatre Away."

I wouldn't miss the Anniversary edition of VARIETY for all the rice in China. Me, I've already taken the windows out of my apartment and have made arrangements with the Eureka Piano Moving Co. to have my copy hauled the moment it's off the press!

Let me tell you about this dream. I was marooned on a desert island, see, and I hadn't seen a soul for months. Especially a girl, that is. And there I was, on a desert island, with nothing to read, nothing to do. I kept thinking a lot about girls. That's the opposite sex, son. And that's not a joke, son! Then, one day, there came floating toward the shore a theatrical trunk and on it was a label marked "Carmen Miranda." My eyes popped so loud, I almost woke myself up. And then, gracefully paddling a canoe toward this abandoned island was Carmen Miranda. Not a mirage, son, I said, she appeared in person. I mean, she wore very little clothes—just enough to cover strategic areas, and, as usual, the most prominent item was her headdress. Mind you, I had been on this island for months, had had very little food, no reading matter at all, and hadn't seen a girl for what seemed like ages. I hid behind a tree. I waited for Carmen to land, then watched her step out of the canoe and pull the craft forward. I couldn't control myself any longer. I rushed out from behind that tree, ran toward her, and threw her on the ground. And then I ate every bit of food on her hat.

Oh, speaking of dreams, I had the damnedest one the other night. My problem now, Mr. Anthony, is this: I don't know whether to take it to an analyst, or work it into three acts!

CRITICISM

I like the work of Preston Sturges,
I like the work of Meredith, Burgess,

I admire the skill and adore the knack it
Takes to make a film by Wilder and Brackett.

I thrill and laugh if it's grim or funnily,
I mean, anything done by Johnson, Nunnally.

I know it's good, not just a vogue art
If it's acting done by Humphrey Bogart.

With radio commitments and a column to do and a book to write, it looks as if ex-Mayor LaGuardia will be almost as famous as Bennett Cerf.

Gypsy Rose Tallu

This really happened!

When I was touring in "The Little Foxes," in the middle west, Frank Conroy went into a little beanery next door to the theatre and overheard two local characters say, "What's playing over at the the-a-tre?"

"Stage show, live actors."

"What is it?"

"Tallulah Blockhead in 'The Little Foxes.'"

"Who's that?"

"You know, she does a strip-tease with little fox furs."

—*Tallulah Bankhead.*

Charlie With the Soft Brown Eye

By CLAUDE BINYON

Charlie Letterman came to Hollywood after writing a book. The hero in the book was the man Charlie wanted to be, including two soft, brown eyes. Charlie had one soft brown eye and a hard blue one. From the right you called him Charlie and from the left—Mr. Letterman.



Claude Binyon

People didn't tell Charlie he looked so different from one side than the other. His wife was nagging him in bed one morning, looking into his soft brown eye, when Charlie rolled over and looked at her with his blue eye. The wife got out of bed, dressed, and went back to live with her mother. Charlie was lonely for a while, but then he wrote his book and came to Hollywood. Incidentally, he never saw his wife again.

In Hollywood Charlie was told he was a very lucky man, for the producer of his first story was a very understanding fellow who "got along" excellently with writers. He was a man named Mr. Kingston, formerly Bud Kingston.

At the first story conference Mr. Kingston greeted Charlie warmly and told him he was very happy to have a writer of Charlie's calibre in his table. Charlie averted his face modestly and looked at Mr. Kingston with his hard blue eye. Mr. Kingston sat down quickly and asked Charlie if he had any ideas about the story.

Charlie looked at Mr. Kingston with his soft brown eye and said he felt that the girl should have more noble qualities. Gaining courage from the broad smile Mr. Kingston replied that the audience would feel too sorry for a girl with noble qualities when she was murdered.

Hasty Mr. Kingston

Charlie hadn't thought of that. He considered for a moment, then looked at Mr. Kingston. Hastily Mr. Kingston said he believed Charlie was right.

Mr. Kingston's secretary entered with word that the head of the studio wanted to see him immediately. Mr. Kingston looked into Charlie's brown eye and asked if he'd mind letting him talk to Mr. Snyder. Charlie said he wouldn't mind a bit, but Mr. Kingston had passed him now and was looking into the blue eye. Quickly he retraced his steps and told Charlie to go right ahead and talk . . . Mr. Snyder could wait.

Well, Charlie thought the man in the picture should be a Baptist. He couldn't remember ever having seen a Baptist hero in a picture.

Mr. Kingston stared at Charlie's brown eye and wondered why he didn't get up and slug the man. The secretary entered again, looked at Charlie's blue eye and left without saying anything.

Now Mr. Snyder entered and glared at Mr. Kingston. Charlie was between them, with his blue eye toward Mr. Snyder.

Since when, asked Mr. Snyder, did Mr. Kingston believe he was important enough to ignore the head of the studio? Charlie interrupted to tell Mr. Snyder it wasn't Mr. Kingston's fault. They had been talking story, and Mr. Snyder must realize how important it was. Mr. Snyder looked into Charlie's blue eye, and all at once he decided the story was very important. He apologized for intruding and started to back out of the office.

But Mr. Kingston, with the brown eye on his side, asked Mr. Snyder why he didn't throw this idiot out on his ear. Watching that blue eye, Mr. Snyder apologized to Charlie and told Mr. Kingston to take his cigaret box and his secretary and get to hell off the lot.

Charlie stood up unhappily. "Gentlemen," he said, "please don't quarrel about me. I'm leaving, because Hollywood just doesn't make sense to me."

And so Charlie went back to New York and wrote a book about crazy Hollywood. It sold rather well, but now and then he missed his wife's cooking and wondered why she had left him.

Pianist Who Wanted to Be a Comic

By now I imagine a great number of people must know that I started out in show business being a singing waiter. Most of them wonder why I didn't stick to the singing waiter business instead of becoming a comedian. All right, a fellow who tells jokes!

However, it is fun to look back on the old days every now and then.

Anyway, I used to report to work each night, put on my apron and give the nod to my piano player and start in with my warbling—in those days that's what it was called. Now it's crooning. I am not knocking this new form of singing. The crooners have their followers in bobbysox, my public still wears long underwear.

The guy who played the piano and myself were quite a combination. Each of us picked out a song and then went our separate ways—the only explanation the management had was that we finish at the same time. It was a break for the customers, for they got two songs for the price of a beer and we were able to get through our repertoire twice as fast.

All the time I was there I had long, serious talks with the piano player. Sometimes he said no—and I had to borrow from one of the other waiters. But this I did get from him—he wanted to be, of all things, a comedian. Physically he looked the part, but he was so good at tickling the ivories that I tried to discourage him. I pointed out to him that it took more than just a desire to make one a comedian. It took intelligence, perseverance, a witty nature, a ravishing personality! Shall I stop here, or will you fill in the rest?

To make a long story short, after about a year the piano player and I went a little too far one night when he played "Mother Machree" and I sang "Alexander's Ragtime Band" at the same time. The manager wasn't a very understanding fellow. The customers couldn't understand us either, so we were given the gate which amounted to $11. It was a Saturday night.

Many years passed until I saw my piano player again. He was still banging on the chords and seemed to be doing all right. He was a part owner of a cafe on one of the N. Y. side streets in the 50s, and I had just started the Cantor Home for Girls.

The other night I went to a preview of a picture that looks like a definite hit. So help me, there on the screen was my piano player—a comedian. Good, too. He never even changed his name. It's still Jimmy Durante!

Eddie Cantor.

Hollywood May Come Into Its Own As A Style Centre This Year

By KAY CAMPBELL

Hollywood.

Now that the clouds of war have rolled away, Paris is again making a bid for fashion leadership. This year, 1946, however, may see a new ending to that old story, a Hollywood ending. For screen designers are preparing to give battle for credit where credit is due, and a movement is on foot for sensational fashion shows here backed by the entire industry.



Kay Campbell

There can be no doubt that film designers are an important contribution to the American way of costuming. Mrs. Joe Doakes and her daughter, Josephine, who live in Podunk Corners, want to look like Greer Garson, Roz Russell or Lana Turner, not like the animated pencils who swish around a Parisian salon.

In Paris, any hole-in-the-wall dressmaker may bring out 10 or 12 numbers in one day, which, if acceptable to the "right" customers, may start a new vogue. Then, the avenue manufacturers adapt these trends in less expensive models and prepare to do a volume business on them. Not until months later, however, do there manufacturers know for certain that the consumer will accept them.

The procedure is directly the opposite in the film empire. A fashionist creates a garment for the star, and for the millions of women who will admire it on the player, and perhaps think, "On me, that would look good, too." Each costume must make the star attractive on Broadway as well as on Main street, and in Suburbia three years hence.

That Paris has followed trends set by Hollywood, if not actual lines, is irrefutable. The movies have pictures to prove it. Last fall, one leading flash publication had a two-page spread in praise of Paris necklines. In the upper left-hand corner one sketch was identical with a neckline worn by Ginger Rogers several years ago, in "Kitty Foyle." Though Hollywood boils over Paris' garnering of all the glorification, it is used to such credit-stealing. When Orry Kelly put Kay Francis in a draped jersey dinner dress, Paris came out next season with a "new draped hip-line." After Adrian had given Joan Crawford "Letty Lynton" sleeves, wide shoulders became a "must" in Paris creations; and after big sets of wool for evening gowns, this use of the fabric had a tremendous vogue. Long evening capes were "introduced" in the French fashion world following release of "Romeo and Juliet" and "becnies" were another of the many style adaptations of Norma Shearer's apparel, in that epic. Flange pedtums were copied, unaltered, from a Bette Davis picture, and every screen stylist has a long list of fashion firsts in every phase of costuming, dress, hats, wraps and even jewelry, which originated on the West Coast, but for which the foreign mart garnered credit.

Real Bid for Leadership

With a seasonal flash showing, Hollywood is making a real bid for leadership, in addition to making a legit effort to sell the film biz to the people on a prestige basis. The formula for such a presentation would doubtless include the selection by designers of a stated number of outstanding creations, picked not necessarily from top-grossing films, but from any screenplay which has modern or period costumes which may bring about a new trend. These selected garments would then be modeled by starlets or contract players for whom the publicity breaks would be welcomed, and the showings would be held at Carthay Circle or one of the other houses at which an occasional "pres and posies" prcem is held.

One criticism to this plan might concern the cost of production.

However, the garments would already have been made, and have served their original purpose in a picture. Salary costs for contract players would be negligible. And it is figured that national magazines, not usually hit by studio exploitation, as well as columnists, syndicates and fan mags, would give ample space to such showings, since the films from which these costumes were selected, would either be unreleased or have long runs to go, the publicity would return the cost several times over.

Studio previews for one production alone have cost plenty of moola. Take, for example, the "Dodge City" preview staged by Warners before such travel was curtailed by the war. It was reputed to have cost $60,000, but it also was estimated that it returned four times that amount in the matter of tree space, either printed or aired, to say nothing of the good will that it harnessed.

It is figured that on the average a red-carpet-and-roses event at a local house, such as Carthay, costs $1,800. Okay, multiply this by two, for the matinee and evening performance, although the same setup would do for both and the cost actually would not be doubled. Divide this figure of $3,600 equally among the major companies and those independents who would like to be included. It would run, perhaps to a total of $400 apiece.

This by comparison with the overall Hollywood budget for wardrobes which is estimated at $4,150,000, is small indeed. A mere trifle, designers who are activating the move foreshowings, call it.

The Designers

Among the designers who would contribute to such showings are Irene, Walter Plunkett, Howard Shoup, Helen Rose and Velez, from Metro; Renie and Eddie Stevenson, from RKO; Milo Anderson, Leah Rhodes, Bernard Newman and William Travilla, from Warners; Travis Banton and Vera West, from Universal; Rene Hubert, Orry-Kelly, Kay Nelson and Bonnie Cashin, from 20th-Fox; Jean Louis, from Columbia; Miles White, from Samuel Goldwyn; Edith Head, Mary K. Dodson and Dorothy O'Hara, from Paramount, and Gwen Wakeling, from Cecil B. DeMille.

Though the minimum cost for an "A" picture star's costume is in the neighborhood of $350, costs for individual garments soar into thousands at times. And the chorine's scanty garb in "Ziegfeld Follies" approximated the low figure set for the usual star's outfit.

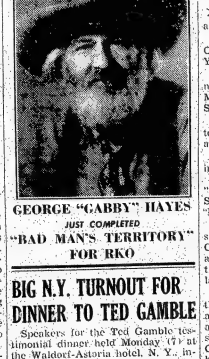
Goldwyn spent $50,000 to dress four featured femmes, 16 Goldwyn girls and eight glamorized Guerseys in "The Kid From Brooklyn." The cows wore John-Frederics' hats valued at $42.50 each, in addition to false eyelashes and touches of paint. One of the Jean Louis numbers whipped up for Virginia Mayo was a white silk-net evening frock with sequin and flower trim costing $735. Another number worn by Eve Arden, the salty wisecracking friend of Walter Abel's in the picture, set Goldwyn back $715. And the Lillian Russell costumes, worn by the GGs averaged over $500 apiece.

A white lace and ostrich evening gown worn by Ginny Simms in "Night and Day" is reputed to have

(Continued on page 81)



HAPPY NEW YEAR
BETTY



GEORGE "GABBY" HAYES
JUST COMPLETED
"BAD MAN'S TERRITORY"
FOR RKO

BIG N.Y. TURNOUT FOR DINNER TO TED GAMBLE

Speakers for the Ted Gamble testimonial dinner held Monday (7) at the Waldorf-Astoria hotel, N. Y., included Spyros P. Skouras, 20th-Fox president and general chairman of the dinner committee, toastmaster; George Murphy, president Screen Actors Guild; Francis S. Harmon, executive vice-chairman WAC; Deles Walker, representing the Retailers Assn.; Fred Gehle, chairman N. Y. State War Finance Committee; Frank E. Trippe, chairman Allied Newspaper Council; Lt. Gen. A. A. Vandegrift, commandant U. S. Marine Corps; S. H. Fabian, chairman theatres division of WAC and national chairman of the Victory Loan campaign committee; Henry Morgenthau, Jr., former secretary of the treasury; Earle Snell, governor of Oregon; George J. Schaefer, WAC chairman, and Gamble.

Dinner, tendered to Gamble by the film industry in appreciation of his work as chairman of the War Activities Committee, drew one of the largest show biz turnouts.

Cantor Returns to Coast Before 'Nellie's' N.Y. Bow

Eddie Cantor, who's been east in connection with his co-producing chores on "Nellie Bly" (along with Nat Karson) leaves for the Coast Jan. 17. Show opens on Broadway a week later.

Marilyn Maxwell, reported returning to the Coast, has decided to remain in the east. Charles Friedman, directing the show, is adding three new Burke-Van Heusen songs to the production.

FARRELL REJOINS LOEW

Thomas Farrell, recently named acting manager for Loew's International in China, sailed for Shanghai last Monday (31) on the "Sea Hydra."

Farrell relieves Julian Berman, who comes to N. Y. for huddles. Farrell, who has been with Metro for 15 years, recently has been with the OWI in Europe.

Reflections of a Broadway Runaround

By RADIE HARRIS

1946! It was the year of V-E Day and V-J Day. Of strikes, crime waves and war trials. Of atomic bombs and white tie and tails again.

Of the San Francisco Conference, Nuremberg and Army-vs.-Navy 33-13... Of headline names: Truman, Attlee, Petain, Eisenhower, DeGaulle, Nimitz, Yamashita, Laval, Wainwright and Sonny Wisecarver.

It was the year that Tojo turned yellow and lost face again but not his neck. Of black marketeering and starving children. Of Hitler and Mussolini, and the same dirt that covers the rows of crosses on Iwo Jima, Salerno, Stalingrad and the beachhead of Normandy.

It was the year that Gen. MacArthur kept his promise and came back to the Philippines. Of "Butch" LaGuardia's $100,000 a year radio salary and J. Edgar Hoover's confession that he is broke.

It was the year that a whole world mourned the death of FDR, but even in death his enemies wouldn't let him have the peace for which he died.

To the entertainment world, it was the year of Eric Johnston and "Chickery Chick". Peggy Hopkins Joyce's fifth marriage and Gloria Swanson's fifth divorce. Joan Crawford telling a breathless world what "Mildred Pierce" *really* did.

It was the year that Richard Rodgers and Oscar Hammerstein only had six tunes on the "Hit Parade". Claire Booth Luce played "Candida" in Conn. to prove to Katharine Cornell that she still has nothing to worry about. No first-night curtain went up without the Ira Katzenbergs and the Jules Brulatours, but Row A didn't look the same with William Rhinelander Stewart's empty seat.

"A Song to Remember" put Chopin on the "Hit Parade" and made all the fans "Wilde" about Cornel. David and Irene Selznick finally separated, Jack Benny and Bubbles Schlatter finally came together at the altar. Gertrude Lawrence didn't have a best play, so she wrote a best seller. Artur Rubinstein dubbed at Republic and Hazel Scott played at Carnegie Hall. The first night critic who reviewed "Girl From Nantucket" had no right to complain. They got in cuffo when there were people at the Adelphi who had to pay to sit through it—at least until the first intermission.

Bette Davis married William Grant Sherry and got as much publicity from the Episcopalian Church as Elliott Roosevelt. Bebe Daniels and Ben Lyon came back to Hollywood and one whole day went by without a party in their honor. War on the home front nearly stopped when Humphrey Bogart and Mayo Methot called quits. His subsequent merger with Lauren Bacall wiped the World War off the front page.

Spencer Tracy led the Big Parade back from the cinemah to the theatah ...Advancing with him were: Ralph Bellamy, Ruth Hussey, Franchot Tone, Martha Scott, Kay Johnson, Frederic March, Margo, Minor Watson, Edmund Lowe, Edmund Gwenn, Mady Christians, Sam Levene, Gloria Swanson, Fay Bainter, Mary Astor, Frances Dee, Carole Landis, Oscar Homolka, Jan Clayton, Irene Manning, Virginia Weidler, Nancy Walker, Michael O'Shea, Eddie Foy, Jr., Walter Abel and Lois Wilson... Those making the trek westward: Joan Caulfield, Glenn Langan, Richard Basehart, Alfred Drake, Alma Kaye—and from London: Rex Harrison, Patricia Roc and Peggy Cummins.

Established producers like Max Gordon, Gilbert Miller, Oscar Serlin, John Golden and Vinton Freedley had no hits and several errors. But there was a whole crop of neophytes trying their fledglings wings with mysterious "angels" to support them: Harry Bloomfield, Henry Adrian, Jean Dalrymple, Irving Jacobs, George Heller, Herbert Harris, Richard Krakeur, John Moses. The "State of Union" of Lindsay & Crouse turned out another "Life With Father" success. Frank Fay gave the Catholic Church and Equity as much publicity as "Harvey" gave him. Most exciting premiere of the season was "Glass Menagerie" because it brought back Laurette Taylor's magic to the theatre in the "winter" of her career.

Only two new playwrights emerged with any promise—Tennessee Williams and John Patrick. Only new male vocalist discovery was Alan Young. There were no new exciting personalities like another Danny Kaye or Mary Martin. But Jan Clayton, neglected by Hollywood, came into her own when the Theatre Guild imported her for "Carousel" and Oscar Hammerstein stole her away from himself for "Magnolia" in "Show Boat."

Robert Montgomery, back from four years of active naval duty, received a watch for meritorious service from a commentator who fought the war behind a mike, and the commander returned it to the sponsors, thereby earning another award for himself. Joe Kennedy had a bride 30 years his junior and Deanna Durbin took a groom 20 years her senior. Shirley Temple made everyone feel their years when she became Mrs. John Agar ... Merle Oberon gave up being a Lady (Korda) to be plain Mrs. Lucien Ballard. Barbara Hutton gave up being plain Mrs. Cary Grant to being Barbara Hutton again. Mickey Rooney became Uncle Lucien B. for Uncle Sam. The Robert Youngs had their fourth girl, and when someone asked Bob if he didn't want a son, his answer was, "Why, do you think I have four daughters?"

Georges Kern joined George Gershwin and Robert Benchley joined Irvin Cobb... Others for whom the bells tolled were: Mark Sandrich, Alla Nazimova, Addison Randall, Frank Craven, Gloria Dickson, Lucille Mayo, George Barbier, Henry Armetta, Gilbert Emery, Gus Edwards, George Marion, Doris Keane and Ralph Holmes.

Kay Hamilton had a "Lost Weekend" and became an Academy Award contender... You couldn't go to a movie without finding Ingrid Bergman on the screen... Hal Wallis left Warner Bros. and now Paramount is writing "love letters" to him. Arthur Rank paid his first visit to Hollywood and found gold in them that hills, but not half as much as he has in the Bank of England... Lt. Col. Irving Asher came back from India and found a "Rainbow round his shoulder."

May Mann married Alfred Leon and provided Hollywood with "the greatest show on earth"... the Hollywood Canteen and the Stage Door Canteen closed and a lot of people started talking to each other again... Robert Sherwood came back to the Playwrights and Sam Goldwyn ...a lot of femmes throughout the country thought August 14 was Van Johnson Day.

3 and 4 Features Grind In Nabes New Year's Eve

A new high in the length of a film show, running between five and six hours, was the bill of four features, plus shorts, which the State, Boonton, N. J., played on New Year's eve at the regular admission scale.

Giving only the one show at night, features were "Men in Her Diary" (U), "Getting Gertie's Garter" (UA), "Club Havana" (PRC) and "Prairie Rustlers" (PRC). Eddie Lachman, operator of the Boonton house, stated he turned a nice profit on the stunt. House was completely sold out.

The Baker in Dover, N. J., nearly got on three features New Year's eve. This is a Warner theatre. Another, the Denville at Denville, N.J., also playing three pictures, served a midnight snack to its customers.

KEN THOMSON EX-AGENT FOR U-RANK-UWP POST

Hollywood.

Kenneth Thomson will join the J. Arthur rank setup of United World Pictures at Universal the end of this month to act as liaison man locally between the British-American producing company and the Valley Studio. Thomson, former executive secretary of Screen Actors Guild, and for past two years with the Willkie Morris agency, has tendered his resignation in the latter post.

Thomson also will handle talent liaison for Universal's front office and will represent Cliff Work on some committee matters. Latter organization is an inner-studio group that operates in settling policy and procedure matters.

In Those Adventurous Early Days of the Film Industry

A Fragment of Resourcefulness by Pioneer Charles Pathe and Herbert Horkheimer—Or the Saga of 10-10 Rations in Paris

By W. A. S. DOUGLAS
(Correspondent and Columnist, Chicago Sun)

Chicago.

By rights a 40th anniversary calls for nostalgic recollections of 40 years ago and more—that and progress made from then until the present. But I can't go back 40 years; that is, I can go back the 40 all right—and then some; but not 40 VARIETY years.

When *Sime* started off his seemingly forlorn hope I was a musician in the British Army, and the only thing I knew about the United States was "The Star-Spangled Banner" as I whacked it out on a side-drum.

But, on the Life and Times of VARIETY 30 years ago—just about the time Sime Silverman was figuring that movie advertising was worth taking but only on condition it was strictly cash—I can write with authority. So we will just use the piece I would have written for the 30th Anniversary Number of VARIETY had the boys been able to find me; I was in Spain watching the simmerings of that civil war in which Errol Flynn's press agent announced he would take part. This announcement did not prevent the civil war, but the civil war—

Well, anyhow, I rattled into Paris to take part in its alleged liberation on the evening of Aug. 25, a year ago. The Nazis had cleared out, but the French had been shooting each other for a few days and in the interests of law and order—and a pat on the back, Gen. Eisenhower ordered Gen. Patton to detach his second armored division (LeClerc's French division) from his Third Army and send it into Paris to receive the kisses of the French girls and whatever else they cared to pass out. Old Blood and Guts was glad to get rid of the frogs anyhow; they'd only been with him three weeks and he claimed they were holding up his parade into Germany.

Before I left Patton's headquarters at Pythiviers I wheedled two cases of ten-ten rations out of Col. Kent Hunter, Patton's PRO. I figured that old Charles Pathe would be in Paris; that, naturally, he would be hungry, and that I should not liberate Paris without feeding him. We are now moving into the setting of our story as hinted, at the start—a debt to Charles Pathe, concerned with the establishment of the Pathe film exchange 30 years ago. The two cases of rations would impress upon him that I still remembered, was still grateful, and still admired the shrewdest picture-maker and distributor of his day.

We failed to find Charles Pathe though we used most of the afternoon trying. At long last we learned that he had got out of Paris before the Germans entered in the summer of '40 and had been in the United States all this time—a fact we should have known. But the rations weren't wasted, and I'm sure he is just as grateful as though he had been there to eat them.

Flashback to 1915

We had come back from France—Charles Pathe and I—in the summer of '15. He and his brother, Emil, had broken with the General Film Co. which acted as distribution agent for a number of producers. The Pathe company had to establish its own outlets and this was in process of formation while we were on the water. Charles Pathe was to bring over the pieces of war in the European scene of the war which had streamed to France from General Film distribution of Pathe comedies, drama and news. But at the last moment the French government shut down on any removal of either cash or film. We landed in New York empty. I was Mr. Pathe's private secretary and interpreter for, at that time, he could not speak English.

We found that Louis Gasnier and Charles Dupuis, the Pathe American representatives, had formed the Electric Film Co. to distribute Pathe Pictures and that 19 exchanges had been established in as many cities. The old pictures, sold and re-sold by General Film, were in these exchanges, and all that the company needed was the new pictures which had been held up by the French government plus the money to pay salaries and to keep production on this side going. We were in the picture distributing business with everything necessary to that business but cash and pictures.

Pathe cabled to Paris; the replies were to the effect that it would take a couple of months to either corrupt someone or get a legitimate clearance on the French films piling up in the studios at Joinville and Vincennes. The exchange managers, called into conference, agreed that if they could get any sort of movies, no matter how terrible, in sufficient quantity to lay down a six-week program of 10 reels a week, we could add it to our only purely American product—the Pathe Weekly newsreel, later the Pathe News—and gather in enough advances from the picture-hungry theatre-owners to tide us over. The Pathe Weekly was the greatest seller of the day; we could hook any sort of junk onto it to fill out the programs and cash in.

Mr. Pathe had added up funds on hand, figured he could last till Saturday and then close up in America as a distributor. He was about to have me pick up the phone and ask Harry Aitken, of Mutual, if he still cared to buy the American rights to the Pathe Weekly when Louis Gasnier threw open the door.

"I have been looking at some pictures," said Gasnier, wiping his forehead. "I have never seen worse. But if what the exchange men say is right, they pay save the day. This is Mr. Horkheimer, who ought to be shot for making them."

And he ushered in Herbert Horkheimer, a pleasant, happy-go-lucky adventurer, who had taken $3,000—won at the race-track—had gone to Long Beach, Cal., with his brother Ed, a civil engineer, had recruited a company of players and had turned out 50,000 feet of movies which today deserve a peculiar niche of their own in film history. They were one-reelers or split reels; there were dramas, so-called comedies which should have been labelled dramas and vice-versa; the start of a slinkereo called a serial—which cleaned up—and other pictures which had neither story nor continuity.

"I know they're rotten, Charlie," announced Horkheimer, who had never met Pathe before, "but I'm learning. And I happen to know the fix you're in."

Pathe looked at the pictures, was confined to bed for a day and night and, all came back to offer Horkheimer 75c a foot for the lot or $37,500 for the 50,000 feet. Horkheimer's help, back in California, which included Henry King, Ruth Roland, Bill Brackett, Bill Brotherton, Jackie Saunders, Gypsy Abbott, William Desmond Taylor and others now forgotten were weeks behind in their salaries. In fact they had never had any salaries. The scenery, with the doors papered onto the flats, was unpaid for; there was no electricity bill only because no lights but sunlight had been used. H. M.—as they called Horkheimer—agreed to turn over his appalling junk for cold cash. Pathe said yes.

"But," objected Gasnier in a whisper, "you are broke."

Pathe merely winked. A contract was drawn up which called for delivery of the $37,500 only after a correct checking of the negative." From this negative our own printing plant in Bound Brook would print up the positives needed by the exchanges. Gasnier, still mystified, led the procession over to Jersey, composed of Mr. Pathe, myself and H. M., trotting at the mouth in anticipation of the $37,500. The negative was laid out on tables for checking against the sample print. Pathe walked in alone and, as I followed him, he slipped me a roll from the negative display. "Put it in your pocket and say nothing," he whispered.

Checking

We spent the afternoon checking and then Horkheimer spent the evening in his room to find 800 feet of negative, which was missing. Back in New York he made the California wires burn, hunting the missing film in the barn he then called his studio—but to no avail. He pleaded with Mr. Pathe that his actors were hungry, that the Astor hotel was shutting down on his credit. Pathe was sympathetic, but referred him to the contract which said the negative should correspond to the positive.

Meantime, of course, I had returned the purloined 800 feet and the laboratory was busily printing up the entire load of junk. Inside of four days the prints were in the exchanges and the managers were weeding advance checks out of the expectant exhibitors. In 10 days time we had $50,000 paid into the bank and the Pathe distributing organization was off to a fine start.

H. M. was sitting in Mr. Pathe's office with tears in his eyes and willing to settle for half his money—which, at that, was a fine profit—when a girl came in from the Bound Brook Film Laboratories. In her hand a strip of negative was discovered in a rat hole into which it had presumably rolled. Mr. Pathe slapped Mr. Horkheimer on the back and wrote him out a check in full payment. For years the French film magnate bought pictures from the Horkheimers, not because of any merit they might have had but because he had a sentimental feeling regarding the boys who had inadvertently put him back in business when he figured all was lost.

As for this reporter, his salary was doubled—and doubled again inside of six months. Who before the load of rations and the search for the old man on Paris "liberation day."

Par Prexy On 16mm. Abroad And Television At Home

By BARNEY BALABAN

Much has been said—and by the highest authorities—about the value of the motion picture as a salesman for all the product of a country and as an ambassador of good will for its people. Important governments have recognized this fact as a fundamental in their international trade relations.


Barney Balaban

I feel sure that barriers to free exchange of trade will be largely overcome and that our pictures will be seen eventually by all the peoples of the world. It is here that we should see the principal development in the use of 16mm. film. So many sections in foreign countries are not prepared with modern utilities and theatres of any kind. There are vast areas in these distant lands where large numbers of people are scattered throughout small villages and are without transportation facilities with which to visit the larger cities. Here 16 motion picture equipment will only through 16mm. film, protected from mobile units bringing enlightenment and understanding to human beings in the farthest reaches of the universe.

Be Careful Not to Libel Ourselves

Then and now we are presented with a tremendous responsibility to make the finest possible product and to be sure that our exports contain none of the subtle self-ridicule and satire, as a people, which, though amusing to domestic audiences, would be misinterpreted abroad. Not to make sure of this would be a tragic national disservice.

At home our industry appears to be in a sound condition. Even in the face of industrial unrest, our production schedules offer no dearth of product. Paramount has completed every picture to be released in 1946, and six of those for release in 1947 are either completed or before the cameras.

Our industry is confronted by no receivers on or must recover from no maladjustment in operation. We go on making the same product we made in wartime and we supply the same need for escape and entertainment so essential to the mental recreation of our people.

We must be alert, however, to meet the challenge of competition by other forms of amusement now revived with the end of gas rationing and other restrictions. With the first available materials, theatre properties will be refreshed and restored to the height of efficiency and comfort. Theatre operators will accelerate the selling of each and every picture to the public, and producing companies will support the release of their pictures with additional national advertising.

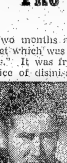
As to the outlook on television, the Federal Communications Commission has set definite standards for broadcast television and it is expected that 1946 will see this well started on its way as part of the entertainment fare within its particular limitations. Paramount is working now on methods for the use of television in theatres and it is hoped that this development will also be available during the coming year.

It is gratifying that sentiment in the industry, favors the retention of some acceptable common ground upon which we can all come together, when justified, in peace as well as in war, to discharge our public trust as an industry. Let it be remembered that the privileges we enjoy entail commensurate responsibilities which must be faithfully observed if we are to be worthy of the privileges themselves.

400 War Pets No Longer Can Make That Charge At The Expense Account

By QUENTIN REYNOLDS

Two months ago in London I received a mimeographed sheet which was headed "To All Accredited War Correspondents." It was from the U. S. Army and it was, in effect, a notice of dismissal. As of Nov. 1 we were through. War correspondents would no longer exist. We were through. We were bums out of work. No longer could we wear uniforms; no longer would we be able to fly anywhere we wished in Army Transport Command planes (for free); no longer would we be able to eat at army messes or use the Army Post Exchanges. Here cigarets cost 50 cents a carton. Every correspondent in Europe received the same notice. That notice really made us realize that finally the war was over.


Reynolds

During the past five years we have been a highly privileged group of free-loaders. We began with the French army and we did all right there, too, except for their horrible cigarets. But even at the front there was wine with dinner, and the meals were very good. In fact, the French army worried a great deal more about omelets than it did about hand grenades. There were always eggs; there weren't always shells.

Once France fell we shifted to the British. A few of us went to the 8th Army in Libya, but we found that was a mistake. The fighting was all in the desert and how in hell can you make out a decent and properly larcenous expense account when there isn't anything to spend money on? Besides, the food was not to our liking. Bully beef is nutritious but that's all you can say for it. However, the British were good about rum. The night and early morning cold bothered us in the desert more than the sun and the heat, so we always had rum for our morning tea.

But that wasn't good enough, so we quickly shifted to the RAF. Now the RAF paid the proper respect to our pampered appetites. Every flying field had a bar and the drinks were very good. Tazy also had a rule that no outsiders could purchase drinks. This meant that we had to drink free, a state of affairs which somehow always enhances the flavor of any drink. The RAF messes quite definitely was right. Their food, too, was the best in England.

I shifted to Moscow, but that wasn't so good. After you have caviar twice a day for five months you begin to realize that caviar is nothing but dead fish eggs. On the rare occasions when we were allowed to be with the Red Army the hospitality exceeded anything any of us had ever experienced. Unless we drank at least a bushel of vodka a day and ate perhaps a gross of Zakusi (hors d'oeuvres to you, chetnik) our Red Army hosts would sulk. We did all right with the Red Army and besides we were 7,000 miles from home, and how could the boss investigate expense accounts at that distance?

Then America entered the war and we all shifted to the American Army. We were given th rank of "simulated" captain. We never found out what that meant except that we could eat at officers' mess. The food was excellent and once more the price was right. We also discovered a new drink called bourbon. All army officers, it seems, drink that dark brown stuff and even if you were in a filt trench (they never used the term "foxhole" in Europe) you would usually find an officer who would offer you a dish of bourbon. Life with the American army was reasonably pleasant. We were all overfed, overpaid and underworked. One night John Steinbeck, Ernie Pyle and I discovered a lame general who had a villa outside of Algiers. We had dinner with him and then sat outside on his cool, stone terrace sipping equally cool drinks.

Pyle's Philosophy, Steinbeck's Hope

We could see the filthy city of Algiers 10 miles away. There was an air raid on Algiers that night and we watched it with great pleasure. It was nice not to be there.

"I guess," Ernie Pyle said, sighing happily, "we never had it so good."

("You never had it so good" is a standard GI expression used to quiet another GI who is griping.)

"We're all making good dough," Ernie went on, so, "except for the fighting and the dirts, life isn't bad. We're all on liberal expense accounts. You've got no squawks coming. But what about after the war? What will we be then?"

"Oskies?" Steinbeck asked hopefully.

"Bums," I said. "We're typed as war correspondents. When the war is over who in hell will want to read about it. Nobody. So we'll be bums."

"I guess," Ernie said thoughtfully, "we'll have to go back to work."

Now the blow has fallen. There are about 400 of us in this country who are "looking around." We are resting between engagements. We are at liberty. We are, in fact, bums. The radio people want to know if we want to go on shows when we returned from war zones. Now? Now we're poison to radio. The radio men shudder when they see us and say nervously, "Howya, drop in and see me some time." Hollywood kept after us, wanting us to be technical advisers on war films, wanting us to write and concentrate shorts; wanting us to write screenplays about the war. Now? We meet the same producers who used to slap us on the back and say, "How about a quick deal?" You could come out, for six weeks and we'll give you $750,000 a week, all expenses paid and a free hand." Now when we meet them they look at us vaguely, wince a bit and turn pale. Hollywood is forgetting the war very quickly, which is a blessing, because, after all, we have seen the Marines win the damn thing 70 or 80 times; we have seen many a blonde in fighter cockpits; and we have seen GI Joe end up with everyone from Betty Grable to Ingrid Bergman. The war just isn't commercial any more.

I don't want to see war pictures either. I don't want to hear dramatized war incidents on the radio. I don't want to read war books. But the hell of it is that's all we got to sell—we 400. If anyone can use 400 slightly used war correspondents we can be had cheap. You can have us in singles or in carloads. You can have us for $50 cold. All we want is three meals a day, an expense account and a little spending money. We are strictly from hunger.

Legit Making It Tougher On Itself—The H'wood Perspective

By JACOB WILK

Eastern Production Head Warner Bros.

There's been a lot of talk lately about the possibilities of revitalizing the film and legit fields. Increased picture-backing of plays—and particularly the pre-production deals that have been spreading like a rash over the face of Broadway—have lent some weight to the talk. But, though the two fields may be approaching the courtin' stage, they're still a couple of shotguns away from the nuptials. And that's largely the fault of the legit field itself. A wedding between pix and legit at the moment would be a bit like the marriage of Man Mountain Dean with one of Singer's midgets.

For a while, during the war years, it looked as though the banns might be published. Despite the restrictions with which it's always saddled itself, legit was waxing lusty. Thanks to the efforts of USO troupes, thanks to camp shows, stage canteens, factory shows and the influx of shekels into the pockets of defense workers, enabling them to attend stage shows in hitherto unprecedented droves—thanks to all these things and more—the legitimate field reached a peak of nat.-wide popularity, that it hadn't achieved since the days when Little Eva's golden wig was being combed out in every hamlet from Maine to California.

But it looks now as though it weren't going to last. The changed aspect is largely due to the legit field itself—the outworn practices it still holds to its heart; the restrictions it piles on its own head, like a little boy weighing himself down with flatirons so that he'll never grow up.

Take, for example, one restriction that's been in effect so long the managers themselves don't notice it any more—the Dramatists' Guild's ruling that a play must run for three weeks before the management is permitted to share in the film sale. Managers for years have taken it as a matter of course, like taxes and ulcers. But it's a useless restriction that does no good to anyone, in fact, only hurts. Of course; and the royalties that an author gets on the extra week or two a show is kept open won't keep him in the purple ribbons for a year. The embarrassed actors are forced to play to empty rests or congregations of shills collected by a frantic press agent. The manager, who's losing money weekly, would be better in both reputation and purse if he could shut the thing up and forget about it. And even the boy would usually like to ditch it far a new tenant.

Everyone suffers; nobody benefits. And it's all because the authors are too lazy to readjust outmoded methods.

Still on the subject of the Dramatists' Guild, there's the crippling measure that gives the playwright—any playwright—the right to okay all proposed changes in his script. This, of course, is eminently sensible. Naturally, if it's a first play, the author will know best. All the years of experience of the producer and director can't possibly stack up against the author's love for his first baby.

Similar is the author's ability to pass on players and director. The producer's show-wise judgment goes for nothing against a new playwright's crush on one particular unobtainable star or his juvenile promise to write a role for the ingenue with whom he fell in love three summers ago at Ogonquit. It's true that author's, more interested in getting a play on Broadway than indulging in crushes or keeping promises, seldom become too obstinate on this point. But they occasionally invoke their "right" for other purposes. There have been instances of plays—with the author wanting to sell his script to somebody else—that have been made unavailable to the man who first bought them simply because the playwrights have said "no" repeatedly to every casting suggestion.

And the Movie Money

There's also the matter of the division of the spoils from film rights. For years the split was 50-50, and no author went broke because of it. But then the Guild, which heads the managers around like a string of little sheep, decided the author should get 60%, and the manager 40%. The managerial lambs bleated as they ran, but their best friend had just flashed a butcher's knife. They showed instances, hundreds of them, in which the production of a play had boosted its value to films of 300, 400, or 500%, but they succumbed meekly enough in the end.

It makes one wonder why the Dramatists stopped at 60-40. It'd be much easier to figure the split arithmetically if they switched to 75-25.

The legit managers' penchant for succumbing eagerly to any group that makes demands upon them is, of course, the basic reason for the regulations and bonds that constantly beset legit. Mind you, I'm not objecting. The more restrictions legit binds around itself, the better we like it. The tighter the bonds, the less competition there is for films.

The legit managers, in what almost looks like a concerted effort to help the picture industry, never manage to stick together when the push comes. One of the boys will break out of line—and the rest, seeing themselves momentarily outdistanced, will follow. As a result, they get meshed in more and more rules and regulations.

Equity, as a rule, sees clearly enough to realize that the earning capacity of its members depends on the success of the field in which they work; but even Equity has a few clinkers left over from yesteryear. One of these is its restrictions on experimental performances. When the ruling went into effect a decade or so ago, it was admittedly needed. Easy-money actors were being mulcted by tinhorn shisclers in every sidestreet, under the flaming banner of Art. The ruling did away with the evil—but it also did away with most experimental theatres.

Whatever else the New Art sinks did, they lent excitement to a hide-bound Broadway. The poets of Shubert Alley mumble wistfully about the great drama that became extinct when Greenwich Village was turned over to the saloons; but that sort of drama will never come back until experimental theatres are encouraged at the same time that the chiselers are kept out.

As for the stagehands, they've increased their rules and regulations until managers breathe a silent prayer of thanks that Local 1 still

(Continued on page 77)



COLLETTE LYONS

20TH-FOX:
"THE DOLLY SISTERS"
UNIVERSAL: "PRISCO SAL" and
"BLONDE RANSOM"
NOW IN "SHOW BOAT"
ZIEGFELD THEATRE
NEW YORK

INDIE FILM BIOGRAPHY OF MAX BAER'S LIFE

Hollywood.

Max Baer will train in from Sacramento this week to huddle with Wally Klein on independent production of fighter's life story. Klein, who would write film biography, also would produce according to agreement being set up. Final details are expected to be ironed out this week with outside capital already arranged.

Baer has one film commitment in "Sinbad" at RKO and production is expected to start on his bing upon completion of this. Klein and Baer will attempt to get other boxing and contemporary celebrities to appear in the film.

Roach to Rent

Hollywood.

Hal Roach studios plan to rent space up to five film companies annually.

Negotiations are now in progress but cannot sign any deals for space until the Army moves out of the Culver City studios and complete checkup of facilities is made.



SEASON'S GREETINGS
BETTY HUTTON
"STORK CLUB"
PARAMOUNT PICTURE

Ardent Reader in Eire, Tokyo, Moscow, Albania, Chungking and Points East

By RICHARD WATTS, Jr.

As an unfrocked newspaper dramatic critic, I find myself filled with all sorts of conflicting memories on the occasion of such a cultural event as VARIETY's 40th anniversary. Some of these recollections have the wistful quality of remembered youthful joy and others deal with later and somehow less satisfying days. Quite a few are concerned with encountering VARIETY in foreign lands, which will not surprise certain sardonic friends of mine who insist I have a way of getting my travels even into reviews of plays about southern share-croppers or accounts of the latest beautiful ingenue. Since this time there is a reasonable amount of justification for mentioning such favorite haunts as Ireland and China, you can't expect me not to take advantage of it.

Naturally, I intend to write more about myself than about VARIETY, and so I shall start by saying that the people I remember as the first to provide me with aid, comfort and advice back in the mid '20s, when I started wandering about Broadway professionally and writing about it, were Charles Belmont Davis, Harriette Underhill, Ward Morehouse, Frank Pope, Martin Herman, a bartender named Mike Schwartz and Sime Silverman. No doubt in the haste of deadline-writing—the worst hangover from the newspaper business!—I have left out several names that should have been included, and to them I apologize humbly, but these are the ones that come first to mind. I am sure that every one who started his Broadway literary career in those delightfully incredible days will join in remembering Martin and Sime as the most generous guides through the Times Square mazes that ever existed.

It is greatly to be feared that, as those of us who did begin what we rapturously thought were our careers in his heydey disappear into the shadows, Martin Herman and his wonderful gruff kindness and his boisterous cynical sentimentality will be forgotten, even though to us the theatre has never been the same since his death. Sime Silverman, however, has already become a Broadway legend, and there is every reason to believe that his memory will continue to grow more fabulous. Thus being the case, there is the certainty that everyone who ever had a passing glimpse of Sime or heard their friends talk about him will begin to believe with the passing of time that he was actually their intimate. Let me, therefore, while there are still a few men and women about who can corroborate me, state with vast pride that, while I was certainly not one of his intimates, he went out of his way—although he never considered that it was going out of his way to be kind to newcomers—to help me with advice and understanding and the sort of praise that was the breath of life to a young and ambitious critic.

Of Conway and Sisk

In looking back on those heroic days, I remember, too, the kindness and friendship of another great man on VARIETY, the late Jack Conway, one of the historic contributors to the dynamic development of the American language. I was happy to note that in the delightful Supplement One to H. L. Mencken's classic work, "The American Language," Mencken paid a glowing tribute to the memory of a great Broadway gentleman, whose reviews were so wise and hilarious and whose wordcoinage added such richness to the national speech. It was also my pleasure, in reviewing the Mencken work for The New Republic recently, to call Jack Conway's name and comment on the admiration in my great liberal organ's readers, who are keen and intelligent but not always privy to Broadway's cultural contribution to American life.

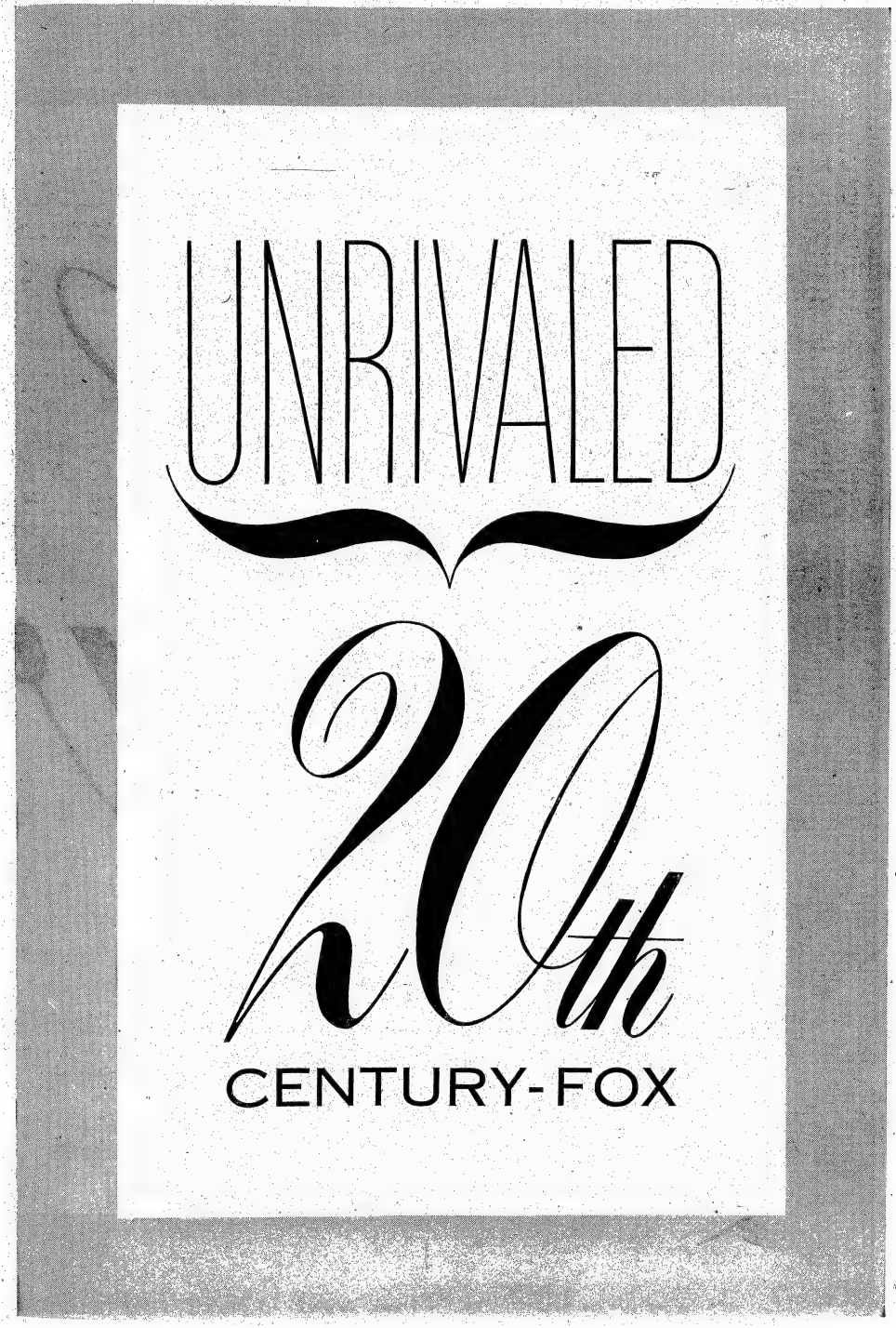
Any contemplation of the speakeasy period in VARIETY's history inevitably brings to mind the name of Robert F. Sisk, the eminent alumnus, now basking amid the Hollywood fleshpots as a distinguished producer. At first Bob was pretty suspicious of a certain didactic pomposity with the period in which Bob, having retired from the ranks of VARIETY's shock-troops, was the Guild's press agent and adviser, and it was always pleasant to me melancholy that a man with such a sympathetic knowledge of the good things of the stage should have voluntarily exiled himself to the California badlands. There was one time, though, when I was reconciled to his departure. That was when he and Cliff Reid were working with John Ford on "The Informer" and they summoned me to Hollywood to confer on the picture, thus enabling me to make at least an infinitesimal contribution to the finest talking film that has ever been made.

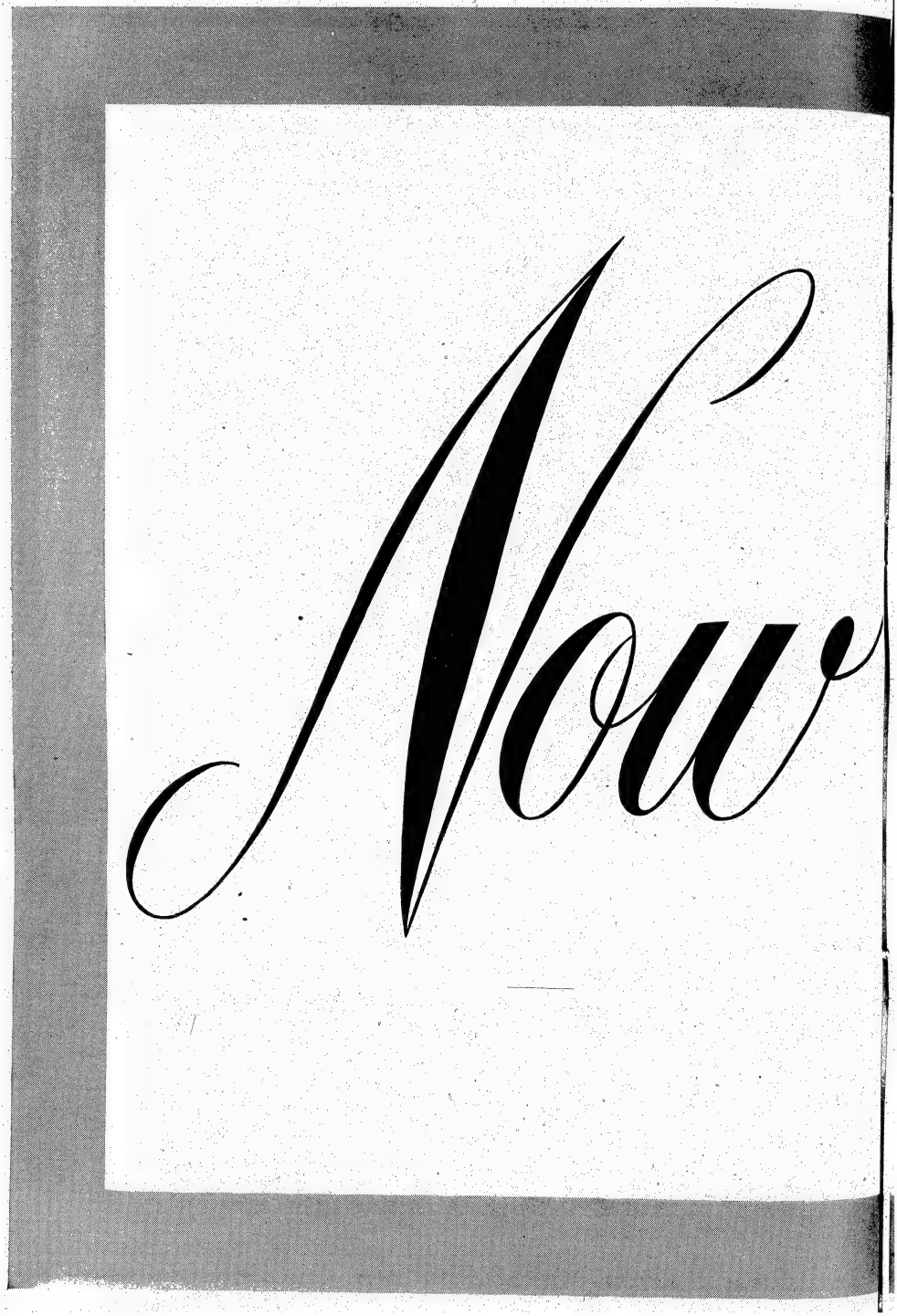
Speaking of a screen drama dealing with life in Dublin reminds me that I have stayed out of foreign parts quite a while in these notes on VARIETY's anniversary. Let me tell you how I spent my wartime Christmas in 1942. I was directing the American propaganda in neutral Eire as representative of the Office of War Information at the time, when the enchanting and incomparable Adele Astaire, taking pity on the loneliness of my exile, invited me to her beautiful castle at Lismore for the holidays, together with another brooding bachelor from the American Legation in Dublin. We had a magnificent time, but there was one period when Adele and I had the young diplomat worried.

Broadway Double-Talk

She had a months-old copy of VARIETY and we began reading it aloud to each other and that reminded us of the old days on Broadway and our reminiscences grew more and more wistful as we contemplated ancient glories and compared the giants of the past with the pygmies of the present. Memories of the great musical shows in which she and her brother had appeared were inevitable, and the high spot in all my remembered Christmases arrived when she sang for me the glorious numbers from "Funny Face" and "Lady Be Good" and "The Band Wagon." Filled to overflowing with nostalgia, sentiment, lyric delight, a wistful glow of romantic sadness and a sense of the pathos of distance in time and space, we burst into comforting tears, and who could blame our diplomatic friend when his horrified glance showed that he did not

(Continued on page 62)


UNRIVALED
20th
CENTURY-FOX


Now

54 Key Dates Have Proved 54 Times That
IT'S THE MOST IMPORTANT BOXOFFICE PICTURE
EVER RELEASED BY 20th CENTURY-FOX!



DARRYL F. ZANUCK
presents

Leave Her to Heaven

IN TECHNICOLOR

By Ben Ames Williams

Starring GENE TIERNEY · CORNEL WILDE
JEANNE CRAIN with VINCENT PRICE

Directed by JOHN M. STAHL · Produced by WILLIAM A. BACHER

Screen Play by Jo Swerling · Based on the Novel by Ben Ames Williams

Coming

A WALK IN THE SUN

Produced and Directed by LEWIS MILESTONE

DOLL FACE

Produced by BRYAN FOY · Directed by LEWIS SEILER

BERRY FLEMING'S

COLONEL EFFINGHAM'S RAID

Directed by IRVING PICHEL · Produced by LAMAR TROTTI

SENTIMENTAL JOURNEY

Directed by WALTER LANG · Produced by WALTER MOROSCO

DARRYL F. ZANUCK presents

DRAGONWYCK

Written for the Screen and Directed by JOSEPH L. MANKIEWICZ

WAKE UP & DREAM

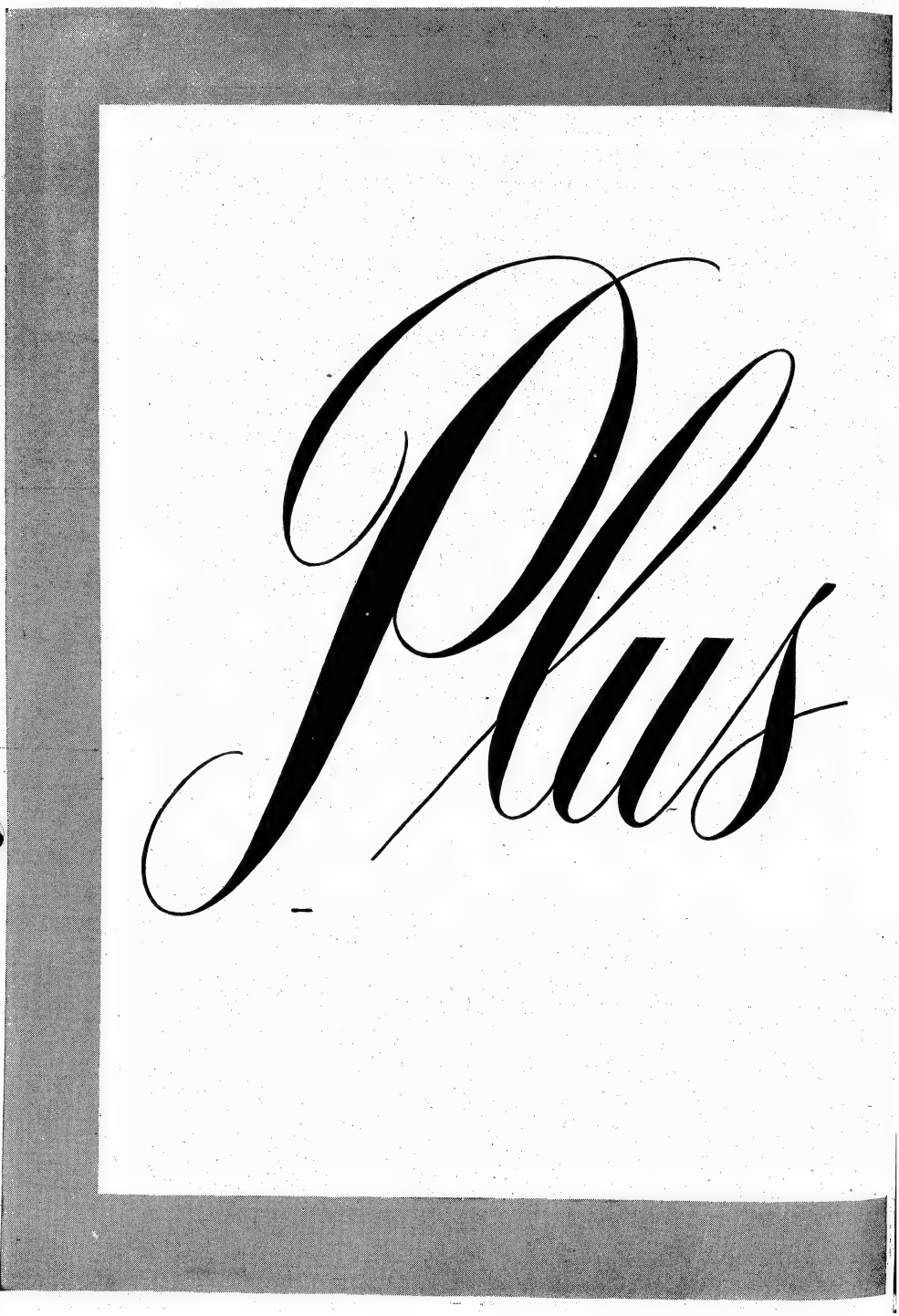
in TECHNICOLOR

Directed by LLOYD BACON · Produced by WALTER MOROSCO

DO YOU LOVE ME

in TECHNICOLOR

Directed by GREGORY RATOFF · Produced by GEORGE JESSEL


Plus

DARRYL F. ZANUCK presents

CLUNY BROWN

Produced and Directed by ERNST LUBITSCH

WILL JAMES'

SMOKY

in TECHNICOLOR
Directed by LOUIS KING · Produced by ROBERT BASSLER

JEROME KERN'S

CENTENNIAL SUMMER

in TECHNICOLOR
Produced and Directed by OTTO PREMINGER

DARRYL F. ZANUCK presents

ANNA AND THE KING OF SIAM

Directed by JOHN CROMWELL · Produced by LOUIS D. LIGHTON

THREE LITTLE GIRLS IN BLUE

in TECHNICOLOR
Directed by BRUCE HUMBERSTONE · Produced by MACK GORDON

DARRYL F. ZANUCK'S production of

THE RAZOR'S EDGE

By SOMERSET MAUGHAM

THE SHOCKING MISS PILGRIM

in TECHNICOLOR
Directed by GEORGE SEATON · Produced by WILLIAM PERLBERG

20th

CENTURY-FOX

YEAR AFTER YEAR

THE BIGGEST

FIGURE IN THE

INDUSTRY!

The 'Variety' Revolt Vs. Classicism

By LLOYD LEWIS

Chicago.

The same year that VARIETY was born the publishing house of Dutton issued a one-volume popular version of Farmer and Henley's seven-volume "Dictionary of Slang and Colloquial English."



Lloyd Lewis

Both came out of that historic revolt against classicism, but VARIETY reached more people, and did more than the Dictionary to loosen up with life the written word in America.

No one has ever recorded the number of newspapermen and playwrights who took from VARIETY's style an inspiration for realism, naturalism and unabashed use of the living speech of Americans. But the number was surely high, for VARIETY bringing to light the vivid slang of show biz, was recognized by writing men as source material.

The racy, singing, self-starting, sharply original slang of the stage had previously been ignored by book-authors as a class, just as the dialect-story and, indeed, the local-color story had been left to such lowly journalists as George Ade, Finley Peter Dunne and Eugene Field, or such trivial poets as James Whitcomb Riley, or such admirers of the quaint but squalid Irish peasants as Seuman McManus.

The professors in the universities and the critics of the lofty journal of opinion, The Dial, and the editors of the magazines were, with few exceptions, all massed in self-satisfaction against Hamlin Garland when, at the turn of the century, he began blasting and roaring at the smug genteel literary standards which limited writers to elegant English. Garland whacked right and left in his demands that the publishers and editors get off their rainbows and recognize such earthy fellows as Riley and Field and "Mister Dooley." Francis F. Browne, the high-collared editor of The Dial, warned against Garland's heresies and even went so far as to snuff at Rudyard Kipling's barrack-room tales because they employed soldier slang. Browne patronized these journalistic poets and tale-tellers for "demanding their share of the attention hitherto accorded chiefly to educated speech."

That the folk-talk of the common man was worth recording seemed to these rules of American literature to be a debased notion. How could romance and high-thinking, ennobling sentences come out of the soil?

It was admissible to write elegantly about the Southern Negro and to record his strange dialect so long as he was Uncle Remus or Uncle Tom, whose lowliness and sweetness of soul built up by contrast the charm of white aristocracy. Such fiction characters added to romance, and romance was what the literary moguls were fighting to protect in 1905.

The Then Bestsellers

Look at the best-sellers and the best-reviewed books of 1905 and see what chance VARIETY had to be noticed by the professors:

Robert Hichens' "Garden of Allah": Moon madness in an African oasis.

"The Clansman," by Thomas Dixon, Jr.: The glories of the chivalrous old South fighting barbarous politicians and social reformers from the Communist North—a paen to Ivanhoe in a nightshirt.

Jack London's "The Game," which the publishers described as "full of that characteristic appeal to the primitive passions that attacks 'The Sea Wolf' and 'The Call of the Wild,' but which was, like his other bestsellers, nothing but pure romance, far-off-imaginary super-virility.

John Fox, Jr.'s "A Knight of the Cumberland": rhapsodic romance of the strange mountain people and the Blue-Grass Round Table.

Owen Wister's "Lady Baltimore": More romance, though not quite as Homeric as his "Virginian" which, like Theodore Roosevelt's hunting books, took the reader out West and let him play cowboy.

Conan Doyle's "Sir Nagel"; John Luther Long's "Miss Cherry Blossom of Tokio"; F. Hopkinson Smith's "Tides of Barnegat," as Victorian as the sea portions of "David Copperfield"; books of Charles Dana Gibson's drawings, depicting all women as Queen Guinevere, with a cat in her hair and a slightly more regal profile; Richard Harding Davis' "Real Soldiers of Fortune," hopped-up glory for reckless adventurers; Edith Wharton's "Italian Backgrounds." Ernest Seton-Thompson's rose-tipped tales about wolves and bunnies not only had all the human emotions but some better ones of their own; new edition of Maurice Hewlett's "Forest Lovers" and other tales of the castles in which knights and ladies were always tortured by a love which as Hewlett panted "went through their souls like the songs of wounded nightingales!"

Big ads offered gift sets of F. Marion Crawford's romances; Anthony Hope's "Zenda" romances and their Indiana imitation; George Barr McCutcheon's "Graustark" romances; Robert W. Chambers' romances of the American Revolution; Randall Parrish's romances of Pontiac and the red Indians; Justis Miles Forman's romances of chivalry illustrated by that gentleman's painter, Howard Pyle; Emerson Hough's romances of the Wild West, as idealistic as Buffalo Bill himself.

It was the time when a young author wanted to ring the bell as Charles Major had recently rung it in "When Knighthood Was in Flower." Travel books about the wonders of India, the Antarctic, Bismarck's court, Normandy, France, Florence, Tibet were hot on the book counters.

Richard Mansfield, the most haughty of stage stars, had just written "the Art of Acting versus the Art of Talking." He and the rest were acting—VARIETY was starting to talk. And so was young H. L. Mencken, who came out that year with his treatise on George Bernard Shaw. And so was that outlaw lady, Ida Tarbell, with her expose of the Standard Oil Co., and David Graham Phillips was starting to muckrake American politics. George Ade wrote "The College Widow," which told just how American college boys talked. Here and there nativists were saying Stephen Crane's "Red Badge of Courage" for all its concern with the real speech and unheroic feelings of Union soldiers was greater than Richard Harding Davis' high-flown "Soldier of Fortune."

Carl Sandburg, Edgar Lee Masters, Sherwood Anderson,

The Theatre and Good Will

By RUSSELL CROUSE

Now that international peace has broken out—except in a couple of corners of the globe where the boys seem to hate to put away their boxing gloves—it is high time that the theatre and the motion picture began to play their part in the era of good will which we all hope will take the place of the slight unpleasantness which has held the world in its grim grip for the last few years.



Russel Crouse

Howard Lindsay and I (I might explain at this point that Lindsay is my collaborator, business partner and, in fact, my supervisor at everything but gin rummy) want desperately to play our part in the contribution which these allied arts can make so effectively to world amity.

We have tried, in our new play, "State of the Union," to do just that. We have tried to say, without getting on a soapbox, that we all have to work together if there is going to be a new world. And we have tried to crack down on and shame all the elements of reaction which, by playing one faction against another here in America, and one nation against another in the international situation, threaten everything we have fought for and hope for in human relationships.

We would like to have the whole world see "State of the Union" because we believe very deeply and very earnestly in what it says. But at the moment we are in a rather embarassing position. It's going to be a tough job to cast a second company—let alone enough to gird the globe.

In the meantime we are being represented in the world picture by a play which we did not write but which we did have the great honor to produce. It is a play by Joseph Kesselring, of which you may have heard. Its title is "Arsenic and Old Lace."

"Arsenic and Old Lace" is now running in London—in fact it has been running there for three years. It is whatever is the French for smash hit in Paris at the Athenee theatre. It is on view in Rome and in the provinces of Italy in such theatres as haven't been blown to bits by our own very effective artillery. It has been shown with great success in Sweden (Stockholm, Malmo and Gothenburg), in Australia, New Zealand, South Africa and in Brazil, South America. It is about to be presented in Copenhagen, Denmark, and in Oslo, Norway. Helsinki, Finland, will soon see it, and the ink is hardly dry on a contract for its presentation in Czecho-Slovakia. It's even being translated into Arabic.

Poisonous Propaganda

Now let me make myself clear at this point. Don't get me wrong. "Arsenic and Old Lace" is a very funny play and Mr. Lindsay and I are very happy to present this work by Mr. Kesselring everywhere in the world—and I do mean everywhere. Because that's where it will be seen. The motion picture version, a smart job by Warner Bros., with Frank Capra as the director and Cary Grant as the star, will be shown in every nook and corner of the globe.

What worries us at the moment is the sort of picture it will give of American life to all of these people of this new world. The American GI has done a mighty fine job of letting the world know what American young manhood is at its best. He's made friends for us all over the globe. The OWI has done another fine job of spreading abroad American ideals.

And now their first look at American life as portrayed on the stage or in the movies will be a little confusing. They'll see a couple of dear sweet old ladies putting arsenic in elderberry wine and bumping off people. And they'll see a rather amorous gentleman, originally portrayed by that somewhat less than beautiful face, Boris Karloff, boasting about the murders he has committed.

The curtain falls on a scene in which the two old ladies, just having heard that the Karloff character has tied them in the matter of homicides score is 12 to 12—look fondly upon a new victim and proceed to knock him off with a glass of their elderberry concoction just as he is about to cart them off to the dotty cottage.

Is it possible that, in a mad desire to emulate the high-minded Americans of whom they have heard so much, our friends of other lands, after seeing "Arsenic and Old Lace," will start to brew whatever berries are at hand into a death-dealing potion? Are we to have our newspapers filled now with reports from all the corners of the globe of strange epidemics which make for a cemetery shortage? We can only hope for the best—and the best is that the French and the Danes and the Czechs will be laughing so hard at the final curtain that they won't think about it.

Of course, we might make one exception. It has just been arranged, by our good friend, Lt.-Col. Warren P. Munsell, that, through the Army, "Arsenic and Old Lace," will be the first American play produced in postwar Germany. A little epidemic of elderberry wine poisoning wouldn't be so terrible there if it hit the right circles. Some of the boys beat us to the final curtain by having vials of cyanide concealed in their already poisonous mouths. But there are still a few—if you want a list, ask the State Dept.—who enjoyed themselves very much during the last six or seven years staging atrocities and even participating in them. A little arsenic would be letting them off easily. So it may turn out all right in the end—and I do mean end.

Ring Lardner were sharpening their pencils in the Midwest, Willa Cather put out her second book, "The Troll Garden," in 1905, and was finding her way toward an American viewpoint free of the British aristocrat and the Boston Brahmin.

Mark Twain was getting old, and only five years to go was bitter about personal loss but seemed to care little that the literary professors still regarded him as a funny man who did well enough with boys' books if you could overlook his vulgar use of dialect and speech that was too-too common.

It is easy to see now that VARIETY has lasted all these years, because, in addition to covering its field with journalistic enterprise, it has been written with a fidelity to that field, unashamed to talk in the melting-pot lingo of the people among whom its reporters moved. But was this so easy to see in 1905, with the popular gods all in Graustark?

Soviet Theatre Shines Despite War Ravage

By J. B. PRIESTLEY

London.

This autumn I spent nearly two months in the Soviet Union, traveling thousands of miles, up and down and across, from Leningrad to the Southern Caucasus, within a few miles of the Turkish frontier. As my plays are widely performed there, and a new one, which opened at two theatres in Moscow during the summer, was going into production at various places, I naturally saw a great deal of the Soviet theatre. I spent every evening going in and out of theatres and talking with directors, writers and actors, finding them very congenial types. Therefore, I hope that some brief notes on my experience may be found useful.



J. B. Priestley

Let me deal first with the odds and ends before coming to the theatre proper. Like many visitors, I found the official ballet disappointing, not because of the quality of the dancing (and I am no judge of its fine points), but because the ballets themselves seemed old-fashioned and dull. The Russians forget that Diaghilev, Massine and others created a new and more exciting Russian Ballet, in which even the old classic items were improved by cutting.

The Opera naturally varied, as between cities of various sizes. (Even Erivan in Armenia has a fine Opera House.) The famous Bolshoi in Moscow was musically not quite below the Metropolitan or Covent Garden at their best, but the productions themselves were finer, and the decor of an opera like "Eugene Onegin" was magnificent. Many of the straight theatres include operettas in their repertoire—frequently pieces adapted from the French of the Offenbach period—and these are often produced with great brilliance; but I never came across any musical shows of the familiar New York and London type.

There are nearly 100 children's theatres in the Soviet Union, and in addition there are the deservedly famous puppet theatres. My friends told me the circus was good, but I missed it, regretfully, as I consider the Russians have a genius for clowning. Vaudeville, as we know it, hardly exists, but in a Trade Union club at Stalingrad (of all places) I saw what they called "a jazz," a show put on by a dance band, with singing acts and a comedian-conductor, and these people were experienced amateurs about to turn professional. But that, I felt, was not the real Russian stuff.

Peasant Terp Troupes

Much better, and better even than the Opera and Ballet, were the provincial singing-and-dancing troupes known as "Ensembles," who do traditional peasant songs and dances. Some of these are terrific. I saw a new Georgian Dance Ensemble on two successive nights and fell in love with the whole show, the gliding, enchanting girls and the fierce acrobatic men. Properly presented, this one troupe would be a smash hit in New York and London, and I know they would be glad to show us what they can do.

I arrived at the end of a long and exhausting war—and the damage in Russia is unspeakable—and no doubt the theatres were suffering from it, like everything else. Nevertheless, the Soviet Theatre is very impressive. First, the mere extent of it. There are theatres everywhere, and sometimes even the larger collective farms have properly-equipped Little Theatres. Then the enthusiasm of the people, for almost every theatre is sold out at every performance, and many of them are booked up months ahead. Then, again, the solidity and good sense of theatrical organization, which I believe to be the key to the success of the Soviet Theatre.

Roughly speaking, there are three types of theatres there. First, the subsidized State Theatres, like the incomparable Moscow Arts Theatre (the best in the world, in my opinion), and the leading theatres of the provincial capitals. Then there are the famous independent theatres, like the Kamerny and the Vahktangov in Moscow, which pay their own way handsomely. Then there are the theatres belonging to special organizations, such as the huge Red Army Theatre in Moscow, or the Komsomol, or the various Trade Union playhouses. Thus there is much more variety of theatrical enterprise than is generally imagined. But none of it, of course, exists for private profit.

Acting Superb

The character acting of the men is superb. (The Moscow Arts Theatre production of "Dead Souls" reached a height of comic character acting that I would not have thought possible anywhere on earth.) But I was rather disappointed in the women, much to my surprise. Many of them seemed to me to overact in their straight parts, and often to be rather too old for the roles they were playing. (In the Kamerny production of my new play, the men were obviously superior to the women.) Yet the girl students in the dramatic schools were admirable types, and I am still puzzled why their actors should be so much better than their actresses. Is it because the elaborate femininity that an actress needs for most good parts has not been encouraged in Soviet life?

We have been told for years that the success of the Soviet Theatre is the result of the natural histrionic talent of the Russian people. With this I sharply disagree. I believe there is as much natural talent for the theatre in America or Britain as there is among the Russians. Their undoubted superiority is the inevitable result of their superior organization. Planning instead of chaos. Repertory instead of long runs. The theatre is regarded as art and social service and not as exhibitionism and a substitute for Monte Carlo. Months of rehearsal instead of months of intrigue. Actors hard at work instead of wasting time and energy visiting agents and managers. Directors and actors helping smaller theatres instead of sneering at them. Solid experiment instead of commercial caution. Drama instead of "show business." Productions carefully planned and executed in the theatre instead of extravagant last-minute improvisation. It all adds up to a whole of a difference. And it is significant that the people in London who care most about the theatre, although they have never set foot in the Soviet Union, are already beginning to move forward along the lines, chiefly inspired not by political and economic motives, but by artistic ones.

Finally, I must add that I have never had a better time than I had among these people of the Soviet Theatre.

'Exploitation Pictures' Paid Off Big For Majors, Also Indie Producers

By WHITNEY WILLIAMS

Hollywood.

Exploitation pictures have come to hold new meaning.

In past, such pictures — films with some timely or currently controversial subject which can be exploited, capitalized on in publicity and advertising — were the product mostly of the smaller companies.

These pix were sold, not for their star-name value, but marketed for their idea or subject-matter. Consequently, it was more propitious for studios with shorter budgets to concentrate upon this type of production, letting the majors turn out films with draw names to top them.

Recognizing the terrific profits such exploitation pictures made for their producers, major lots decided to cash in on some of this gravy themselves, so during the year just past proceeded to explore this hitherto — for them — unknown field.

Outstanding among this major studio output was "The House on 92d Street," story of the FBI produced as a semi-documentary by Louis de Rochemont for 20th-Fox.

Twenty-four sheets emblazoned that "to have known this story a year ago would have meant your life!" Cast and crew went to New York and Washington to film picture in its actual locale, and feature is expected to be one of this company's high grossers for the season.

RKO's Jackpot

RKO hit the jackpot, too, with "Back to Bataan," released almost simultaneously to Americans actually returning to the Philippines. Picture carried one of RKO's longest shooting schedules and its budget compared favorably with any top-notch film turned out previously, but it paid off. "The Spanish Main," another high-budgeter, was a natural to exploit with corresponding returns at turnstiles.

This same company did "First Yank Into Tokyo," at smaller cost, also a notch for subject-matter, and Pine-Thomas evidenced their showmanship by turning out "Tokyo Rose" for Paramount release. "Rose" is expected to up boxoffice via its unusually timely theme, a vivid memory of the Pacific war theatre.

Warners rightfully expected plenty of crowds to pack "Hotel Berlin" showings. Its release was a race against Russia's entry into Berlin and end of the European war. Costing a mint, it was so thoroughly exploited that there was no question about the take being unusually large. Warners also put out "Hollywood Canteen," a serviceman spot known to the world at large.

Niteries and Biogs

Metro confined its exploitation output to "Main Street After Dark," a lower budgeter which showed current practice of politely rolling servicemen on Skid Row, and the costly "Ziegfeld Follies" and "Weekend at the Waldorf," both of which must go into exploitation-film class due to their locales. By same token, Paramount has an exploitation natural in "Stork Club." Betty Hutton-Barry Fitzgerald co-starrer, because of widespread interest in this Gotham nitery.

What unquestionably will be two of the coming season's highest grossers will be Metro's and Hal Wallis' respective pix on the atom bomb, announced only a few weeks ago. No subject could be more apropos to exploitation than this, which has intrigued the whole world, and which will change the future of mankind.

Metro has tagged its version, "The Beginning of the End," for midsummer release, with an intensive advertising campaign to start immediately. Wallis, who will produce his for Paramount, will budget reported $2,000,000 into its making. It's a race to see who will be ready first, and this contest is expected to whet constant interest in both films.

Number of majors have already made and released, and are in process of filming, biographical films which must be regarded as exploitation pictures. Paramount's "Incendiary Blonde" (Texas Guinan) was one of these. So, too, Warners' "Rhapsody in Blue" (George Gershwin), "Pride of the Marines" (Marine hero Al Schmidt) and "Night and Day" (Cole Porter), soon due, are in the same orbit.

"The Dolly Sisters" and "Captain Eddie" (Rickenbacker) are in this category at 20th-Fox, along with "Captain Kidd," Benedict Bogeaus' United Artists release, and Bing Crosby's "The Great John L," for same company. Columbia's "The Al Jolson Story" and RKO's "Sister Kenny" are others.

One of the greatest examples of exploitation picture was "Dillinger," produced by King Bros. for Monogram. Made for around $65,000, it will gross well over $1,000,000 in this country alone and, with a cast unknown to audiences, is a perfect instance of this type of film.

Year was replete with exploitation pictures made by smaller companies, in keeping with year 1944.

Jeffrey Bernerd confined his activities for Mono to "Allotment Wives," "Divorce" and "Black Market Babies." Monogram also did "China's Little Devils," story of Chinese guerrillas. PRC had good grosser in "Crime, Inc.," and "When the Lights Come on Again" was first yarn on rehabilitation of a returned soldier. It also turned out "Hollywood and Vine."

Par's Max Anderson Piece; 20th's $225,000 In 'Annie Oakley'

Paramount Pictures will invest $12,000 in the new Maxwell Anderson drama, "Trunkline Café," which Harold Clurman and Elia Kazan will stage in association with the Playwrights' Co. Clurman and Kazan are to direct, with rehearsals planned to start late this month, if casting is completed. Play marks Anderson's first effort since "Storm Operation" (Belasco, N. Y., Jan. '44). Par's investment is in the straight play, with no pix deal discussed.

Deal whereby Par was to invest in two new George Abbott legiters, Arthur Koestler's "Twilight Bar" and Mark Reed's "One Holy Day," has fallen through, due to disagreements over clauses in the contract.

20th-Fox is reported having inside track on "Annie Oakley," forthcoming Rodgers and Hammerstein musical production with Irving Berlin, and will invest $225,000 to cover complete legit production. No pix deal is involved. 20th-Fox produced the Hammerstein-Rodgers musical film "State Fair" and owns right to "Liliom" on which their "Carousel" is based.

REPUBLIC HAS 29 PIX SET TO ROLL IN 1946

Hollywood.

Republic has a schedule of 29 films slated to roll during first half of 1945, Allen Wilson, veepee in charge of production, announces the busiest program in history. Six of these films, on high budgets, will be made for 1946-47 season.

Films are "The Uninvited Guest," "Earl Carroll's Sketchbook," "That Brennan Girl," "Rendezvous With Annie," "Plantation Belle Lady" and "That Man of Mine." Quintet of Roy Rogers musical westerns also will be given the green light during the sixmonth period.

'ABILENE DAY' SET

Abilene, Kans.

Mayor Homer Strowig and the town's city council passed a resolution Friday (4) naming Jan. 14 as "Abilene Day." Schools will close and all civic functions will center around the premiere of Jules Levey's "Abilene Town" at Plaza theatre that night.

Levey, together with Randolph Scott, Ann Dvorak, Rhonda Fleming will make appearances.

War Service Dramatized the Cinema's Importance to the Community

By FRANCIS S. HARMON

The Motion Picture Industry's services to the war were funneled through its War Activities Committee and it happens that I was serving at a spot where I could observe all that was being accomplished through inspired showmanship and wholehearted cooperation.

Wars end, but their results remain. Long before the days of final victory arrived, it seemed to me that certain things, initiated by the world conflict, would not die away with the silencing of the guns, but that their effects would continue and make notable contributions to peace.

The winning of the war was the result of the finest cooperative effort that history has known. Surely, this industry can never forget its part in that effort, only made possible by the united impact of every individual in and every branch of this business. That demonstration of what teamwork can do must have a relation to the future.

Moreover the many from the industry who served with the Armed Forces also learned the lesson in cohesive action. They are returning with new experiences, new knowledge, new ideas and new capabilities which certainly will have a definite bearing on the future work they do.

Some of the lasting stimulation with which the adrenalin of war imbued every branch of the industry is intangible, but some of it factually can be set down. In production, for example, necessities not only developed new technical processes, but the art of combining the dramatic and the documentary, the imaginative and the starkly realistic was immeasurably advanced. The Army amply proved the striking force of the sound picture as an instrument of instruction and countless persons now have a keener appreciation of the film as adjunct to education. Also, it may be noted that knowledge of the possibilities and the wide employment of the 16mm. film have been quickened by many years.

A Big Habit

The fact that millions have been inculcated with the habit of seeing motion pictures and that, in various parts of the world, many have seen them in the last few years who never had seen them before, has created new opportunities and problems for distribution. New systems of transportation were worked out; new outlets were found, many of which are capable of development.

Another noticeable advance effecting Exhibition is that the nation's motion picture theatres, more than ever, came to be accepted as community centers for the stimulation of worthwhile activities. The truly magnificent job done by exhibitors everywhere increased the prestige of their theatres and the influence of these showmen in their communities. They won for themselves a respect and regard which will be permanent.

In addition, newsreels and combat reports from the war fronts brought to the new theatre audiences, many who during the war years came to see the drama and tragedy of world conflict will continue to visit the theatres to be entertained by the dramas, tragedies and comedies that make up adult entertainment.

Attention must be called also to the stimulus which war gave to technological improvements for the projection of motion pictures under conditions that previously had been considered impracticable or impossible.

The motion picture grew in stature under the impact of war. The industry grew in prestige through its recognized service to America and the United Nations. Members of the industry who worked side by side under the impetus of patriotism will surely continue their cooperation in the even more difficult days that lie ahead.

Rep Grows Into A Big League Co.; PRC and Mono Also Expand

Hollywood.

The year 1945 spelled expansion in capital letters for Republic, PRC and Monogram. Each embarked upon ambitious plans which are bound to assure them high recognition in the industry, and otherwise they girded for front-page declamation.

In this year of 1945, Republic celebrated its 10th anniversary. It was its outstanding year, too, in every respect. Frank Borzage joined the company as a producer-director, the studio made its Technicolor bow with Borzage's "I've Always Loved You," and Ben Hecht also inked a producer-director deal, turning out "Spectre of the Rose" as his takeoff venture.

Other producer-director deals were consummated, too. Allan Dwan is to do two and possibly three annually. Al Santell's first under his new pact was "Mexicana," high-budget musical, and William K. Howard completed "A Guy Could Change." James A. FitzPatrick, whose "Travelialks" Metro has released for years, made a picture for the company in Mexico, "Song of Mexico," a bi-lingual proposition, handling both production and direction.

Completion of this latter film induced Herbert J. Yates, company head, to look to the Latin-American market. Result is that he announced Republic would spend $1,800,000 during the coming year on six films to be made in Mexico City, turned out both in English and Spanish.

$20,000,000 Budget

Yates also announced a record production budget for 1945-46 season, totaling $20,000,000; with $2,000,000 additional set for studio physical expansion. Latter amount is completed its new music building at a cost of $800,000, reputed to be finest and most modern of its kind in Hollywood.

Higher budgets generally are in effect at Republic. Of the 64 films to be made this season, 10 to 12 are earmarked for $750,000 to $1,500,000 class, and more money will be tossed into the making of smaller films. Borzage's introductory picture is reported by studio to have cost $1,800,000

Studio entered color field in a new western series, too. Produced by Lou Gray and starring Monte Hale, company will make at least four of these annually, in Magnacolor, and very likely will utilize this process in production of features as well.

In a bid for world market, James R. Grainger, prexy of Republic Pictures Corp., distribution organization, was named general sales manager of worldwide distribution.

Not to be outdone by other studios, which have star-producers under contract, Republic handed John Wayne such a deal, provisions calling for him to get a 10% cut of the gross of his product.

Republic is well on its way to entering major field.

PRC-Rank-Young

PRC—Producers Releasing Corp.—particularly in the past few weeks has hit the headlines. Reorganization which descended on company following resignation of Leon Fromkess, prexy and production head, Steve Broidy, veteran finance figure, taking over as production chief, and Kenneth Young, of Pathe Industries, Inc., assuming presidency of company.

While some concern was felt over production plans of company itself when Espy came into organization, due to reports that company would mostly confine its activities to releasing indie product rather than embarking upon production plans of its own, new reorganization was accorded co-operation with distribution tieup with J. Arthur Rank's Eagle-Lion outfit.

Under terms of this pact, made between Rank and Robert R. Young, whose Pathe Industries, Inc., controls PRC, Eagle-Lion, and PRC each will distribute minimum of 10 pictures—10 British, 10 American.

Rank interests will distribute PRC product in worldwide basis, while PRC will handle Eagle-Lion films in U. S. and Latin America. This will have no conflict with Rank's recently announced United World Pictures Co., in which he joined forces with Universal and International Pictures (Leo Spitz-Bill Goetz).

Announcement still is to be made as to procedure which will be followed by PRC in providing its 10 features, but it is understood that company itself may turn out some of these. Product for new distribution with Rank will be made in addition to company's regular program of about 50 pictures. This announcement will be made some time during January, it is reported, as well as company's future production policy.

Year just past also saw elevation of Harry H. Thomas to post of company veepee and general sales manager, following resignation of Leo J. McCarthy. There was a short period after McCarthy left that Bert Kulick was in charge of sales, but Thomas shortly thereafter took over.

PRC became very colorminded during 1945. Its first feature, "The Enchanted Forest," was made in Cinecolor, and company followed this with launching of a new western series, also in Cinecolor.

Company owns between 70% and 80% of its exchanges, having acquired many of these during first eight months of 1945.

As soon as building restrictions are lifted and materials become available, PRC will expand physically. New administration building is planned, as well as several new sound stages, and other buildings also are slated for construction. Studio will have general facelifting and renovation, too.

Monogram's New Prexy

Monogram acquired a new prexy during year just past. Steve Broidy supplanted W. Ray Johnston, coming up from sales chief. Johnston, with Broidy taking over post, became chairman of the board.

Simultaneous to elevation of Broidy came announcement that studio would make number of million-dollar productions, and, as takeoff, company signed Roy del Ruth to form his own unit. Del Ruth, who will be financed by company, but has complete say-so as to product, will make at least three $1,000,000 pictures over two-year period. Studio is on hunt for other topdrawer production talent to offer similar deals.

Higher budgets are to be given all other company product, too, with Mono going in for increased theatre business.

With more than 8,000 theatres already on its sales list, company is concentrating to increase this outlet to 10,000 theatres during current season. Prizes are being awarded to entire sales force throughout country, and every effort made to build up number of bookings.

Such strides were made financially during year that company is calling in, by Jan. 15, 1946, all 5½% preferred stock issued year ago.

Planning to enter world market, Monogram International Corp. was formed, Branch offices were set up in Argentina and Brazil, and representatives appointed in all South and Central American countries. Near East representative also was appointed, with headquarters in Cairo, and Far East rep with offices in India to cover entire Orient and Philippines. Company reports foreign sales are up 50% over preceding year.

On product side of ledger, King Bros.' "Dillinger," made for under $100,000, is setting new high-grossing mark. It already has grossed more than $1,500,000 in this country, and company expects it will pass $2,000,000.

To house increased production, company has announced it will build new studio in Valley. Several different sites are being considered, already, but no date yet has been set for actual groundbreaking.

Chi Nixed Only 1 in Dec.

Chicago.

Only one feature—made in Mexico—was pinked by the Chicago censor board during December, according to the list of monthly activities.

It's "La Dama de Camelias" (Azteca). There were no rejects this time. Board also made four cuts from the 88 pictures (424,000 feet of film) viewed.

WB'S 2 LEGIT RECRUITS

Warners is wrapping up two properties just out of the service for the Coast, Robert Hay, ex-Navy and juvenile lead in the Broadway musical, "What's Up," before he left for the wars, is being screentested by the studio.

John Newland, four-year man in AAF, left Thursday (3) for the Coast. Newland was scouted in the Equity Library theatre.

POSTWAR STORY TRENDS

Or Some Prognostications on How Movie Plots Will *Not* Be Changed

By JAMES J. GELLER

Hollywood.

Statesmen, scientists, scholars, editorial writers, novelists, playwrights, the wise and the foolish, the nobles and the knaves are now slanting their aimless prognostications toward postwar plans for a beter world. If we listen to them attentively, a rosy future is assured to the common man — on this earth; thereby running counter to the gentlemen of the cloth who also guarantee these blessings in Paradise. Since these specialists are permitted to cast their horoscopes without running afoul of any serious contradictions, perhaps it would not be amiss for a mere Hollywood bystander to sound off a few modest prophecies about the coming trend in a field where he has been a little more than passive.

Although these reflections are not concealed in the Book of Revelations, they are so startlingly revolutionary that only an invincible vanity compels me to unearth them to the world at large.

In keeping with the new spirit of the times, postwar story material is therefore destined to reach the studios. Before exploring the new themes, let us discard about a dozen standard plots that have been warmed over so frequently in one way or another that at this day it should be a felony to inflict them even on John Rankin.

It is a safe prediction that screen writers will abandon the primitive Cinderella plot which was smasked in more than 10,000 disguises. Those who consistently made use of this old fairy tale were no more creative than a pianist in a house of assignation.

Gone are the days when the wealthy heiress, saturated with concupiscence, pursued the handsome but manly chauffeur or retainer. You know, the obvious reverse of the Cinderella plot sired with liberal fragments derivative of "The Admirable Crichton."

The bars are up solidly for the japeries of a Quirt and Flagg.

All that abracadabra concerning the boy-meet-girl nonsense which usually featured a lad and lassie of the respective ages of 45 and 40 in a railroad coach, bus, ocean liner or at the information desk of a railroad terminal will be a closed chapter in cinematic history. You remember how it started? The girl always acted a trifle on the frigid side while the boy was the soul of courtesy. The fact that they were eventually united was, of course, the inevitable conclusion.

We should renounce the hackneyed plot which in defiance of elementary logic, perpetrates in all seriousness the ancient hoax of an untried but ambitious chorus girl or any stage-struck gal who ultimately vaults to fame.

We shall quickly reject any plot which offers to convince any audience how one solitary compatriot outwits an entire platoon of the enemy and almost single-handed wins a major victory for our nation.

Then there were those rapacious domestic comedies which contained the not so original premise that a happily consummated marriage invariably ran aground on the rocky reefs of misunderstanding, capriciousness or stubbornness. In each and every case, for some mysterious but unexplained reason, the couple were inappropriately surrounded with the gaudy opulence which we usually associate with royalty. Jealousy in the form of another interloping male or female served as a prop on which to sustain the inviolability of the original marriage; after a brief interlude we finally caught our two leads locked in an embrace before the last scene in the film. No doubt these innocuous and tedious banalities will be shelved permanently.

Society Dramas and Honest Cops

Paralleling these alleged domestic capers were the stories of charmingly overdressed men and women suffering the terrible pangs of love and jealousy in a luxurious atmosphere so redolent that it would require a Maharajah of Jehori look like an impoverished Untouchable. There's beautiful and abiding hope that these feathery troubles of the leisure class will be placed on the studio index.

The courageous flatfoot who smashed up a confederate, stool pigeon, taxi driver or ally in order to track down a gang of thugs will never again offer us his stereotyped visitations, customarily located on the second half of a program.

No purchases of over-publicized but mediocre material in which not even the title was used as the foundation for a screenplay will ever again feed upon the motion picture public.

No more supernatural absurdities in which the dead were humorously restored to life, nor the peacetime case histories of amnesia victims to plague us on the screen.

The old Enoch Arden theme in which the long lost husband turns up before his perplexed wife will be as archaic as the causes of the Peloponnesian War. It would be deadly repetitious to pose the old problem once again.

Away with the nostalgic musicals of the Nineties with all their sound and fury plastered on the screen.

With these sweeping and organic changes, let not the poor but aspiring writers despair during the postwar period. With a trifle more imagination and resourcefulness, they should easily penetrate the royal arcana to immortality. Under the new order, they can create new plots, plans and stories to face the challenge. Let us, for example, take the much maligned success or rags-to-riches motif. In lieu of the old discarded plot, our streamlined heroine will, in all probability, be the glib, smart and beautiful executive secretary of the highpowered industrialist until their inevitable mating.

The shopworn springboard of the spoiled heiress who linked up with the debonair pilot of her father's (or her own) private plane should prove as fresh as a petunia.

Now that the terrible world conflict has been concluded, the opportunity is propitious for a really constructive mind to conceive a series of comedies purporting to be the hilarious adventures or misadventures of, say, a hard-boiled sergeant and his commanding officer.

Some More Switches

A new and ingenious plot that should definitely attract the sharp attention of the astute story scouts will be the one that will reveal the bizarre process in which girl-meets-boy. This should prove a radical departure from many of the old films which formerly fell into this category; in addition, we'll now spot them at the respective ages of 18 and 19. In the event of a dissenting voice from a casting director, we might double the ages of the two leads without any appreciable injury to the story, but with a single proviso that we at least avoid the backdrop of a college.

Another radical innovation for puissant drama is to use a handsome bit actor, chorus boy or, in a pressing emergency, a stagehand, to replace the temperamental star and steal the honors.

Look for the unique screen treatments which will record melodramatically how one American bests 10 platoons of the enemy, culminating with an endless array of prisoners passing before the camera with upraised arms.

The domestic dramas will probably remain unscathed; for it will never compensate us to tamper with our present marital screen conventions that have been eternally established in heaven.

As for our impeccably overdressed men and women, there's abundant room for them for these lovesick characters to suffer in *any* surroundings.

Countless stories can easily be improvised around an FBI agent or any police investigator who will conceal his identity long enough to uncover the sinister spies, traitors or saboteurs who threatened to leave America in shambles.

Naturally, a great many vehicles will be acquired. The only coincidental similarity to the final product on the screen will be the title of the original work.

We can only anticipate a cycle of amnesia stories dealing with shellshocked troops and psychoneurotic civilians which will be generously offered to the studios.

World War II demonstrates that the Enoch Ardens theme can be improved perceptibly. We can now handsomely utilize a married veteran formerly listed as missing or killed in action, to turn up miraculously, much to the astonishment of his wife, who had since accepted another husband. She will be faced with a dilemma as tense and grave as the one confronted by General Montgomery at El Alemein.

We can expect a series of nostalgic musicals of the 1920s or '30s with all the components parts captured in Technicolor.

Some alert writers with the social significance stuff in their veins will plunge into the record of another generation in order to prove the deadly parallel of the former age with the present.

Perish Forbid

Oh, yes, a few warning signals that were carelessly overlooked. We hope that no writer of postwar times will ever again repeat the following scenes: (1) Two leading players of the opposite sex, attired tastefully in evening clothes, who will manoeuvre to slip out quietly on a terrace away from the assembled guests only to make some veiled reference to the moon and stars. (2) The dramatic moment when the lead rushes in breathlessly to interrupt a marriage ceremony. (3) A cleverly devised scene in which the youthful husband throws his Homberg in the air for sheer joy when he learns that his wife is *enciente*. (4) A hunting or fishing lodge photographed against a process shot which reveals a beautiful stretch of mountains and water in the background. A girl is put up for the night in the only available bunk, wearing the boy's pajamas, while the latter, pretending to snatch some sleep, is in the adjoining room curled up on two chairs in the ludicrous posture faintly resembling a pretzel. (5) An effective shot in which the sloppy but busy editorial room of a metropolitan newspaper office designates the hard-bitten and cynical editor wearing his toppiece at a rakish tilt and a loose tie draped around his neck. (6) There will be no more—here we come to a halt as this writer feels he has enumerated a sufficient number of superficial predictions, merely to prove fundamentally that there's no justice nor any reality for anyone to assay the future.

The Movie Formula

By SIDNEY SKOLSKY

Hollywood.

There is a formula for writing movies, just as there is for the atomic bomb. These days, nothing should be kept secret, and this formula is now revealed for those people who want to write movies, which includes about everybody.

Just as there are different type atomic bombs, so there are different type motion pictures.

You, too, can write movies. It merely depends on what type of a movie you want to write. Every picture has a basic situation, and once you get this particular hunk of dialog on paper you've got a movie.

"*You're not going to send that kid up in that crate on a night like this?*"

"*Why not? I'm not pampering him just because I fought with his dad in the last war.*"

"*Are you there, Flanagan? Control tower to Flanagan. Come in, Flanagan.*"

"*PX-4 to control tower. Ceiling zero, but I'm going to try to make it. Stand by.*"

You recognize this. It's the airplane picture and it practically writes itself. Later, there'll be a scene of Flanagan releasing the bombs and saying, "This is for Joe." Just a few substitutions and a submarine picture can be made of it. This is called "the switcheroo," but it's the same picture.

* * *

"*Jean-Francois, I am afraid all your research has been for nothing. You have not found the* pied d'athlete *after all.*"

"*Ah, no' m'sieu. So long as Madame believes in me, will I persist in my research. I owe everything, everything to her.*"

"*And now, in behalf of the Nobel Prize Committee, I present you with this award for your discovery of* pied d'athlete."

"*I am an old man, but thank you. Science, ah. Research, ah. The little woman, my source of comfort, she is the one who should be honored. Without her, it might never have been. Also, it is only possible because of the Four Freedoms. We must go on working, fighting for such things. . .*"

You know that this is the biographical epic for any actor who is distinguished and can be billed as "Mr. ——" in the advertisements.

* * *

"*Yes, I murdered him, but I'm glad, understand, glad!*"

"*Gentlemen of the jury, I submit this woman as an unprincipled killer. I demand the extreme penalty!*"

"*Ladies and gentlemen, Roberta Sludge, accused by the state of the crime of murder is—a mother!*"

"*Quiet! Quiet! The courtroom will have to be quiet, else I shall have it cleared! Quiet!*"

You have seen Bette Davis or Barbara Stanwyck or any of the "handkerchief gals" in it. This is what is known as an "acting vehicle" and "a star's picture." And if you want to put it on real thick, there can be this line of dialog: "Yes, you're right, Roger. He would have wanted it that way."

* * *

"*Yes, honey, I'm Doyle of Doyle & MacCarthy. And what's more, I'm going to play the Palace!*"

"*Why, you conceited hoofer. I wouldn't go out with you if it meant never getting to the Palace.*"

"*But this song is different, Maisie. It's about a fellow who's singing in the rain but he doesn't care, 'cause he's singing in the rain with his girl, who doesn't care either. Great, eh, Maisie, great!*"

"*And to think I hated you when I first met you.*"

"*You're gonna eat dat last line but.*"

"*From now on, it's Doyle & Maisie.*"

This being a nostalgic era, these lines are generally spoken by Judy Garland or Betty Grable in a long dress, and whatever leading man happens to be available. In writing this type of picture the important thing is to select the correct nostalgic songs.

* * *

"*But tell us, Philo Shaye, how did you ever suspect that Ludovic Macy was guilty?*"

"*It was very easy. I knew that Ludovic Macy had once resided in Singapore under the name of Tom Fripple. I found out that Fripple had worked as a steward on a boat. This led me to seek out Jones, who in turn, led me to the Fat Boy, who led me to the Thin Man. Now I had my clues all together. Whoever went skiing in the sand at Malibu could not have killed Lucy Blutch, because Lucy never went to Malibu. Instead, I found a gun on Alice, which proved she was innocent. And when Fripple fired that gun at me I was convinced. It was as easy as that.*"

The detective in these scenes should be played by Cliff Nazarro, because the dialog sounds like double-talk anyway.

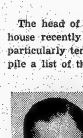
There you are, that's the formula. You know everything. There's nothing for you to do now but make a lousy fortune.

You Can't Bring It With You

A Plea to Screen Writers to Stop Making So Many Heartbreaking Sacrifices

By BENNETT CERF

The head of the publicity department of a big publishing house recently got so tired of trying to please a stable of particularly temperamental authors that she set out to compile a list of the 10 types that were doing the most to turn her job into a case of all ire and no play.



Bennett Cerf

No. 1, she decided, was the bird who never could locate his beloved opus at Macy's or Brentano's and accused his publisher of deliberate sabotage. No. 2 wanted to rewrite all the advertising, and couldn't understand why the firm balked at a two-page color spread in Life. No. 3 wanted the publisher to get every critic fired who had dared to suggest that his novel wasn't a cinch for the Pulitzer Prize. No. 4 blamed her for not getting him on "Information Please" or the Fred Allen program.

No. 5 always popped up at lunchtime on a busy day, and wanted a special key to the liquor cabinet. The only check he ever reached for was the payment of his advance royalties. No. 6 thought his publishers were there for the sole purpose of getting him hotel and plane accommodations, tickets for "State of the Union," and a blonde like Betty Grable. No. 7 had special ideas about type, binding, and jacket designs, and caused the entire manufacturing department to resign en masse every time he visited the office. His oration invariably began "Of course, I don't know anything about the mechanics of publishing, BUT——."

No. 8 always agreed to appear at radio dates and book and author luncheons, but also forgot to show up at them. This won the hearts of booksellers and radio executives, and made it a cinch to line up dates for authors on the list. No. 9 compared everything that was done with the job his previous publishers had performed. Why this type always had changed publishers at least five times before was something he never bothered to explain. No. 10, the publicity head declared wearily, was a gent who combined all the bad features of the other nine, and was the most common specimen of the lot.

I daresay the publicity gal was off her feed when she compiled that list, and needed a vacation. There are plenty of notable exceptions to the above catalogue. But there also are a couple of other categories that she forgot to explore entirely. The most nauseating of the lot at the moment is the returned prodigal from Hollywood who has decided to do his publisher and his public the incalculable favor of leaving his lucrative film work long enough to make an immortal contribution to literature.

That Hollyhooey

You must know the type. He arrives at the Waldorf in a blaze of luggage and publicity, and summons the press to hear about his touching sacrifice. "It's costing me $500,000 to write this novel," he declares modestly. Or "I had to turn down three pictures at $100,000 apiece because this great play was simply crying to be written, and I had to get it out of my system." The $50-a-week reporters who have to take down this bilge and the busy publishers who have to listen for hours while these slaves to their art catalog the terrific sacrifice they are making may be excused a vague sense of satisfaction when, nine times out of ten, the great masterpieces turn out to be a soggy mass of platitudinous bologna, with corny plots that have gone out of fashion both on Broadway and in publishing circles a dozen years before.

Hear ye, hear ye, O unselish Hollywoodites who come back at such staggering cost to sacrifice yourselves on the altar of literature! We can get along without you a lot better than you can without those millions you are denying yourselves so nobly. We have learned that really good books and plays are never written by characters who reckon how much more they could have been making in the same time in a film studio. We have learned that your sacrifices usually cost us almost as much as they do you. We don't want you in our offices in New York, and we don't want you cheapening our properties after we have sold them to Hollywood. Givers, stay 'way from our door!

$2,000,000,000 Pix Industry, Out Of 'Tinsel' Stage, Girds for Atomic Era

By ARTHUR UNGAR
Hollywood.

It took the war to do it. It took the war to stress to many pre-war skeptics that Hollywood's filmdom was not comprised of the tinsel that has for years been associated—by its Washington assailants—with the picture capital. It took the war to emphasize that films can take its rightful place as a industry. Its prospects during the next decade are acknowledged to be boundless.

Pix were found most contributory in every phase of armed forces training, with a considerable percentage of the men being trained in all branches of the service never having seen motion pictures at home.

Our Government and the British government especially realized the value of visual training and, as a result, the men and women of future generations to come will find themselves very much educated via the screen as a supplement to the printed word.

The more than $2,000,000,000 which is currently invested in Hollywood motion-picture plants will be a mere pittance compared with amount of money that will be put into plants to manufacture film throughout the country. The investment will be more than trebled if not quadrupled in that time. It also means that the manpower utilized in the making of motion pictures, of all kinds will be increased. Personnel, perhaps to the extent of more than 1,000,000 people will be the largest acquisition of new manpower for any industry in the postwar era.

The new era also will bring the 16mm. film to the fore. This film, manufactured in various usages, such as commercial, entertainment, educational and propaganda, is even seen by many as possibly surpassing in consumption the 35mm. entertainment film.

The Army seemed to be more readily softened than the Navy on film usage with the result it went heavily into film production. It also was the first to see the value of the 16mm. film. Finally, it found that the equipment was much easier to set up, and secondly, there would be no fire hazards.

The Navy, which had started out 25 years ago to use 35mm. film, buying two prints of each subject from the producers and stepping that up to four before the war, finally went into its stages wholeheartedly but never got on a par with the Army. Recommendations were made to the Navy that it use the 16mm. film instead of the 35mm., as the latter contained nitrate which is inflammable, but it was slow in adopting this recommendation, and there were many fires on board ship as a consequence.

The morale and propaganda films that proved of such value to the armed forces set a great interest for motion pictures and their utilization in peacetime. That was not alone in America and the English-speaking countries, but all over the world.

Disney Paved Way

Walt Disney proved to be the pathfinder in the field of educational films for world consumption. His screen characters were the simplest to understand for the uneducated, with result that the Office of Inter-American Affairs began using his services in making subjects in foreign languages to educate the illiterate of the Latin countries in hygiene, medical care and education. The Rockefeller office had great success with these pictures and claimed that they helped greatly in advancing good will for our country.

That meant commerce. The 16mm. equipment was distributed around in the hinterlands for the showing of these pictures, with result that areas where films were unknown, before the war, now have their regular motion-picture shows, with the people seeing them in and out of doors, at regular if not daily periods, and seeing everything from educational and propaganda subjects to entertainment films. The American producers have seen the value from a financial standpoint of the type of education and are now sending into this field entertainment subject matter in the 16mm. size.

Other countries outside of the United States are getting most of the 16mm. projection equipment now, and it is expected that when the Army and Navy let loose some 50,000 sets of this type of equipment which they have as surplus, that countries outside of America will be taken care of first. Both branches of the service are said to have about 30,000 sets of 35mm. projection equipment, which will probably go to the key centers of the devastated countries of Europe, where other theatres were destroyed or additional ones will be built.

It will be America's job for at least the next three years to pave the way for motion-picture exhibition throughout the world, through this equipment.

Also the American producers, in all phases of film manufacture, can be sufficiently on the alert and aggressive to supply, in completed form, more than 90% of the films to be shown throughout the world. There will be sufficient experienced manpower available in our own country to do this job. Possibly more than 150,000 young men of our armed forces were utilized in different branches of film-making during the war. These men, new to a business, were reported by their superiors as experienced and seasoned motion-picture specialists—ready to take their place in the industry, as it would have use for them.

Service Trained Personnel

The Army and Navy had schools to teach men the use of 16mm. projection in camps around the country. It was a 10-day course, and as a result—in the two branches of the service—more than 30,000 men were taught a lifetime vocation. This was also done in laboratory work, camera-grinding, writing, filmediting, and even in cartoon animation. These new men in the industry, it is believed, can be placed in their financial advantage within the next two to three years in this country and abroad in the picture field.

The Hollywood motion-picture industry, which is now strictly entertainment production-minded, will become compelled to go into other branches of production. Though there are no such setups or plans for expansion into other fields, it is easily imaginable that they will embark into educational picture-making within a short period of time. This field is limitless as to the amount of subject matter it can utilize. From the kindergarten the screen will be used to teach the kids, and it will go right up to the final college degree. It is safe to say that, after the educators of America are educated to the value and advance of visual education, as they have been in California, that some 35,000 to 40,000 prints of a subject will be sold to trade schools, highschools and colleges in America. That will mean equipment going with the film too. It's a lot of coin. Communities will have to appropriate large sums of money for this new type of education, and at the same time their Boards of Education will save coin for them through teaching which will be outmoded by the visual method of education.

And with the American system radically changed in education, which will shorten the period of children in schools and colleges, other nations will follow suit and undoubtedly adopt the American pattern which will greatly enhance the revenue of the producers, who will make the films in this country for their consumption, especially in the beginning, if not for all time.

This field alone can bring a revenue to filmmakers that will run a close second to the revenue of some $500,000,000 a year that the American distributors are deriving from the world market today.

$500,000,000 a Year Seen

Then of course, there is the commercial field. In that there is such an undeveloped and virgin field. Probably commercial film makers are popping up in mushroom quantities throughout the country. Many are promoters, and not experienced film-makers. They do not know entertainment values, nor do they have the ingredients to supply what will make commercial films appealing. It looks as though the picture industry of itself will come into this field of production also.

American industry has learned the value of film exploitation and it is willing to spend an abundance of coin. It will be up to the film industry to provide the product that Big Business will need.

Outlets for the showing of these films are now being found. Some of the companies making these pictures have a distribution chain for them. They utilize department stores, where they have the jukebox type of projection, which faded with the beginning of the war. Some of these distributors guarantee the business done with it turns out the films that they can provide at least 1,500 outlets for projection, even naming an approximate audience circulation.

This field alone has no limitation as far as expenditure in production is concerned. The American industrialist, manufacturer, etc., will want to reach further than the American market with his visual salesman and consequently worldwide distribution will be required for commercial film which will also be one of the best customers, as well as the educational user of color film.

16 mm. For Homes

The film industry is already releasing 16mm. films of entertainment subject for home consumption. But that is footage of vintage as far as 10 years ago, and none of it is newer than five. This is done in an endeavor to keep from competing with theatres. Nevertheless, people in the homes are desirous of owning their own projection equipment. Where they do not own it they rent it for $25 a night. The rentals for film run another $15 to $25 a night.

Everything Follows the Films

Continued from page 1

mendous influence of motion pictures that—

War Follows the Films

There obviously was a very good reason why Uncle Sam during the war was the biggest producer, distributor and exhibitor of motion pictures of all time. Army Pictorial Service alone made more pictures per year than Warner Bros., Metro, Paramount and all other Hollywood studios combined, with approximately 1,000 films turned out in the peak year of 1944. Most of these were training films, orientation films, historical subjects based on actual combat footage, with instructional value and various other pictures designed for special uses.

Ability of our armies to start from scratch and eventually outstrip military nations that had spent 20 years or more preparing for war has been credited by military experts as having been largely due to the recorded-speed training of our soldiers made possible by the use of motion pictures. Surveys conducted by the different branches of the armed forces have shown that the use of films reduced the training period of GI rookies as much as 40-50%, in almost every instance.

Value can be minimized, either, is the great job of maintaining morale among troops at the fighting fronts, as well as in camps, by the steady supply of entertainment films sent to them from Hollywood. The Army, with more than 1,000 theatres, had the biggest circuit ever operated by any one group, with a 10,000,000 weekly audience. In addition, there were several hundred Navy and other movie installations giving regular shows.

Peace Follows the Films

In smashing the myth of Nazi supermen and of Jap supremacy, in building up the will to victory among and in showing beyond dispute how the enemy was defeated on the field of battle, the graphic motion-picture records of the war will do more than 1,000 history books. Some of the thousands of such reels placed in storage vaults by Uncle Sam may even be used in history classes of the future.

Foreign-language versions of the Army Pictorial Service training films and other pictures presented to our Allies may also be counted upon as excellent goodwill machinery in the postwar period. Winning friends and influencing people throughout the world in the years ahead is going to be done largely through the medium of motion pictures—undoubtedly the greatest common-denominator medium discovered to date.

Industry Follows the Films

Influenced by the wartime success of training films, many leaders of industrialists are now turning to the use of films for peacetime training of workers, promoting employee and public relations, selling and sales meetings and for various other institutional uses. Business films may well become the new boom activity of the motion-picture industry.

Already more than more than 100 indie commercial-film producers scattered around the country, and, although most of them are engaged only on a limited operational basis, the impetus given their field lately is bound to bring about considerable expansion. Every important advertising agency either has or is planning a motion-picture department to handle the production of business films for its clients.

Illustrative of the industrialists utilizing films is General Motors, which has a catalog of more than 50 pictures, most of them carrying no direct advertising message, but providing entertainment and enlightenment of some kind. Incentive and inspirational films, subjects for showing to stockholders and pictures sponsored by industries to attract workers, or by trade associations to further their particular interests, are also coming in for more attention.

About the only one not using films to promote itself is the motion picture industry!

Education Follows the Films

Educators, too, have hopped aboard the film bandwagon in large numbers during the past few years. As one thing, a greater number of regular Hollywood productions, both features and shorts, are turning out to be possessed of exceptional educational values. Biographies of great historical figures, particularly, and picture versions of classic books have done a lot to win over the educational field to the possibilities of the screen as a teaching medium.

One reflection of this interest is the increasing number of requests being received for special screening of films for students planning to discuss the pictures in class or at roundtable forums; for brochures, discussion guides and other material to be used by these groups. Expansion of motion pictures in the educational field will probably go hand in hand with increased production of institutional films by the various fields of industry, finance and commerce. In addition to these, however, several firms, such as Encyclopedia Britannica, produce films without commercial sponsorship aimed directly at the classroom, and many of the indie producers who make pix for industrialists are also turning these out.

Until now one of the major handicaps among the schools has been the lack of funds to buy projectors, let alone any film rentals. Since most schools use the comparatively inexpensive 16mm projectors, and with more large corporations and industries seeking outlets for the popular films they will be putting out, it's not unlikely that groups of large companies might see to it that the nation's schools are supplied with necessary projection equipment.

Religion Follows the Films

Even the church, which once seemed to be against motion pictures on general principles, has swung over to the friendly side. In the old days, too, the big majority of exhibs regarded a religious film as boxoffice poison. Then along came "One Foot in Heaven," and the situation changed almost overnight.

Chalked up, the last few years films with a religious background have been among the top grossers. "Going My Way," "God Is My Co-Pilot," "Song of Bernadette" and "Keys of the Kingdom" are cited as examples. At this very moment "Bells of St. Mary's" is booming at Radio City Music Hall to a sock all over the land, and practically every major producer has one or more religious themes on its future production schedules.

But it is in the making of strictly religious films for showing in churches, Sunday School classrooms and other places of worship that the greatest boom for biggest tributes to the screen as a force for good. Here, too, 16mm films enter the picture, since most churches making use of films rely on the narrow-gauge product because of the comparative inexpensiveness both of the films and the projection equipment.

Charles C. Peaslee, after turning to sales and export agency for motion-picture projectors in Chicago for some years, started experimenting with the production of religious-film subjects and met with such success that he has made the Scriptures Visualized Institute his full-time (and non-profit making) endeavor.

Bible societies, missionaries, evangelists and other religious workers, who have come to the realization that nothing compares with the power of the screen in drawing congregations and in making converts, assure a prosperous future for films dealing with the church.

Motion-picture industry is undoubtedly the largest of all phases of show business, and all other facets of the entertainment world follow the films in some degree. Legit stage, for instance, as Mitch Racoppi of the Metho h.o. publicity staff wrote, is no longer the leader, but has become the kid brother of films. Many young actors, with their eyes turned to Hollywood, have made the stage a training ground for future work in films and the pre-production money put up by several of the major studios has enabled many legit shows to be produced on a scale much wider than would have been possible without the Hollywood coin.

Radio and records also follow the films, with many songs that eventually wind up on the Hit Parade getting their sendoff via pix. In addition, most of the leading stars of both radio and records have built up their following through work in pictures or have turned to pictures after first becoming a draw elsewhere. Bob Hope, Dandy Dave, Jack Benny, Bing Crosby, Perry Como, Dinah Shore, Fred Allen, Andrews Sisters, and many name bands could be listed in this category.

Trade Still Follows the Films

And getting back to the original premise, it's still true, perhaps more so now than ever, that trade follows the films. With American industrialists seeking to win back their foreign markets that were practically sliced out during the war, more and more are turning to the films. Several have been highly successful with the use of promotional ads tying in the name of a popular American film star with the products advertised. In addition, the manufacturers are interested in showing their product in foreign languages, to display their products to foreign customers.

Many of the commercially sponsored films produced in this country will be shown to foreign audiences and, through the use of 16mm projectors, will have a wider exhibition than ever before. For the domestic market, with television offering the greatest potential advertising medium in history, many advertising agencies are advising their clients that filmed commercials will be the best means of displaying their products on the nation's video screens.

Films in General

At the average American family breakfast and dinner table, current movies are the most popular topic of conversation. Youngsters know their film stars and stories better than their geography and arithmetic—in which they should take a lesson. Interest even when the subjects are "brought to life" for them in animated pictures. And the increasing news value of motion pictures—the reader interest in them—is plainly revealed by the amount of attention they receive in newspapers and magazines, as well as radio.

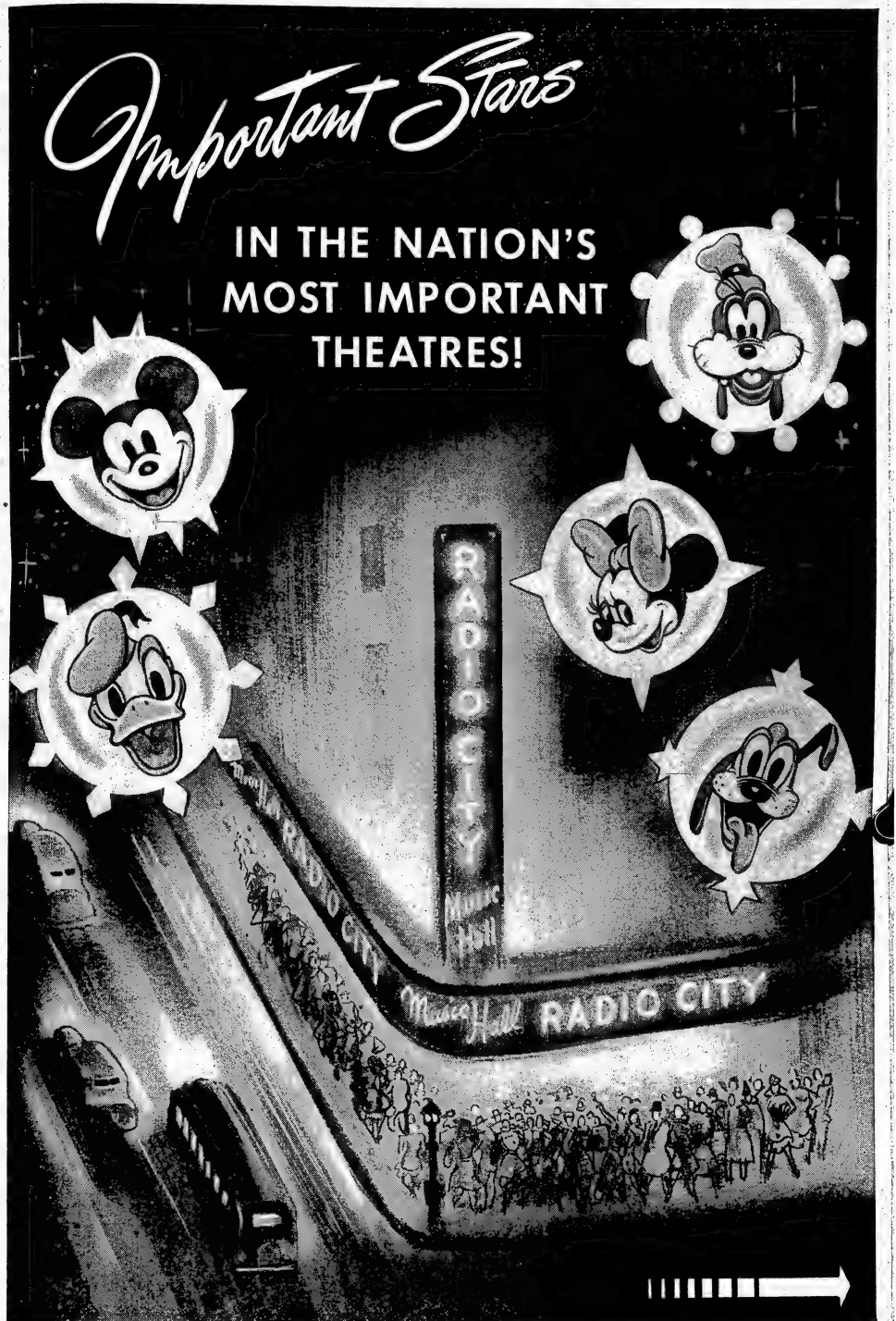
Motion picture fan magazines alone—15 of them—are read by more than 35,000,000 persons every month, while more than twice that many readers get daily or weekly film news and personalities from their newspaper. Then there is the fan mail that pours into Hollywood—not only the amount of this mail, but the widely assorted types of individuals who write it, the prominence of many of these individuals and the earnest way in which they acknowledge the important part played by films in their lives and the lives of others for whom they speak.

It all adds up to something like this:

Most of the eyes of the world that used to follow the films with a bellicerent attitude are now looking to Hollywood receptively.

This again shows where more revenue can come to the motion-picture industry. That comes without extra production cost and represents clear gravy.

Television, as seen now, looms as another source of revenue for the motion-picture companies. All of the major companies and their affiliates are endeavoring to get licenses for channels from the FFC. This is done, currently, on the basis that television will be projected mostly via the film route, both in entertainment and commercially, for the next five to 10 years, so that the industry again will have another outside source of revenue.


Important Stars
IN THE NATION'S MOST IMPORTANT THEATRES!
RADIO CITY
Music Hall
RADIO CITY
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Veteran Critic Digs Some More in His Files of Wit

By ASHTON STEVENS

(The writer a year ago, in VARIETY's *39th anniversary issue, recalled a half-century of stagejolk witticisms as a reporter, drama critic and interviewer. Here are some more).*

Chicago.

Laurette Taylor, when N. Y. critics echoed the hallelujahs of Chicago critics "for her performance in "The Glass Menagerie": "Blame makes me belligerent; praise weakens me." And when a critic wro e that here was another Duse: "You coward, to say that when Duse isn't alive to defend herself."

George Jean Nathan, warning a fellow critic who is off the stimulants: "We sat for several hours yesterday, and I influenced O'Neill that his illness was caused by pernicious abstemia. The poor fellow hadn't had a drink in years. Menken once went on the waterwagon—back in August, 1909 —and it almost killed him."

Willie Collier, following a speech by Cecil B. De Mille: "The longer the spoke, the greater the tire."

Lawrence Langer, telling how his wife, who hails from Oklahoma and is part Cherokee Indian, wanted to call the show "Cherokee Strip"; "But Gypsy Rose Lee is working for Todd, not for the Theatre Guild. Le.s compromise and call it 'Oklahoma.'"

Jane Havoc, writing to a critic when this true actress closed in a paste play: "Eight years ago when you panned the bejeezus out of me for loosing up my role in "The Women," believe me I wasn't mad at you. I'm brighter than I should be onaccounta I got such a wonderful big sister who is so full of brains that it is bound to rub off. Well, I've wanted so terribly all these years to come back in a play that would warrant your saying wonderful things. This has been a fond dream of mine and all I now want to know from you is this: How in hell many times can you get your pants kicked before they collapse?"

Michael Todd, questioning a critic who had questioned the worth of one of his productions: "But I'd never bar you. If I did it would be just my luck for your boss to take Pegler off Democrats and put him on Drama."

Alla Nazimova, at her little shrine where she worshipped at the picture of a character never acted by living histrion: "I keep his picture there to teach me humility. For even should great fame one day come to me, I never can be so famous as Mickey Mouse."

Boris Karloff, to his mirror and a pal, while shaving: "The face that launched a thousand quips."

Cornelia Otis Skinner, telling how her father said Junius Brutus Booth said, when he was awakened from alcoholic stupor and pushed out before the curtain in his dressing gown to quell the hisses and catcalls of an impatient audience: "You keep quiet out there! You keep quiet out there a few minutes and I'll give you the dod-gamndest King Lear you ever heard!"

RKO's Frank B. Smith, 'way back when the public distress system started the murder of vaudeville: "It won't be seven weeks before acrobats are demanding microphones."

Ogden Claudia Cassidy, when her guest discovered she was serving an Olsen & Johnson ham for dinner to a colleague who for three nights had been dining on an O. & J. ham: "Until now I always believed O. Henry made up those things."

Robert Warwick, counterfeiting Frank Tinney when he turned up in circles at the stage door and was told by the manager that his understudy would play this performance: "So you think I'm drunk! Wait till you see the understudy. He just left me—he's paralyzed."

Harold W. Ross, Editor of the New Yorker, replying to an encyclopedist-critic's protest against Edmund Wilson's belittlement of the Encyclopaedia Britannica: "We are feeding Wilson up, and soon he's going after the Bible, and have done with it. There is one thing about Wilson: he'll never become an actor nor a lion-tamer or radio. Or if he does, I'll become a marine engineer."

Willie Howard, when congratulated for stealing all the good notices in a Todd show: "Petty larceny."

Tallulah Bankhead, recounting her first inspection of London: "As I climbed down from the top of the bus I paused to thank the pleasant little English chap who had pointed out with his umbrella the places of historic interest, saying, 'I just came from America last night.' 'D.d you indeed,' he answered; 'I didn't go out at all last night.'"

Alexander Woollcott, imitating the backstage courtesy of George S. Kaufman to actor objected to something he was asked to do in "The Man Who Came to Dinner": "You have gressly insulted Mr. Woollcott—and for that you will receive a gold medal."

Florenz Ames: "I had improved my lines in 'Of Thee I Sing' almost beyond recognition—and that eve night I received a note from the author, George S. Kaufman, which read: 'I'm sitting out in front. Wish you were with me.'"

Art Kassel, to the man who first wrote that the music of one of Art's competitors was the sweetest this side of heaven: "I would like very much for you to come in and listen to 'The Sweetest Music This Side of Lombardo.'"

Mrs. Patrick Campbell, visiting Allan Pollock in hospital before the bandages had been removed from his war-torn face: "I've lost a son in this war, and I've a right to look on your face. You say it's too horrible for human eye? Nonsense, man, I've just left Maude Tree." And Mrs. Pat in a book which the sharpest wit of her sex left behind: "Some one else must write about my faults. They will, perhaps, be kinder to me than I could be to myself."

Frank Case, speaking of the impecunious vaudeville guest whose hotel bill of many hundreds, and half of it long-distance calls, had been long unpaid: "I've charged it off to Profit and Louse."

Gene Fowler, fighting the clock against the deadline for the final chapters of his autobiographical "Solo in Tom-Tom," whose carbons glow even more magnetically than did those of "Good Night, Sweet Prince": "I hope and pray that one day I shall be able to do a manuscript in its entirety, study it, comb it over, get the prenositions right, put the hyphens where they belong, and see what it is that I have written before it comes out between book covers."

Hugh Marlowe, quoting Albert Einstein on the night of a tryout in Princeton: "You know, Mr. Marlowe, in Europe, barbering is a serious profession. Barbers learn to shave, not by using their razors first on human beings; they practice first on pigs. I have made a few calculations and have arrived at the conclusion that Princeton is the pig of the American theatre."

Movies Go To College

Or How Yale University Was Able to Get a Motion Picture Dept.

By PROF. ROBERT GESSNER

(Chairman Department of Motion Pictures, New York University)

SCENE: Harvard Yard, Cambridge, Mass.
TIME: 40 years hence.
AT THE RISE: We see Harvard as it was back in 1945, 1845, 1745, 1645. Two students come on right. One is a senior, the other a freshman.
SENIOR: Was the House Guard sore! I just made it by 10 seconds.
FRESHMAN: These signing-in rules. Where were you?
SENIOR: With Natasha.
FRESHMAN: How long did it take you to get back?
SENIOR: 19 minutes. My Rocket Flivver had a leaky muffler.
FRESHMAN: What have those Moscow co-eds got that the girls haven't got at Radcliffe?
SENIOR: Nothing, except it's in Moscow.
FRESHMAN: I'd like to do my graduate work in Moscow on Eisenstein's primitives, such as "Potemkin."
SENIOR: I'm going to the University of Chungking. They're doing a revival of "Shangri-La," locating it in the Black Hills of South Dakota. Clever, those Chinese.
FRESHMAN: Gee, Prof. George Pierce, Baker Professor of Motion Pictures, certainly has a lot of graduates scattered around. *EXIT LEFT.*
ENTER RIGHT PRESIDENT CABOT AND PROFESSOR GEORGE PIERCE, BAKER PROFESSOR OF MOTION PICTURES
CABOT: I know, George, I know, but we haven't got the money.
GEORGE: It's criminal. Our Technicolor class shoots in the basement of Lowell House. Our television class shoots on the roof of the Chem lab. We need a billion dollar plant.
CABOT: I know, George, but what I have to say is—
GEORGE: Our camera crews are being chased off the streets by the helicopters.
CABOT: I know, George, but—
GEORGE: NYU just spent a million dollars for a cutting and editing lab.
CABOT: George, please. There are complaints.
GEORGE: Complaints?
CABOT: The English Department says they can't get their students to read any more. Fine Arts says nobody will look at paintings or statues. Drama says it couldn't even cast "Hamlet." I suggest—
GEORGE: It's their own fault. They all belong in the Classics Department.
CABOT: Classics says it is already overcrowded with Economics and Business Ad.
GEORGE: Who studies Economics these days?
CABOT: But the library. The Library says nobody takes out books any more. All the students call for is Variety.
GEORGE: What do you want me to do?
CABOT: George, be nice. Go to some younger school like Yale. They'll give you your billion dollar building, but please leave us in peace.
GEORGE: Just for that, I will.
CURTAIN

Gilbert W. Gabriel, suggesting another title for a fellow critic's unwritten autobiography, which Walter Winchell says will be named "When Cubs Wore Horses": "Why not call it 'Dear Me'?"

Danny Thomas, when every night Columbi from the Gold Coast were discovering him at Chicago's 5100 Club: "The boss certainly owes me a lot socially. Sure he says if the swell deadheads keep coming he's going to take out the trash and put in The Social Register."

Gene Fowler, who once wrote from Shepherd's Inn, Cairo: "A brochette skewering the celebrities now feeding in this dining room would extend from 'Burke's Peerage' to Variety, now penning from Washington, D. C.: Anatole France wrote: 'It is a sign of a low and vulgar mind to enlarge on small events.' However, I have been made a Commodore."

Alfred Lunt, when asked about the cook book he's still writing: "Play-acting has a way of getting completely forgotten, but a good cook book stands a chance of making a man remembered in the homes of men."

John Drew, barking back to his favorite comedy line, spoken in answer to a girl visiting his sick room and noting the several pills on the bedside table. She said, "Why do your friends bring you whiskey?" John said, with appreciation, "Because they are my friends."

Manager George Tyler, when Peggy Wood was the only woman star that wore specs in public: "Other actresses have dogs because they won't wear glasses."

Mark Twain, on the inside cover of a new copy of his old "Huckleberry Finn," to a young critic who was having difficulty in holding onto his seat on the waterwagon: "Taking the pledge will not make bad liquor good, but it will improve it."

Will Rogers, 24 hours after the premiere of a play by Charles Michelson and a critic: "Dear Ash, everybody wires you on the first night, but it's the second night a fellow needs a friend."

E. H. Sothern, when he was the youngest of the Hamlets: "When the painter or the writer wakes, his work, good or bad, is still there; he can erase in one place and touch up in another. The actor wakes to nothing. Each night he must do it over again. And as the years pile up and he is doing it over and over, there comes a time when for all his labor and love the work is faded and dim. He has no longer the power to make it vivid even for the brief hour of the play. He is done for and has nothing left—no remembrance of a life's work except a few notices in a scrapbook, which none but himself, not even the men that wrote them, remembers or would care to read."

From Met to Metro

Lauritz Melchior Describes His Jump To Hollywood

By LAURITZ MELCHIOR



Lauritz Melchior

I have been asked many times in the last year if I found the transition from grand opera to motion pictures a difficult one. That is a tough question to answer with a "yes" or "no." Certainly the techniques of the two entertainment fields are very different, but I guess I disagree with the old saw that "you can't teach an old dog new tricks." I suppose you would call me an "old dog" in opera—after all, I am to celebrate my 20th anniversary at the Metropolitan next month—and I have been 33 years on the stage. But I am really just a puppy at the movie game—a Great Dane puppy, maybe—but a puppy nonetheless!

The story of how I came to work in the movies is pretty well known by now, but I should like to repeat it because I think it has some bearing on the case at hand. Late in 1943, I was invited to be a guest star on Fred Allen's program. In the course of the broadcast, I turned announcer and delivered a singing commercial for an imaginary product, "Pasternak's Pretzels." I don't know how many pretzels I would have sold, if they were a real product, but I do know that Joe Pasternak, the Metro producer, happened to catch the act and was intrigued first by the accidental use of his name and second by what he thought was a stodgy Wagnerian tenor turned comedian. Pasternak got in touch with me and in a short time I was signed by Metro. How lucky that the scriptwriter hadn't called them "Pomeroy's Pretzels!"

I think the experience I gained on Allen's and other radio comedy programs proved helpful later in my adjustment to motion pictures. I don't mean solely because they were comedy, but because radio, like motion pictures, has a much more personal contact with the audience than has grand opera. The microphone and the closeup camera have the same effect of bringing the entertainer right smack up against the person he is entertaining, bereft of the aura of mystery and glamour which distance provides in the opera house. And so, although I didn't realize it at the time, I was learning a little movie technique through radio performances.

The Differences

Well, what are the actual differences between singing and acting in the movies and singing and acting in grand opera? I think the hardest opera habits to overcome are the broad, expansive gesture, the great stride to cover a huge stage and the use of the full voice to reach the last row of the top gallery. The Metropolitan Opera House's Family Circle is six stories above the orchestra; the stage is 100 feet wide, 72 feet deep and 27 feet high. In order to convey action and emotion across such vast spaces without a microphone, the grand style in gesture and voice must of necessity be used. One must look surprised, or angry or grieved with the whole body in opera so that anyone can tell, even from the topmost gallery what emotion is being expressed. The lift of one eyebrow, the slight smirk of the motion of the little finger would carry no farther than the third row orchestra.

But consider the motion picture screen. In the average neighborhood house, the screen is about 15 feet high and 20 feet wide and the amplification of the sound track and tre of the closeup assures the lowers in the last row of the balcony that they can hear every word and see every gesture (if they want to take time out to do so). So my most difficult lessons in screen technique were in self-control, contracting the limits of operatic traditional acting to meet the requirements of the less grand medium. This took a little doing, I will admit, and I give full credit for my screen education first to my good fortune in having Joe Pasternak as my producer; then to Richard Thorpe, my director; Lillian Burns, my excellent dramatic coach; and last but not least my wife, who was herself a movie star before she became Mrs. Melchior. Although the movie people and the public seemed satisfied with my acting in "Thrill of a Romance," I am not so easily pleased with my own work. I think my next picture, "Two Sisters From Boston," will show improvement along that line. At least I hope so.

So much for the acting. But what about singing? After all, I am supposed to know a little something about that art and have been practicing it in my present country for the world for a long time now. But here I was due for another surprise. The power of my voice, which is so important to the heroic tenor, almost blasted the sound track out of existence the first day. I had to learn that the soundtrack's ears are more sensitive than human ones and that I would have to tone down the power, while losing none of the quality of tonal modulations of the songs. And recording for the movies (which is also different from recording for Red Seal records) has one advantage over singing from an opera stage. If in opera, the orchestra plays too loudly, well, I just have to sing extra loud to get above it. But in motion pictures, orchestra and voice are recorded on different tracks and then blended, assuring perfect balance between the singer and the instrumentalists.

Funny Experiences

I had my funny experiences, too, with movies. During the filming of my first picture, "Thrill of a Romance," I wasn't needed for the set for an hour or so and wandered over to the studio barbershop for a haircut. I don't have to explain what happened when I showed up once more at the camera with my hair far shorter than it appeared in the previous part of the same scene. The makeup man had to work on me for hours to straighten out each hair to get it longer and flatter looking! I never made that mistake again.

Oh, yes, another thing I forgot to mention is very different in movies than it is in opera. The working day seemed all upside-down to me. During the opera season, I rehearse some afternoons, and on performance nights do not get home till after midnight. Then, since I can't eat much before singing a long role, I must have my midnight supper and the clock usually points to two or three till I get to bed. And I sleep all morning. In Hollywood I had to be up before the birds to reach the studio in time to get my makeup on and start work. That meant going to sleep about nine o'clock in the evening—a habit in which I have never previously indulged!

Of course, opera is still my first love and I shall sing Tristan and Siegmund and Siegfried and Tannhaeuser as long as the audiences want to hear me. But I like making movies and I like Hollywood.

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On Going Overseas—And the Art of Actors' Behaviorism

By J. C. NUGENT

(A talk to the overseas company, which he directed, who are going to foreign parts to play his well-remembered play, "Kempy.")

Ladies and gentlemen, sit down for a minute or two and take things easy. While I have a handsome stenographer here, I want to keep a record of this little talk, so that I can remember, and regret it, when you folks are on the greatest adventure that has ever been vouchsafed to a lot of troupers. You have all rehearsed very carefully, and conscientiously, and if you do not give a brilliant performance under the varying conditions you will meet with when abroad, you can just blame it on the author.

When I first started to direct this piece with this company I was overcome by a flood of nostalgic memories that brought back the time when my son Elliott, my daughter Ruth, and myself—some 23 years ago—burst upon Broadway, and our success and that of the play astonished no one so much as it did me. It is true the play went with roars of laughter and bits of adolescent sentiment, which one of the New York critics of that time referred to as "veins of pure Barrie." Coming after many years of struggle in repertoire, stock and ephemeral one-night-stand successes, it seemed like the end of a long, hard day. It proved to be the beginning of a much longer and harder day, in which hits and flops were intermixed, and during which I had to continue to learn and unlearn.

It is something of this learning and unlearning that I wish to speak to you of. There's always a time in an actor's or actress's life when they conclude complacently that they have learned it all, and from then on have merely to collect on knowledge of the business already mastered to the last detail.

They soon get over this and commence to take in some new evidence. They find there is still much more to learn. That is the fascination of the theatre. It is like playing a violin; there is no end to what may be accomplished; there is no time when the greatest artist does not wish that he were better.

But the mediocre artist, wearied with waiting for success, usually tries some magic crosscut. Usually he expects that, perhaps, by cultivating the society of celebrities in expensive cafes this may give him the right connections. Many also look to their organization to help them to that success which can only be achieved by simple merit, and simplicity is the soul of perfection in acting. Also in directing. Surrounded as it is in the popular mind by magic signs and symbols, and hidden knowledge, it is in the last analysis, simple commonsense.

There are other things which keep even talented artists back for many years in reaching any considerable recognition. This applies more to traveling companies and stock, than to New York companies, because in New York when a rehearsal or performance is over, people scatter to their various homes, and only meet during hours of duty at the theatre, thus avoiding the formation of disorganizing cliques and clans. The reverse of this is true in these overseas companies which travel, eat and live together, in unusual personal intimacy, and always surrounded by strangers. Their great danger is falling into one of three groups. The most dangerous of these three groups are the anarchists, meaning those who are continually finding fault with the management, the play, the direction, some fellow actor, or actress, the discipline enforced by the Army, or in shorter words, those who are always finding fault.

The opposite group are the sycophants, or what we used to call the "front door fellows," who try to curry favor with those in authority, or however, prestige, hoping thus to gain some advantage over their fellow-artists. I have known many belonging to either one or the other of these two groups, and known them for a period of over 40 years, but they were always changing groups. None of them lasted very long. They were of that ill-fated class of undesirables.

The Important Third Group

The third group, and happily there is always such a third group in any organization, are those who mind their own business, study their lines carefully, remember the direction, keep the hours and the rules laid down for them, and remember above all things, that an actor's success does not lie in important connections or in decrying the management, or the less fortunate actors, or in "roasting" the deficiencies of their organization, or anything else.

The success of the actor is in learning to act—only that and nothing more. And in being personally a sensible, moderate, clean-minded person who, especially in the case of these overseas shows, never forgets that he is not only representing the American theatre, but the American nation, and the American Army, Navy and Air Force.

That course of conduct, as with acting, is very simple It is by far the easiest way, and it does not tend to make this never-to-be-forgotten six months' trip a case of boredom and hard work. There will be plenty of that, no doubt, but comparatively speaking, the artist is very well paid for it, and should show that he can take it, otherwise he should not have attempted this trip.

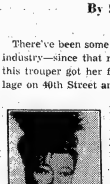
On the other hand, there is no need to make it gloomy and boresome. Actors rarely take advantage of the privileges of travel; they know through the most wonderful cities and countries in the world and, instead of observing them and adding to their list of later memories, they sometimes waste these precious hours in some useless pursuit on the level with gin rummy. You ladies and gentlemen should learn a great deal about the art of acting by coming into contact with the variety of audiences which you will meet overseas. You should never finish a performance without thinking it over and trying to remember some line or piece of business that could have been better done. And you should collect mental pictures and profitable observations of strange new places and people which will bring you back to your native shores richer in mind and heart.

40 Years In The Saloons

There've Been Some Changes Made in the Niteries, 1906-1946, Observes 'The Last of the Red Hot Mamas'

By SOPHIE TUCKER

There've been some changes made—both in me and the cafe industry—since that night almost 40 years ago in 1906 when this trouper got her first singing job at the old German Village on 40th Street and Broadway.



Sophie Tucker

I was a big, scared country girl from Hartford who'd come to the city to make enough money to get her mother out of the restaurant business. I'd been in New York a couple of months without cracking the inner sanctum of the vaudeville world, which was my goal, and my savings were almost gone when I landed that lifesaving job at the Village.

It was on a Tuesday evening, early in November of 1906, that I went to work there at a salary of $15 a week plus pickup money, this latter being the quarters and half dollars I got from the customers and pooled with the tips of the 10 other singers and two piano players. I went on that first night wearing a white shirtwaist, which had been laundered for a dime, sans makeup or any other beauty aids for my freshly scrubbed Hartford face. Those were the days when you sang 100 songs a night, including a complete verse and chorus for each number. Your only musical accompaniment was provided by an overworked piano player and if you wanted the customers in the back rows to hear the words, you had to really bellow because that marvel of electronics—the microphone—was still on a list of things to come.

These are some of the thoughts that run through my mind when I step out on the floor for my nightly stint at La Martinique in N. Y., where I'm engaged at this writing; where instead of the laundered shirtwaist I wear orchids, platina, diamonds and sequins; where a full orchestra backs me up on the dozen or so songs I'll sing, and Dario hands me a check for $3,500 every Thursday night.

Even greater contrast to the night life of 1906 is provided when I remember that drinks at the German Village ranged in price from a nickel for a glass of beer to 15c for a large shot of whiskey, while the cover or minimum charge had not yet become a vital part of the night club owner's lexicon. Located right across the street from the stage door of the Metropolitan Opera House, the cafe also catered to the aristocracy of the day; great artists like Caruso and Emmy Destinn would drop in for a beer and momentarily rub shoulders with the masses. People like Otto Kahn, Oscar Hammerstein and gorgeous Lillian Russell were also steady visitors.

Birth of the Jazz Age

From the German Village, I made the transition to theatre entertainment. For the next nine years, I sang in vaudeville, burlesque and musical comedy, learning the business the hard way in the tough school known as the road. I had gotten my fill of sleeper jumps and rooming houses when I opened at Reisenweber's in 1915. This was the start of a different era and of a different Sophie Tucker. I had acquired some fame and a modicum of wealth when I brought my Five Kings of Syncopation into the four-floor building on Columbus Circle and 8th Avenue. Booked into Reisenweber's originally for four weeks, I stayed on for eight months and played return engagements there steadily throughout the next five years.

At Reisenweber's, although we didn't know it then, we were helping to usher in the Jazz Age and a subsequent complete revolution in the night life spirits. Now the cafes were introducing big floor shows with chorus lines, Dixieland jazz bands and sophisticated ballroom teams like Maurice & Walton, Joan Sawyer and The Castles. The device that helped pay for it all was that innovation, the cover charge.

The "Bohemian Nights," which I originated at Reisenweber's, were the forerunners of the modern "celebrity parties," which today are a weekly feature at La Martinique and all over the land. Eddie Cantor, Al Jolson, Ruby Keeler, Ray Bolger, Ethel Merman and Ted Lewis were a few of the acts who did turns at these affairs and the response was always terrific.

London—and the Speakeasy Era

London's Kit Kat Klub was next on my itinerary and it was there I learned that the British, notoriously a reserved race, like to have a good time as well as the next fellow. Possibly it was just good British spirits, but I like to think Jack Yellen's songs helped me to crack English stolidity to a point where I had them singing second choruses with me. Incidentally, it was at the Kit Kat Klub that I first worked on the same bill with a handsome ballroom team called Dario & Diane. Dario, of course, today operates La Martinique where I get that four-figure paycheck every week.

Prohibition and the speakeasy age was going full blast in 1926 when I returned from London to open my own nitery in New York. Sophie Tucker's Playground on 52d St. and 7th Ave., where the gangsters checked their guns in the coatroom before going inside to spend riotously, drink champagne out of slippers and mingle with such silent picture stars as Rudy Valentino, Norma Talmadge, Mabel Normand, Lew Cody and Fatty Arbuckle. The cream of British nobility, people like Lady Wavertree, Lady Mountbatten and Lord and Lady Portarlington—all friends from the days at the Kit Kat—made it a point to visit my Playground whenever their travels brought them to these shores.

Since 1932, I've devoted myself almost exclusively to night club appearances. As VARIETY recently pointed out, the swaddling cafe infant is now full grown. Except for motion pictures, there is more money to be made in this field of the entertainment world than any other—and that includes the legitimate theatre and radio. My current night club bookings extend well into 1947.

A Room With A (Inter) View

By MAURICE ZOLOTOW

"Who? Who's that? Smith? What Smith? An interview? Well, why didn't you ring from——? Oh, did you call from the lobby?

I told that jerky room clerk I don't want to be bothered before 2 o'clock. A guy has to get some sleep. Even granting I am the biggest sensational singing star in the country, a man is entitled to some privacy.

"What paper you from? Oh, the Saturday Evening Post. Read it all the time. My favorite magazine.

Hate it. Never read it. Don't like magazines. Readinh's a waste of time.

"Well, come right in, Smith. What you say your first name was? Charley? Hello, Charley. I always like to call a man by his first name. I know it's small-town stuff, but I'm a small-town boy. Guess I'll never change. How about a drink? Scotch and soda, rye and soda, anything you like. They got lots of bottles in that bar downstairs, ha-ha. All right, if you insist, you're not thirsty."

I thought every writer was a drunk. Maybe this guy ain't a writer. He don't look like one. He hasn't got eyeglasses, he ain't wearing an old hat, and he ain't smoking a cigarette. Might be a process server. A wiseguy in Kansas City busts into my room last month, claims he's chairman of a committee which wishes to throw me a testimonial banquet on behalf of my work overseas for the boys and then—voom—he slaps a hunk of paper in my face. A guy in my position has to be careful, watch every step. Why, I even gave up smoking reefers last year on account of my career. "Why don't he take out a pencil and write down things if he's a writer?

"Did you speak to Gaffey? Oh, he was the one that suggested the story?"

Where is that lazy son-of-a-no-and-so which calls himself a pressagent. Why do I pay that dumbbell 75 bucks a week for?

"What's that? Beg your pardon, I didn't hear what you—— Am I married and how many children? Frankly, Charley, I wish you wouldn't put that in your article. I feel an artist should keep his private life strictly private if you get what I mean. Ask me anything you like about my work or the hardships of my career, but keep my wife and family out of this."

If those cluck bobbysoxers which buy my records know I have a wife and am likewise mixed up with some loose dolls, they are liable to be very upset about it. On the other hand, take Crosby. He mentions about his four boys. Maybe I should build up the family a little bit more in my publicity? Or buy some racehorses. I wonder, could I deduct racehorses from my income tax? Reminder to me, I got to phone my bookie and place an investment on a nag in the second at Aqueduct. Have to send out for a scratch sheet.

"When was I born? That's funny, I can't quite remember. That's funny your asking that. Put me down that I'm around 29."

What a nerve he's got asking such personal questions. How would he like it if somebody asked him when he was born? Bet he'd be surprised to know I am 42, no, 47. My Gawd, am I that old? Well, you would never know it to look at me. My hairline is receding a little bit. I think I will have to start wearing hats all the time like that Bing. Where does a man like Crosby get off to make all that money with all those movies and radio deals? He's a monotone, strictly a Johnny-One-Note, with a cuddly manner. No change of pace. No heart-throb. If I had a decent Hollywood agent, I'd be doing those musical films for Metro or Paramount. Have to find out the name of Crosby's agent. It's all pull, connections, contacts. That reminds me. I have to contact that little blonde dish. What hotel she say she was stopping at?

"Well, I'll tell you, Charley. I guess I always wanted to be a singer. I remember when I was a kid, I used to shovel snow, sell papers, and save up my pennies to go to the vaudeville show and hear the singers. Then I'd come home and sing the songs I heard. My mother was the first one to encourage me."

Yeah, she encouraged me all right. She'd encourage me to go to the corner saloon and rush her a growler of beer.

"My mother was a great one for music. She was musically inclined. She could sing the big arias from all the operas. She took in washing so she could pay for my singing lessons when I grew older. She wanted me to be an opera singer."

My old lady's favorite songs were "Who Put the Overalls in Mrs. Murphy's Chowder?" and "Throw Him Down, McCloskey."

"My biggest selling records have been inspired by the memory of my mother. I mean to say I imagine I am singing to her when I am singing."

Where is that damn pressagent? I can't think of nothing sharp to say. I don't like this writer. He ain't writing down a word I say. He looks stupid to me. Why don't they send down some smart-looking chicks to write these interviews?

"Are you going to take any pictures for this article? Oh, you're not the photographer. The photographer is coming next week. You're only the writer, I see."

Well, if he's a writer, why don't he write? He ain't writing down a word I say. I think these interviews are a waste of time. Last year, a photographer from Life comes to my country home and he takes hundreds of pictures, the breakfast nook, the rumpus room, the bathroom, the bedroom, the suits in my closet, and then I hear they kill the story because the show I am in gets bad notices, although every critic singles me out as doing the greatest job of singing in a book show since George M. Cohan.

"Who's that? Oh, Gaffey. Come right in. Meet Charley Smith of the——. You know him already? Grand guy, Charley Smith. And he's with a great outfit. One of the greatest. Never miss an issue. Say, Gaffey, do me a favor and tell my life story to Charley, will you? You know it better than I do myself, ha-ha."

He should know it better. He made it up himself.

"You know how it is, Charley, a guy kind of hates to talk about himself. Yeah, I appreciate your angle, but I got to have my breakfast and get up to Decca for a recording date. Yeah, Gaffey will give you everything you need. Tell him everything, Gaffey, don't pull no punches. Tell him about that personal appearance I did in Chicago where I walked out with $18,000 on percentage for one week, breaking every house record. Grand knowing you, Charley. Goodbye, If you're ever up around Skaneateles, N. Y., drop in to my home and make yourself at home. Nothing too good for my friends of the press. See you around. Bye.

"Say, incidentally, when is this article going to run?"

The Crash of Max Raddish

By GERALD KERSH

London.

I met Max Raddish 16 years ago when I was, so to speak, in the show business. That is to say, when I was running a little rickety show in a northern suburb. When I say that I ran the show I mean it almost literally. For my duties were numerous and diverse. I rushed in at nine in the morning, tore my coat off, painted a few posters, stuck up a couple of 48 sheets, screwed down the seats which had broken loose, and replaced those which had nights previously been picked. My customers were always stealing seats, especially in the 5d rows, where the tip-ups were so old and tired that you could unscrew them with your fingers, and so wizened that you carry one away unobserved under your shirt. I helped to sweep the floors, decontaminate the aisles (mothers with young babies regarded my aisles as a kind of common drain).

If the projectionist had a heart attack, which happened not infrequently, I dashed upstairs and ran tattered films through a machine which, from time to time, fell to pieces, in which case I leapt to the tool box and hurriedly reassembled it. When the cashier had rheumatism, I punched the ticket machine. When the local Health and Strength League came to smash the place up every Monday and Thursday, I threw them all out. When the variety-turns had hysterics, or collapsed of malnutrition, I soothed them or revived them. When a comedian fell dead in the dressing rooms, I painted my nose and took his place. When babies screamed, I quieted them; when couples in the 3d seats made too amorous, I tore them apart. When the usherettes were indisposed, I ran about with a torch. When the doorman, full of brown ale, went into a coma in the generator room, I put on his uniform and kept order in the queue. When the musicians revolted, I pacified them with empty threats and vain promises. When the relief pianist stopped playing and started to cry her heart out at some more than unusually sentimental passage on the screen, I wiped her tears for her and pulled her together with a little judicious slapping of methylated spirits. When people tore their clothes on the loose nails and screws with which the whole place bristled, I sewed up the tears and gave them complimentary tickets.

The Emergency Lights

The emergency lights were always blowing out: I was constantly rushing up and down with a flaring taper, like the classical runner in the old-fashioned picture heralding on the Torch." If I was upstairs, something happened downstairs. If I was downstairs, it was necessary to go upstairs to put a stop to the fusillade of orange peel and apple cores, or an outbreak of spitting in the front row of the gallery. Apart from all this, I was free to walk about looking like a manager—when I wasn't adding my return-sheets or working the ticket machine which, after every seventh ticket, went raving mad and disemboweled itself, with borborygmic rumbles in a welter of pink, yellow and white paper tape. And then again one's eye had always to be lit you will pardon the expression) at the lavatory keyhole. People stole the paper; and even the necessity, and in any moment a county council inspector was likely to drop in; in which case, if all was not in order, it were better for me that I had died at birth.

Furthermore, the variety performers were always falling off the stage, which was only three feet deep. Once, a man who did a rope-spinning act accidentally lassoed a lady in the tenpenny's and dragged her into the fivepenny's, which raised all kinds of knotty legal problems. I believe that I earned £3 a week.

When, as I was saying, I was in the show business, I met Max Raddish. Talking pictures were coming in. Raddish owned a kind of Doss House and Flea Pit called Raddish's Grand Palace. We spoke of talkies, and, he said: "Talkies! I should give them talkies!"

"I take it that you don't propose to wire your place for sound?"

"I should wire my place for sound!! Here a wire, there a wire—round their necks I'd give them wire."

He was a cinema man of the old school. In Raddish's Grand Palace the crunching of peanuts drowned the tinkle of the piano, and, regardless of what was going on the screen, boys with raucous voices patrolled the aisles selling sausages and pickled cucumbers.

"I know the show business," said Max Raddish, and then, explaining that he had to see a man about a potato-crisp concession, went away, and 16 years passed. And then I met him again in Dean street. He looked very old, tired of the world. The wires had strangled him. He had just got out of the business, and didn't know what to do with himself. Life was empty. This came out when I asked him: "What have you go.?"—meaning what are you thowing just now?

He said: "What have I got, what have I got? Don't ask me what I got, ask me what they got. The Pantheon's got Green Fields, the Odeon's got Graces Moore and all I got is grease, funny—Yiddish for "big trouble."

And he went on to tell me that the show business was finished, done for. "And yet," I said, "I should have thought you came out of it with enough to retire on,"

About Sammy Fishbone

He shook his head and replied: "Not for 15 years already. I had bad luck. I should blame myself; myself I should blame. Like in a game of cards so I overplayed my hand. You remember Sammy Fishbone?"

"Sammy Fishbone who had the Fishbone Olympia?"

"Had? Had? *Had?* Cholera he should have had! Worms he should have had! Epileptic fits with fire in his guts he should have had!"

"What happened?"

"A business. Showmanship! That robber. But what can you do; they're all brushed with the same tar. Listen. So did I ever take the bread out of his mouth? . . . *Out of his mouth!* Out of a snake's mouth I'd rather take a bit of bread . . . so listen. All of a sudden this Fishbone, so he gets ideas. Ideas he gets. Fishbone is showing 'Cossack Love.' So what does he do? Tramps, with sandwichmen, with loafers, with layabouts—out of the gutter he picks 'em and puts them on gray coats, with fur hats with daggers, and up and down the High street he marches them like an army, giving away leaflets, and so these leaflets, so they say "Come and See 'Cossack Love'." And so he packs his place.

"So what am I to do? Lay down and die? Yes. I should have laid down and died before I got mixed up in it. It was my big mistake: I didn't lay down and die. So the next week I got a football picture what's called 'Up, the Tigers!'. So what do I do? I get 11 sandwichmen, and put them on yellow and black jersies with stripes, and I print leaflets, and I pay them extra to run up and down the High street shouting. And so everybody laughed. So what was the joke? So some of these, these, these, Tigers, these footballers, some of them had grey beards, some of them had long hair, one of them had a wooden leg . . . so what should I know about football with more important things to occupy my mind. Football!

"So I'm the laughing stock of the neighborhood. And so Fishbone, he has got 'Circus Love.' So what does he do? He gets a man dressed up like a general with a moustache, with a whip, and a cage—he should live so sure—a man in a cage with a live lion on a cart in the High street, with two lunatics turning somersaults, with leaflets "Come and See 'Circus Love' at Fishbone's." "And what happens? They come and see 'Circus Love' at Fishbone's. And I got an empty house.

'Arab Love'

"So I booked 'Arab Love'—all about some Arabs; or something; and so these Arabs run away with gells. Arabs! Schmarabs! So I got 40 sandwichmen with black faces, with robes, and so I pay them extra to drag a blonde up and down the High street with leaflets 'Come and See Arab Love'; and believe me, I packed the house. But the next week, Fishbone's got 'Millionaire in Love' and what does he do? He gets a dozen sandwichmen, and he washes them and he shaves them and he puts them into evening dress, with top hats, with gold walking sticks, and they walk up and down the High street throwing £5 notes about. Only they're not really £5 notes. On the back is printed 'Come and See Millionaire in Love.' Only the trick is, that there's five real £5 notes among these leaflets—so everybody fights to pick them up, and he packs his house.

"So I think to myself, alright I'll show you something, Fishbone, I think to myself, because I got 'Love in the Jungle.' And so I go with a couple of men on proper horses, in red coats, with boots, with trumpets; so they should blow their little trumpets and throw leaflets. Ostentation! Bah! So everything meets in a traffic jam in the Square, and the dogs fight the elephants and the elephants frighten the dogs, and the dogs run away, and the elephants run away. A dog, he can run, so in the end he stops. But an elephant! Don't ask. One of the elephants ends up in a jewelery shop, and the other finishes in a green grocers. There was a whole case. I was liable. There was nothing in my wife's name, I lost everything. Elephants! Dogs! Arabs! Show business!

"So afterwards I wired up for sound, and I ran Greta Garbo in 'Anna Christie.' A sound-on-disc, and they put the records on back to front, and after that everything went wrong. Talkies! Percentage! Sound system! What kind of pleasure is it to sit, so if you open your mouth to say a few words, or if you eat a few monkey nuts, everybody says shush? Two-thirds of my profits came out of crisps, cucumbers, nuts. Finished. There ain't no more show business."

"It seems to go on," I said.

He replied:—"Go on! Go on! Show business! Schmowbusiness! Like politics it goes on. Like war it goes on. With atomic bombs it goes on. But there ain't no more pleasure in it . . . *Elephants!*"

WHEN THE SOUL SPEAKS

By ARTHUR HOPKINS

And the voice came, a voice I had thought forever silenced, a voice I had often wondered about. Was it eloquent —was it florid—was it gymnastic—was it stressed—was it simple? It was none of these, and many of them and much more besides, this voice that had enthralled theatre audiences of America and England for many years, this voice now speaking over the years from 1890.

The voice was Edwin Booth's. The place was the record room of the Harvard Theatre Collection. The record was made by Thomas Edison in the days when the Menlo Park wizard was experimenting with sound recording.

Frank Conroy was with me. Dr. Van Lennep, in charge of the collection, took the never-to-be-forgotten voice from an envelope and adjusted it to the machine. He gave us earphones. The recording had been transferred to a flat disk. The disk began to revolve. There was that moment of suspense just before the curtain rises, but many times heightened, for the curtain was rising on the past. A voice bearing the glories of the past was entering the present for a moment—our present. Out of all the world we were the two who were being honored by the majesty of this voice.

And then came the first words. Though faint, the revelation was unmistakable. It was a completely relaxed voice. Othello was speaking to the Senate. The speech was without affectation or stress. It was the unrehearsed speech of a man quietly reasoning with a friend. There was inescapable truth, but there was no ring to this truth. Perhaps we are wrong in speaking of the ring of truth. Perhaps ring is only associated with exaggeration or salesmanship. Booth's truth was affirmation, not persuasion. What he said was so because it was so, not because he wanted to make it so. He must have been the despair of elocutionists. His speech was pure, without the polish of training anywhere showing. It was the magic that does not reveal how the miracle is accomplished.

I had heard that no one in his day had ever succeeded in travestying Booth. Now I understand why. His speech had no peculiarities, no eccentricities. There was nothing to hang travesty on. It was speech that could not be captured nor limited. It came and vanished. It was the true visitation. Now I understood why people went to see him 20 consecutive times. They could never capture him. They could only be captured, and once captured were never free from him again. They were his slaves freed from themselves, for he had revealed to them riches within themselves that they had never known were theirs.

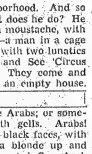
The needle scratched. The recording was finished. Booth had gone, but two men, removing earphones, will never be the same again nor never so poor again.

Writers Are Almost Like All The Other Human Beings

By THEODORE PRATT

Boca Raton, Fla.

Forty years ago, when VARIETY started out, writers were far from being as well off as they are now. Variety has come farther, comparatively speaking, than writers. There is no grudge to the respect with which the muggs' paper is held around the world. The respect given authors in various fields frequently is given with a grudge.



Theodore Pratt

The writer obtaining the greatest respect is the playwright. When he walks into the theatre he is pretty well respected. He has rights. He is a power who can say no, and does. It says he can in the Basic Minimum Agreement of the Dramatists' Guild, the greatest document for authors so far drawn up in the history of literature. In the theatre the playwright is somebody, practically a human being.

Few producers will admit that the formation of, and application of the rules of, the Dramatists' Guild have been helpful to them or the theatre, but the fact is obvious. Here the writer as a tradesman—after his writing is done—has come pretty well into his own.

Somewhat the same has been accomplished in pictures. At least here the writer, though not greatly respected, is well paid. His salary is high—when he makes it. A dozen or so screenwriters even have the respect, occasionally the admiration, of picture producers. Most producers admit that the Screen Writers' Guild has been a great boon before writing for pictures, that it has been a good thing. But few express any real regard for the abilities of writers as writers.

The screenwriter is still looked upon as an evil necessity. He is hired to write and then he is rewritten. He is rarely listened to. He is not treated as human. His name appears in small letters compared with that of the director or producer whose work he equals in most films and often surpasses. He is not recognized for what he is; he is not given complete credit for what he does. But at least he has that Screen Writers' Guild to keep plugging for him, sometimes aggressively.

Down the scale in respect is the general writer, the novelist, short-story author, contributor to magazines—the poor old freelancer. A few of the topnotchers obtain respect here and there. But by and large the general writer is looked upon by his publishers in the various fields as a peculiar animal to be thrown only enough bones to keep him alive and productive. Outside of the few, when the general writer walks into a magazine office or a publishing house his position is pretty much of a worm begging for a bite to eat. He lacks the position of the playwright and the screenwriter with the required minimum terms of their organizations. Usually he is told—no matter how politely—what terms he is to receive. He is at the mercy of what the publishing field cares to pay him for his labors.

Time To Grow Up

This is his own fault. The general writer has been called stupid about trade matters and the label is a true one. He has not been bright enough—as have playwrights and screenwriters—to have a club that has enough teeth in it to put up a real fight for him, or even to let him know what it is all about. The Authors' Guild of the Authors' League is not sufficiently representative to have enough molars to take a bite out of anything.

Perhaps it can never be. The screenwriters and playwrights are largely gathered in single localities where they can meet in a town and get things done. General authors are scattered all over the country and can't do this. They vote by proxy, which is no way to vote on anything. As a result their organization is weak and individual writers are far behind the times. They fail to keep pace with the growth and spread of their trade as a good business.

Trade practices that grew up when the publishing business was a small, genteel, literary affair continue when it is no longer that. The past customs do not apply in the face of successful writing fast becoming a big business in our One World, with fields, outlets, and distribution being developed in a manner that would have made Mr. Dickens gape.

Writers are allegedly one important section of the brains of our civilization. They are hardly that in the conduct of their own affairs. From time immemorial writers are supposed to be bad businessmen. Sometimes writers are thrown by this to the extent of living up to the tradition even though there is no reason they can't be good businessmen.

There's Profit in It Too

It is time the writer got onto himself. The first step is to get over the mental rut that a writer can't carry on the business part of his trade as successfully as anybody in any industry. He is not as holy in this respect as he has been led to believe. He would be better off if he was kicked out of his ivory tower into the world of profitable reality.

The next step is to realize that there may be romance in printer's ink—but there is double that in it, too. This is perhaps the writer's greatest shortcoming. He is told what is "customary" in what he is about to receive, and he reveres the word as a sacred cow. What was customary in Mr. Dickens' time should not be customary now—but far too often it is accepted to be without question.

The third step is realizing that publishers are usually honest animals but simply look upon authors with 18th Century minds. Publishers can't help this; it is congenital; they are born with the assumption that a writer is the regular evil necessity. The only doctor who can cure their disease is the writer himself—united in a strong organization that will not only help him but in the process—and in spite of—help the publishers by the simple means of permitting authors to obtain a more solid position in life whereby they will consequently write better.

The horselaugh from the publishers at this statement may be long and loud—but perhaps by the time VARIETY celebrates its centenary the laugh may shorten a little and cut its volume slightly. Of course such hollow noises will always be heard in the land.

MY FAVORITE STORY

Milton Berle

One of the stories I like best and one that I've included in my new book, "Out of My Trunk," is the one about the woman who was driving her car about 60 miles an hour out on Long Island when she noticed in her reflector that a motorcycle cop was following her. Instead of slowing down, she thought she could shake him by hitting 70. Again she looked back and there were two motor cops behind. She stepped the speedometer up to 80 and when she turned around there were three. Suddenly she spied a gas station up ahead and pulling up in front of it, she got out and dashed to the ladies room. Ten minutes later she ventured out and there were the three cops waiting for her. Without batting an eyelash, she said, coyly, "I'll bet you thought I wouldn't make it."

Jack Carson

It happened in the first depression year. I was stranded in Detroit and, as has happened to all actors at some time or other, I couldn't get a job, my room rent or anything. I was really "at liberty."

At that time in Detroit they had what they called a Penny Cafeteria—that is, a place where people with a few pennies could go in and buy, if not a sumptuous, at least a substantial and filling meal. The prices, if I remember rightly, were something like this: 1c for an order of meat (wheateer), 2c for a piece of pumpkin pie (squash), etc. No room rent was forthcoming and I was afraid the landlord would lock me out, so I would sneak by his door whenever I had to pass it.

One night the unexpected happened. I was given a job to play a stag at the Eagles Club, salary $15. I put on my "green" tux . . . it was a formal affair . . . That night I tried to sneak by the landlord's office, as usual . . . but alas . . . the landlord was waiting in the aforementioned door for the aforementioned artist. The conversation went something like this:

He—You haven't paid your room rent!

Me—No, I haven't!

He—Have you been eating?

Me—No, I haven't!

He—Here's five bucks, I don't want to worry about your eating, too!

I took the five dollars, raced two blocks to the Penny Cafeteria, mentally mouthing all the delicacies I was about to eat. I was still wearing my Eagles Club livery.

I started ordering feverishly, without regard for the price. I would have the 21c special de luxe blue plate. Before I got started, however, the manager took one look at me in my somewhat battered dinner jacket and said: "What the hell do you think you're going . . . slumming? This joint is for people who can't afford better. This place isn't for wise guys who want to see how the other half lives."

I didn't argue. I merely strutted out, coolly, rather than embarrassed, hoping, secretly, that he would not notice the newspaper that covered the holes in my shoes.

Claude Binyon

A practical joker is an individual with no heart and two horns, and that's why this is my favorite story. One of these individuals was hunting with a friend on a very hot day. The joker entered a farmhouse, while his friend waited outside, to get permission to hunt on the farmer's property. He received permission to hunt, but was asked to shoot an ancient horse that lay in misery in the south pasture.

Making no mention of this to his friend, the joker complained of the heat and feigned dizziness as they reached the south pasture. Suddenly he bobbed his eyes, bared his teeth and raised his gun. "I think I'll kill that horse," he muttered. And before his horrified friend could stop him he had lodged a bullet in the horse's head. Then the joker swayed crazily and faced his friend. "Now," he said, "I guess I'll kill you."

Quickly the friend raised his rifle and shot the joker through the heart.

Absolutely no sense of humor.

Arthur Kober

A traveling salesman (drummer, to you) was kept awake because the man in the berth above him kept moaning over and over again, "Oi, am I toisty! Oi, am I toisty!" The drummer (traveling salesman) realized that the only way he could get some shuteye (sleep) was to satisfy the gent in the upper (above). So he dumped a pitcher of water (traveling salesman) wearily got out of his lower (beneath), shuffled toward the head of the car, filled a paper cup with water, and returned to hand the drink to the gent in the upper berth.

"Here!" said the traveling salesman (drummer), thrusting the water upon the parched stranger (thirsty unknown-party). With that the drummer (traveling salesman) settled back to bed feeling that he could at least go to sleep without having the gent (above in the upper) wail him awake. There was a pause for a while and then it began. "Oi," moaned the guy in the upper (above), "Was I toisty! Oi, was I toisty!"

Bennett Cerf

"Patrolman Cassidy calling," came a voice from the hall, accompanied by a loud knocking on the door of Apartment 6-B.

"What do you want?" a woman demanded from within. Her voice did not suggest rippling waters.

"It's your husband," hollered the cop. "A big steamroller just ran over him."

"Well, don't stand there talking," commanded the wife, "slide him in under the door."

Eddie Davis (Leon & Eddie's)

Overheard at the bar at Leon & Eddie's, New York:

Two men, evidently partners in business, got into an argument, and when it became heated I was prompted to look in on it, and I heard one of the men shout to the other:

"You thief, you are so crooked that the wool you pull over my eyes is 50% cotton!"

Pat C. Flick

Panhandler: Bud, will you give me a dime for coffee?
Irate Man: "You've got a lot of nerve, asking for money in the streets.
Panhandler: What do you want me to do—open an office?

Walter Winchell

My favorite story is a newspaper story about feuds—and it's supposed to be about the old Sun and the N. Y. Post when they were conservative papers. They were having an editorial feud, and one day the very proper and staid Post lost its temper and editorially called the Sun a yellow dog.

To which the Sun replied in its starchiest manner, "The Post calls the Sun a yellow dog. The attitude of the Sun, however, will continue to be that of any dog towards any post!"

Kay Kyser

An aviator, flying a two-motored plane, was lost in fog and bad weather. At last he found himself near a flying field, and the following conversation took place over his radio phone:

"This is C-104 calling the tower."

"Tower to C-104: go ahead."

"C-104 to tower: I am nearly out of gas. What shall I do?"

"Tower to C-104: Circle field for five minutes and call back."

At the end of five minutes the pilot called the tower again:

"C-104 to tower: My left motor is out. What shall I do?"

"Tower to C-104: Circle field for five minutes and call back."

This the pilot did; and again he called the tower.

"C-104 to tower: My right motor is out, my left motor is out, and my gas supply is exhausted. What shall I do?"

"Tower to C-104: repeat slowly after me: "Our Father which art in heaven—"

Ralph Edwards

One of my favorite stories concerns a family of turtles—mother turtle, father turtle and baby turtle. As winter came on, father and mother turtle were concerned at baby turtle's constant habit of keeping his neck out of his shell. Several of their friends' baby turtles had already caught cold and they didn't want to alarm baby turtle but they did talk about it.

One day baby turtle overheard his parents and said:

"I know what you're talking about, but I wouldn't catch cold if you bought me one of those people-neck sweaters."

Earl Wilson

A lovely girl met a man who wanted to do everything for her. He wished to take her out to swank places, but she needed to be fixed up a bit. "Go to Benoit-Teller's, ask for the manager, tell him I sent you, and get yourself three or four little dresses, about $150 or $200 apiece," he said. "Charge it to me. You'd better go to Altman's and get a coat of some kind. Get mink and don't spend more than $2,000. Get Antolini to give you one of those $100 hairdos, and you'd better go to Tiffany's and get some pearls. Charge it all to me. Then when you've got all that call me at RHinelander 6-0521 and I'll take you out somewhere nice."

"Is that your home or your office number?" asked the girl.

"That's the candy store," said the guy. "They'll call me to the phone."

Ilka Chase

Two morons were walking down the street, very tired and thirsty. One said to the other, "Boy oh boy, what wouldn't I give for a cooling bottle of milk." In a few minutes they passed a place which said, "Crematorium." The second moron said, "Don't worry about a thing. I'll go in here and get us one." His pal waited outside for him and in a moment he emerged with collar askew, his tie up under one ear, his lip torn open, and his eye blacked. "What happened to you?" asked his waiting friend.

"Gosh," said the other one, "I don't know. They must be crazy in there. I went in and saw a lot of people standing around dressed in black and crying their eyes out. All I said was, 'what's cooking'—and this is what they did to me."

Joe E. Lewis

I had a little accident on my way home from the race track. I ran over 15 chickens and killed them. I wanted to make amends and went back to see whether I could pay for them. Boy, was that farmer mad! But not half as mad as the rooster!

Bill Halligan

A British matinee idol was strolling along the outskirts of a town where he was playing a three-day engagement. He came to a fishmonger's and stopped to admire the display of haddock all lined up in a row in the show window, their glassy eyes staring up at him.

"My God, that reminds me," he yelled, "I have a matinee!"

Frank Case

We have an inventor living here at the Algonquin, that is, a part-time inventor, who invents only in his off hours. One of his recent creations is an 11-foot pole for the use of persons who wouldn't touch things with a 10-foot pole. He has invented many other useful contrivances, my favorite being a poorly made mousetrap for the use of hermits.

Kelcey Allen

Thatcgeer to boxoffice man: "I notice that your scale of prices inform the public that the seats for Saturday night performances are higher than on other nights. I presume that the reason for this is that the original company appears on Saturday nights?"

Fredric March

Arthur Byron and Emma Dunn in stock some years ago. Curtain line for Act II: Emma says to Arthur:

"I have something to tell you about your daughter!" Curtain failed to fall. Emma repeated line, then got panicky and said to Arthur:

"Come with me, dear. I'll tell you upstairs!"

Arthur grasped her wrist firmly and said:

"You'll tell me here and now!"

(*Emma told me later she wouldn't speak to him for weeks.*)

Mary Martin

Once two maids were bragging to each other about their respective employers and their possessions. The first had finished her story, and the second said: "Well, we really had a dinner party last night." "Oh yeah?" The second maid went into detail about how they had used all the best china, finest silver, most gorgeous tablecloth; how good the food was; how the ambassador of such-and-such was there, and all the important people from Washington, and a famous actor, and a well-known author. The first maid was obviously impressed, and said, "Oh yeah? Jeez, that sounds sure real swell—what did they talk about?" The second maid looked baffled and said, "Us".

Harry Hershfield

Arriving home earlier than usual, husband found his wife in embrace of a friend. Friend asserted himself, "Now that you've trapped us, let's have this out, man to man. I love your wife and she loves me. Will you play a game of gin rummy for her?"

"Yes—but how about playing a penny a point on the side to make it interesting."

Jack Haley

An English colonel who retired from service after serving many years in India. Back in London, in mufti, he meets his batman (orderly) while strolling through Piccadilly. After greetings have been exchanged the colonel is surprised to learn that the batman has also been discharged from the army, and offers him a job as valet. The batman has great doubt that he can fill the job as valet. The colonel explains that it is just the same as in the army. "You take care of me just as you did as a batman." The colonel's persuasion gets results, he makes a deal with the batman, gives him the keys to his home, and instructs the batman to awaken him at seven the next morning. Right on time to the minute, the next morning the batman walks into the colonel's bedroom, shakes him and says, "Get up, sir, it's 7 o'clock, up sir, 7 o'clock." Then he reaches over, hits the colonel's wife on the lower extremities and hollers, "All right wench, back to the village."

John Golden

My favorite story, perhaps because I have known it longest (it was told to my definite knowledge 60 years ago), is as follows:

It's about Jay Walkington Ties, the oldtime, one-night stand tragedian who finds his manager in the act of tacking up a card in front of the Opera House announcing that he is to play "Hamlet" that night.

"Just a minute," says Jay Wellington, "I would rather play 'Othello' tonight, with your permission."

"Well," snarled the manager, "you ain't got my permission, you'll play 'Hamlet.'"

"But I'm not in the mood for 'Hamlet,'" says Jay Wallington, "I have the urge to play 'Othello' and I feel that I could give a great performance tonight of the Moor of Venice."

"I don't care what you feel," says his manager, "you don't think I'm going to let a good tack card go to waste—it's up there now and you'll play 'Hamlet' and like it."

"Oh, very well then," sighed the great tragedian, "if you insist I will play 'Hamlet,' but, of course, you'll have to give me 10c for a shave."

"Ten cents for a—" said the manager, "oh, to hell with it, go on, play 'Othello.'"

Gertrude Niesen

A cannibal took his baby to a witch doctor and said, "Doctor, I don't know what's the matter with him—he won't eat anybody."

Ed Gardner

I got a million of 'em, but here are three:

An inebriate's tonsils were talking. One said to the other: "This must be Capistrano. Here comes another swallow."

Ditsy Baumworthe was walking a dog when a stranger said: "I'll give you $5 for that dog."

Ditsy said: "Oh, I couldn't; this dog belongs to me wife. She loves this dog; if I sold it she'd sob her heart out. But if you'll give me $6, I'll let her sob."

A barber said to a customer: "How do you want your hair cut?" The customer said: "Off."

Tom Howard

I like the story about the family of hillbillies who lived near a camp for parachute jumpers. They had nine boys and eight girls.

One day about 50 paratroopers were out on maneuvers and about 50 of them bailed out over the hillbillies' shack. One of the kids saw them, ran into the house shouting: "Oh, Pa, the stork is delivering them full grown now!"

J. C. Flippen

I like the story of the fighter who used to fight in pajamas. He figured, "If I'm going to sleep, I might as well be comfortable!"

Louella Parsons

An actor who had just returned from a very successful tour told his agent he was going to change his act. The agent said: "Don't change it—you're going over great."

"Yes," said the actor, "I've got a terrific new act—a dog act—and I'm going to use it."

"Nobody wants a dog act," the agent told him. "They want comedy, dancing, music—stick to that."

"Now wait," said the actor, "until you see this dog." So he brought the dog out on the stage, and the pup sat down at the piano and played the most beautiful music.

"Now, don't say anything," said the actor, "you haven't seen the parrot yet." So he brought a parrot out on the stage, and the dog played and the parrot sang the most beautiful music ever heard. "Now tell me what you think," said the actor.

"Nope—no good," said the agent. "It's a fake—that parrot isn't singing—the dog's a ventriloquist!"

A Sense Of History

By JEROME WEIDMAN



Jerome Weidman

When they were coming over, the trick was, everybody said, to stay away from glass and keep out of crowded places—and it may well be that everybody was right. Unfortunately, it is pretty difficult to stay away from glass in a city of 8,000,000 people who were born and raised with windows, even a city that had been bombed for four years, and difficult to avoid crowds when you couldn't keep out of crowded places because they were coming over steadily in those days, on a 24-hour schedule, and if you stayed out of crowded places for the 24-hour stretches you wouldn't be doing the job you had been sent over to do and so you might as well have stayed home.

"Getting neck-chains for dog-tags isn't exactly doing the job we were sent over to do," I said. "We can get them some other time."

"That's what we said all of last week and all of this week," Hy said. "There won't be any other time until the war is over, and if the boys don't have neck-chains for their dog-tags, they might just as well not have the dog-tags, and the army gave us these dog-tags for a definite purpose and told us to wear them. The chances of getting hit are just as great up here as they are at Marble Arch. The statistics are in our favor. Let's get going."

The trouble with statistics is that, even when you understand them, there is no guarantee that they will operate in your favor and the trouble with buzz bombs is that they don't seem to have much respect for statistics. But Hy's reasoning was as sound as the statistics, so we told the boys at the station we would be back in a couple of hours and we walked down to the Kilbourn High Road to catch the No. 17 bus. The station was half a dozen houses that the British War Office had turned over to the Psychological Warfare Division of SHAEF in a London suburb called Brondesbury, which is about as far from Marble Arch as the 96th street IRT subway station is from Times Square, and in peacetime it was a 30-minute ride. During the blitz the hundrivers had cut the run down to 25 minutes, provided there had been no direct hits on Maida Vale during the night and they didn't have to detour, but now the drivers had shaved off another five minutes because, like everybody else in London, they seemed to feel that the best protection against V-1 was to keep moving and, if they tore past a bus stop where you were waiting, you were good and sore, but at least you knew it was not because they had a personal grudge against you.

Indefatigable Hy

The Quartermaster's Depot was in the former Austin Motors showrooms, across the street from Selfridge's, on Oxford street, and even a waiter, who makes a career of seeing how many degrees he can drop the temperature of a steak between the time he picks it up in the kitchen and the time he puts it down in front of the customer, could have walked it from Marble Arch in five minutes. We took 20 because Hy, who is a photographer and doesn't even go to the dentist without his camera, wanted to get a shot of one of them going over. None of the people on Oxford street, and there were plenty, seemed to think this was unusual, probably because none of the people on Oxford street was looking straight ahead or at anybody else. In those days, shortly after D-Day in the summer of 1944, everybody in London looked up.

"The trouble with you," Hy said, slipping the sun shade off his lens and closing his camera, "you don't have a sense of history. If you'd stop thinking about lunch and think of all this as something that's going down in the books, something you'll want to remember, you won't be so worried and you might even enjoy it."

I knew what he meant and he was right, of course. Hy usually is. The only trouble is that I never know what I am going to remember. I am always telling myself, when I see something unusual or find myself in a new place, this is something you shouldn't forget, this is a place you'll want to recall. But I always forget things and I never recall those places. What I usually remember are the things I didn't even know I was seeing, the things around the main event, so to speak, and I remember them so clearly that they overshadow and blot out everything else, and then I find it difficult to believe I was present at the main event at all.

"I don't want to enjoy it," I said. "Let's get those neck-chains and get out of here."

There were no neck-chains, of course. They'd received a new shipment from the States the week before, the English girl behind the counter said brightly, but there had been quite a run on them, you know; seemed like every American in London had wanted a neck-chain for his dog-tags those past 10 days, you might say, and she was sorry, but she'd sold her last one the day before, and if we'd only come in 24 hours sooner, but then, that's how it was, wasn't it, and Major Spain never said they'd be getting another shipment pretty soon, perhaps within the week, you never could tell, you know, so why didn't we drop in again in a few days, oh, my, that one was close, wasn't it?

"It sure was," Hy said. "Sounds like they lost some windows upstairs."

It was a large Q.M. and there were a couple of hundred people on the ground floor, officers shopping, clerks waiting on them, tailors marking alterations, and women cleaning. They had all stopped shopping and waiting and marking and cleaning. They were all looking up toward the ceiling.

"This is what I'll remember," I said to myself bitterly. "Everybody else will be remembering Churchill inspecting the ruins of Putney Bridge or something we had said, or Eisenhower scurrying across Grosvenor Square for a meeting with his staff, one eye cocked across his shoulder at a low one overhead, but you'll remember coming all the way down from Brondesbury to the Q.M. for neck-chains and almost getting your head blown off while being told they were all sold out."

"Let's go upstairs and take a look," Hy said, unleashing his camera.

"Now, listen," I said. "We came to get neck-chains and they don't have any neck-chains. Let's not crowd our luck."

"Oh, you're as safe as houses in here now, sir," the girl behind the counter said. "They never drop two in a row in the same place, you know, sir."

Which School?

That summer in London the law of probability was getting a more vigorous kicking around than the East End had received during the blitz. There was one school that said they never fell twice in one spot, so the safest place to be was in or near a fresh crater, and the other school said they always traveled in pairs, like rattlesnakes, so the thing to do after one dropped was to get the hell out of there. My trouble was that I belonged to both schools and I never knew, at any given moment, with which group my divided loyalty was currently resting.

"Not me," I said. "I'm getting out of here."

"Not till I get a shot of this," Hy said, taking my arm. "Come on."

He dragged me across the floor and up the stairs and we came out on the second floor. Shoes, underwear, socks, handkerchiefs and WAC accessories. They had lost some of the latter days, all right. At the far end, beyond the counters of WAC accessories, there was a great billowing cloud of finely powdered dust out of which was coming a considerable amount of male and female shouting. We ran over and, while Hy got himself into position for his shot, I learned that nobody had been hurt. The bomb had dropped two or three squares away, somewhere on Duke street, and what we were seeing was merely the freak effects of blast on old brick and glass and plaster. Hy was finding these effects absorbing but my sensitive senses were far from fascinated.

"I'll meet you at the stairs," I said between sneezes. "Hurry up."

I walked back toward the other side of the floor and stopped. Halfway between Shoes and Underwear, in the middle of an aisle lined with shoeboxes, 20 or 30 young Air Forces officers, not one of whom looked as though he could possibly have voted more than once, were clustered around someone in a WAC uniform who looked familiar. There was a good deal of laughter and kidding and, as I came closer, it occurred to me that if the bomb had dropped in the Chanel No 5 miles away or directly on the group, it would have received as much attention as it was getting from these eager youngsters. They were completely unaware of the great billowing cloud of dust that had risen 50 or 60 feet away, or the male and female shouting that was coming out of it, and, when I got close enough to recognize the familiar face above the WAC tunic and under the saucily cocked overseas cap, I saw why.

"None," a kid with a major's oak leaves on his shoulders called excitedly. "Please, Miss Dietrich. Now mine."

Miss Marlene Dietrich laughed, that full, throaty, wonderful laugh that had kept me and I don't know how many million others in the palm of her hand for years, and she took the boy's garrison cap and she wrote her name on the inside of the visor with a fountain pen. The others cheered and waited eagerly for their turn. I stood near the long rows of glass showcases and watched while she wrote "Marlene" in a bold, legible hand after each request, looking more beautiful than I had ever seen her look on the screen, laughing happily, enjoying herself as much as the clamorous young men and, like them, totally oblivious to the freshly churned wreckage 20 yards away and the fact that everybody said the trick, when they were coming over, was to stay away from glass and keep out of crowded places.

"I got some swell shots," Hy said, coming up beside me. "What goes on?" I nodded toward the young officers clustered in a shoving, laughing, happy knot around one of the most, oh, what the hell, the most beautiful woman I had ever seen, and Hy said, "God damn it, I used up my last film."

"That's all right," I said, forgetting for the moment that I belonged both to the school that believed they never fell twice in one spot and the school that said they traveled in pairs. "This is something I won't forget."

And I haven't.

Temperament

By BERNARD SOBEL

Yesterday is always today with show people. We never forget past performance. We love to review the past, trace careers, tell how the chorus girl became a star and the striving juvenile successful.

"I remember him when—" is one of the expressions heard oftenest along the Rialto. No sooner are the words uttered than everybody begins to spout reminiscences. And certain events are so often representative of human nature that, with names changed, they could easily bear the date line: Broadway—Today.

George Sand, for instance, in the '80s, suffered at the premiere of a play just as Robert Sherwood must have suffered at the recent opening of "The Rugged Path." She sat far back in the theatre box, striving to keep unseen while simultaneously watching the performance and its effect on the audience. In the '90s Sarah Bernhardt formed an alliance with Sardou which has its current counterpart in the union of Katharine Cornell and Guthrie McClintic. Other departments of the theatre reveal repetitious similarities. Today John van Druten turns out-multiple hits. Not so long ago Avery Hopwood and Clyde Fitch did the same; and Lope de Vega, Moliere and Shakespeare duplicated the accomplishments in the receding past.

This morning, Frank Sinatra is king. Yesterday, it was Ramon Novarro. How fantastic was the early history of the motion picture when he was the charmer. Overnight the public forsook the legitimate stars and the beloved matinee idols. Frenzied was the adulation. Men, women and children ran after Douglas Fairbanks, Sr., as if he were the Pied Piper. Valentino's funeral approximated a riot. Eddie Cantor exhibited such grief at the bier of Lilyan Tashman that even Ida must have been surprised. Julia Hoyt made the front pages by abandoning society for the films. Anne Morgan opened her Ivorytower home to the Film Guild and the motion picture fans.

In their newly found fame and wealth, some of the stars became a law unto themselves. They did what they pleased, regardless of their obligations to a growing art, the producer and society.

On one occasion, our office was thrown into a tumult when someone telephoned in saying that one of our lady stars was arriving by boat, accompanied by a male secretary. "What shall we do about it," we asked despondently. "How can we explain his presence to the press? What will the public say about such an unconventional arrangement?"

When my turn came to supply an answer, I wrote out this note: "The lady star got word one morning, in Hollywood that her secretary was ill. Very much worried, she went to the telephone and called an employment agency, saying:

"'Get me another secretary. I've got to answer my fan mail promptly'."

Her request, of course, was fulfilled. Within an hour, a new secretary was on the job, working away so efficiently that the star didn't notice until the day was over that her substitute aide was a young man. She was embarrassed, of course, by the discovery, yet tempted to retain him permanently. He was so efficient. And she did retain him, fortunately. For she soon discovered that in addition to being an excellent secretary, he was good at doing chores a girl couldn't do, like fighting off autograph fans, buying boat tickets and checking the baggage.

Yes, that was the story which went out and that was the story which the papers printed, word for word. Happily, as a result, the lady star's dignity was maintained and also her boxoffice value.

An Exotic Plant—Press or Real?

Oceans and piers are associated with my memories of Greer Garson. When she arrived in America she was already a famous English dramatic actress. When she stepped off the steamer she was carrying an exotic plant, in full blossom. But she wasn't permitted to keep it for, as the customs officer explained, it might contain bacteria. Greer begged and pleaded for the plant, and finally wept.

The other night I met Miss Garson again at the premiere of "Thérèse."

"Can you tell me the name of that plant you brought over from England?," I asked.

Her eyes lighted up immediately. The incident had come back to her, I saw, as clearly as if it were yesterday.

"No, I can't remember," she said.

"Please try," I urged. "Don't you remember? You were so grieved that you wept."

"Wept!" she cried contemptuously. "I certainly did not weep!" And that was her final word. She had repudiated a memorable gesture.

It so happened on another occasion that I was the first person, also, to meet Hedy Lamarr. Her beauty bowled me over while her perfect English provided a double shock. Knowing that she was an Austrian, I said to her:

"Where did you get your beautiful English accent? I suppose you went to school in London?"

"No, indeed," she said. "I've never been there. I learned it listening to American movies."

The staff got busy changing Hedy's real name to Lamarr, which is a derivative of somebody's suggestion that she be named in French for the ocean that she had just crossed—La Mer.

That time-old question about how deeply an actor feels his part cropped up again when I was working with George Billings. He was the star of (Al and Ray) Rockett Bros.' silent picture, "Abraham Lincoln," and he got the job largely on the strength of his resemblance to Lincoln. The similarity of features and expression was extraordinary. Every minute, indeed, that I was with him I kept thinking that I was actually in the presence of the great president.

Unfortunately, Billings regarded himself in exactly the same light. He actually got to the point where he thought he was Lincoln. The line between himself and his acting the role was concerned, but it almost cost me my job and my life. The circumstances grew out of a publicity stunt.

Emancipator Goes Jive

I decided that I could get a lot of attention if I had Billings stand at Longacre square and direct a modern jazz band. Putting over the stunt meant getting official permission to use the band, the square, and being able to tie up traffic long enough for a photograph.

All went well until it was time to shoot the picture. Then, to my astonishment, I found that Billings was holding it up. I rushed over and tried to speed him up, but whenever the cameras got ready to shoot, Billings would balk. By this time Longacre square was in a state of riot. Policemen on horseback and on foot were riding back and forth. Cars were honking, and one stray driver nearly ran over me as I rushed desperately to Billings, crying:

"What in the devil is the matter? Why don't you stand still a moment so that we can get out of here?"

"Just a minute," said Billings, turning around angrily toward me. "If you want me to make a picture, it must be done right. I'm trying to direct this band the way Lincoln would have directed it."

That same year, while working on another picture, "Molly-O," I worried about getting the star, Mabel Normand, to cooperate with me. Mabel, if you recall, belonged to the Mack Sennett bathing beauty group that usually glimpsed its rollicking activities by diving pies. By this time, however, she had discarded pastry comedy for real characterization and had acquired the dignity of a skilled comedienne. One day her office called me to say that she was coming from Hollywood to New York in connection with the premiere of her picture and asked me to think of some sort of stunt that would make her visit important.

For some reason or other, I hit on the idea that love was the motive that precipitated the trip, love for a man upon she had known 10,000 years ago. His spirit, I explained, had been trailing hers until they had reached a state of rapprochement that would attain its climax in a New York reunion. Then I went on to explain that Miss Normand was a Theosophist and that her love for a man who had lived thousands of years ago was in accordance with her feelings about reincarnation.

I built up the story carefully. Then, suddenly, I grew worried. The newspapers were asking for interviews and I had no idea how Mabel would meet them or what she would say. So I rushed over to the library and dug up some elemental ideas about Theosophy, stock terms familiar to the public.

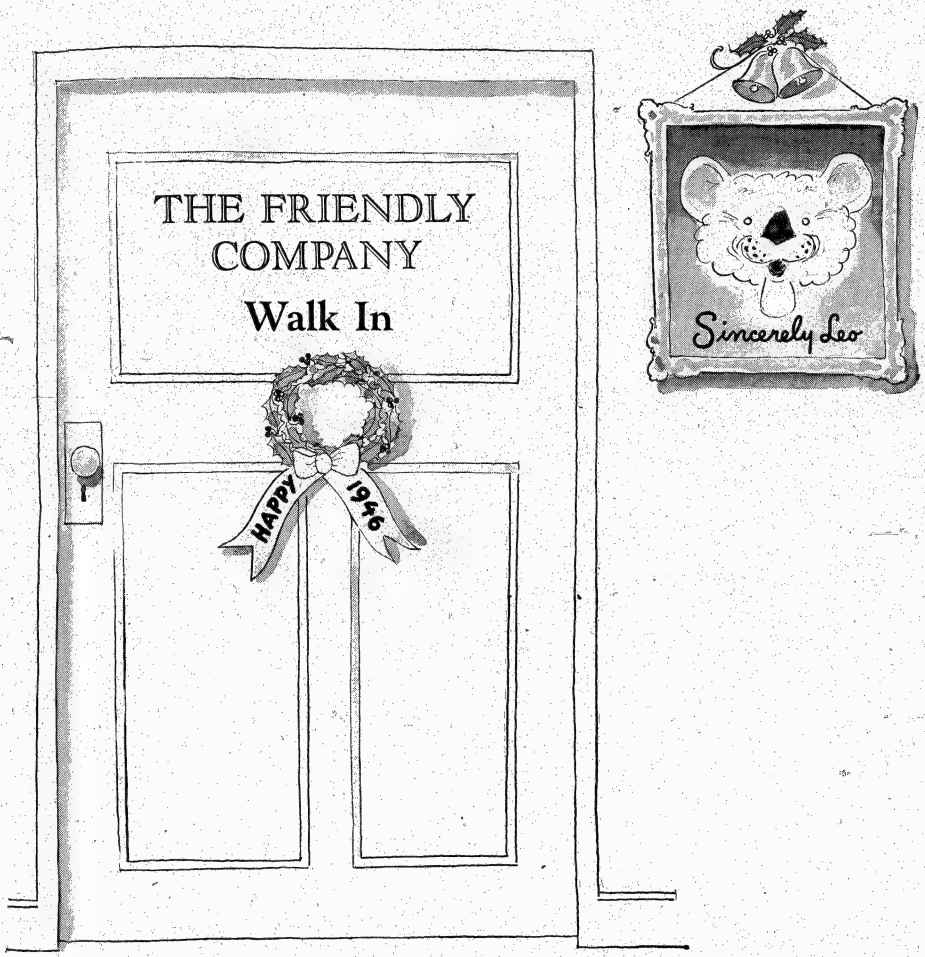
These I typed out on a piece of paper and handed it to Miss Normand before the first interviewer arrived. She took the paper, studied it curiously for a moment and then, with kind of a contemptuous side glance at me, threw it in the waste basket. My heart sank. What in the devil could I do?

There was a knock at the door and a newspaperman arrived and before five minutes had passed, he, obviously a specialist in Theosophy, and Miss Normand were discussing Annie Besant so intelligently that I hung my head, embarrassed.

Incidentally, among Mabel's favorites were sophisticates like George Moore and Max Beerbohm. It was she, indeed, who introduced me to Beerbohm's "Seven Men," one of the most delightful books I've ever read. I recommend it for its whimsy, satire and unexpectedness. And when I opened this book, I found that it was inscribed by William Desmond Taylor. He was the famous director, you recall, whose mysterious death involved Miss Normand, a death which still remains unsolved.

By this time even the memory of wide-eyed Mabel is largely forgotten, and the dozens of silent film artists who made her era colorful.

Temperaments, however, have not changed. Give a player a bit role and publicity, and he'll think he owns the world. Theodora, the dancer, who became a queen almost did over the world. And some dancing queens today behave as if they did! Just watch 'em!



Best wishes from the outfit that makes wishes come true.

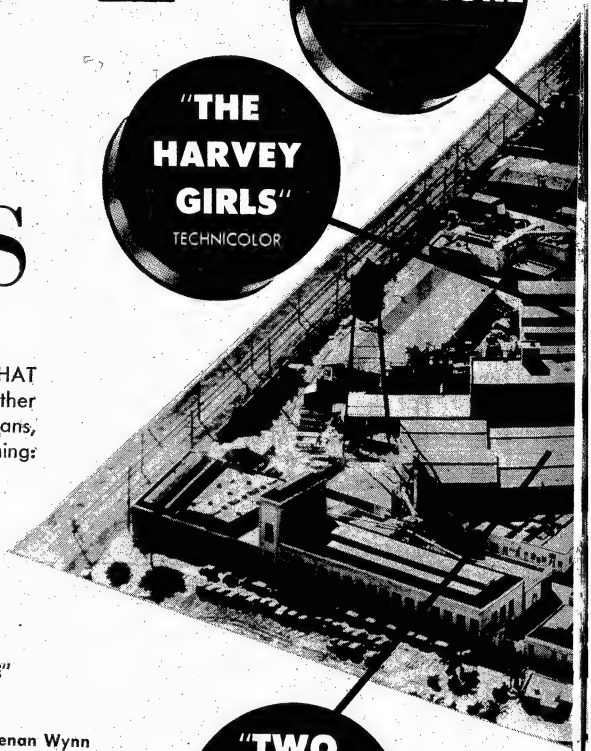


M·G·M SAYS HAPPY NEW YEAR WITH A LOT OF BIG ONES

"THE SAILOR TAKES A WIFE"

"ADVENTURE"

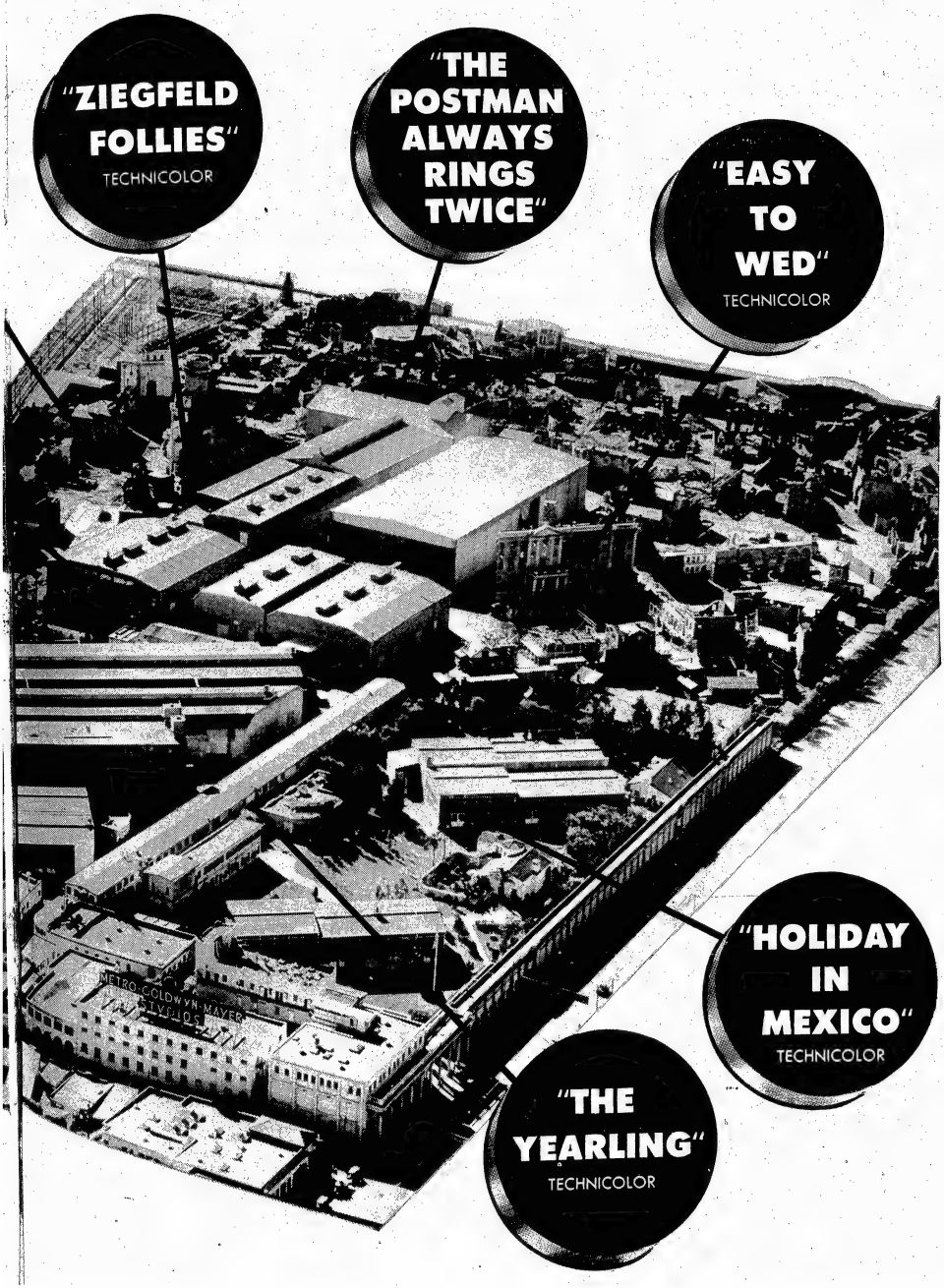
"THE HARVEY GIRLS" TECHNICOLOR



"TWO SISTERS FROM BOSTON"

While "THEY WERE EXPENDABLE"—"WHAT NEXT, CORPORAL HARGROVE?" and other current entertainments are delighting the fans, here are just a few M-G-M BIG ONES coming:

- **"THE HARVEY GIRLS"** (Technicolor)
  Judy Garland, John Hodiak
- **"ADVENTURE"**
  Clark Gable, Greer Garson
- **"THE SAILOR TAKES A WIFE"**
  Robert Walker, June Allyson
- **"ZIEGFELD FOLLIES"** (Technicolor)
  All-Star
- **"THE POSTMAN ALWAYS RINGS TWICE"**
  Lana Turner, John Garfield
- **"EASY TO WED"** (Technicolor)
  Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn
- **"TWO SISTERS FROM BOSTON"**
  Kathryn Grayson, June Allyson, Lauritz Melchior, Jimmy Durante
- **"THE YEARLING"** (Technicolor)
  Gregory Peck
- **"HOLIDAY IN MEXICO"** (Technicolor)
  Walter Pidgeon, Jose Iturbi, Jane Powell
  Roddy MacDowall, Ilona Massey, Xavier Cugat


"ZIEGFELD FOLLIES"
TECHNICOLOR
"THE POSTMAN ALWAYS RINGS TWICE"
"EASY TO WED"
TECHNICOLOR
METRO-GOLDWYN-MAYER
"HOLIDAY IN MEXICO"
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1946 WILL BE A YEAR OF ADVENTURE!



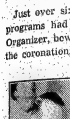
The drive with a heart! MARCH OF DIMES (Jan. 24-30)

BBC UNDER THE BLITZ

By CECIL MADDEN

London.

Just over six years ago on Sept. 1, 1939, BBC Television programs had flourished three years, yours truly as Prog. Organizer, bewilderingly varied product—plays, ballets, races, the coronation, boxing, operas, features, special events, cabaret, vaudeo, bands, the works. American authors well represented—all full-length plays mark you—Wilder, Kaufman, Hart, O'Neill, Ferber, Abbott, Dunning, Rice, Barry, Vollmar, anything from "Emperor Jones" and "Hyman man Kaplan" to Rodgers and Hart's "On Your Toes" (starring Zorina and Jack Whiting) along with our own Coward, Shaw, Priestly, Maugham, Shakespeare, et al, a lot by al. old, new, adapted, foreign, and some Teleoriginals. Outstanding actress that came up was Greer Garson.



Cecil Madden

Proud I was particularly of my own babies "Picture Page" (emerg. 1262 editions) which some Cosmites may recall—Ian Dalton, Ely Culbertson, Alf Hitchcock, Vicki Baum, Jean Muir, James Thurber, Bill Hicks, Aubrey Smith, Ray Milland, Mamoulian, A. J. Cronin; "Cabaret Cartoons," a Televcaude experiment; crazy shows; "Starlight" (Sophie Tucker, bless her!), Lou Holtz, Bebe and Ben, Peggy Wood, Carson Robison, Cornelia Otis Skinner, Gaull-Gall, Art Tatum, Agnes de Mille, Hildegarde, Fats Waller, Bea Lillie, Alice Marble, Gene Autry, Paul Robeson, Ruth Draper, Paul Draper, Mildred Dilling, Sheila Barrett, Molly Picon, all swell folk)—and "100% Broadway," all-American shows (Russell Swann, Ben Harvey, Gypsy Nina, Music Hall Boys, David Burns, Evelyn Dall, Hal Menken, Milton Douglas, Howard Brooks, John Hoysradt, the Hartmans; Stone & Lee, Estelle & LeRoy, Una Mae Carlisle, Earl Leslie, Agar Young duo, Terry Lawler, Ross Wyse, Wes Adams & Lisa, Hank the Mule, besides lovely Helen Bennett and every showgirl who ever graced the Park Lane niteries, café of Robt. Alton, Fraday, Chester Hale, Merricl Abbott and Albertina Rasch, all much missed since).

Funny Tele incidents abounded, when huge crocodile from Kbrings circus broke out of section tank; prowled, scaring life out of stampeding cleaners. When camera truck jammed by python coiled through wheel. When a scal arriving for a vaude stint temporarily lodged in bath (the only one) in distinguished actor's dressing room during his absence on set, omitted to warn him. When Asta, heavily-insured dog from "Thin Man" films unaccountably refused to perform, discovered afterwards due to snake rehearsing earlier in same studio. When a toucan getting loose from a bird show, flew up to lighting bridge, resisting all approaches, making rude noises for several hours wounding pride of many thespians below.

Everyone honored us with visits at Alexandra Palace Tele. Studios—Boris of Bulgaria, J. J. Shubert, Tyrone Power, Al Lewin, Frank Capra and Haile Selassie of Ethiopia.

Sept. 3, Came War

Sept. 3 came war. Came order to close studios for security (and financial) reasons. Sirens, Blackout. Return to Radio. Early in 1940 was able to create all programs for British forces serving overseas, installing unit in London's only underground theatre (the Criterion, a Piccadilly Circus bandbox) with mostly girl producers, announcers, "Girl Friends of the Forces"... Office work in dressing rooms, stage in theatre boxes (one side open), Royal Box converted to control point, anteroom for grams ...Blitz ...Impassable streets . Fires . Lost all furniture and clothes by incendiary night raid South London...Narrow escapes for many, everyone's "Bomb stories"...Dead one too, was burned to death near exploding H. E. bomb on Clapham Common, woman who cushioned me killed...Exciting broadcasting on railway termini once platform hit during...Pathetic broadcasting in crowds huddled nightly jampacked sleeping quarters on subway platforms.

Managed to produce two unforgettable blitz roundups to neutral U.S.—Sept.-Oct., 1940, NBC-CBS-CBC-BBC. Included such commentators as Ed Murrow, Vincent Sheean, Larry Le Seur, Fred Bate...Enemy cooperated, bombs, the works, lines blowing up. Famous newscasters haunting Broadcasting House basements: H. V. Kaltenborn, Major Fielding Eliott, Quentin Reynolds, Virginia Cowles, John Gunther, who gave me a bottle of whisky, accidentally someone else drank it. Alexander Woollcott's broadcasts with music. Lt. Robert Montgomery here, charming as ever.

Nov., 1940, started "American Eagle in Britain" (from Eagle club, later ARC Rainbow Corner) as gesture to families in USA. Didn't expect it on and on, just closed five years' continuous run. My thanks to U. S. star guests Fred and Adele Astaire, Madeleine Carroll, Sgt. Mickey Rooney, June Clyde, William Wyler, Marlene Dietrich, Mary Brian, Ellin Drew, Dave Breger, Louise Albritton, Jerome Chodorov, George Raft, the Lamis, G.I.M. George Arliss. One GI bandleader, Corp. Ross Halamay will go far peacetime, watch him.

Battle of Britain... Tobruk programs, Singapore programs, West Indies, Cyprus, Malta, Australian programs, Tommy Handley (No. 1 British radio comedian). Half hour did much to raise troop morale abroad.

Three Technicolorfullest things brightened my war here: movies of Esther, Rita, Sonja—swimming, dancing, skating, poetry of motion.

In Its 4th Year Today

In 1942 starjcdl British Command Performance "Variety Bandbox" at popular Queensberry All-Services Club, prog still running today, fourth year. Mighty fine was Crosby visit, when mobs broke down exLondon Casino doors—in friendliest way, but destructive—also tore all buttons off my suit with auto-books; when with Brod Crawford bodyguarding Bing, best goodwill ambassador here yet. Bing OK by UK. Ready sing anything, even "I Belong to Glasgow." Other guests Elia Logan, Dinah Shore, Jane Froman... Flying bomb time. Own house destroyed utterly, a ruin ...Broadcasts to forces, more, more specialized wanted. ...Middlcast Merry-Go-Round, Palace of Varieties . Came rocket attacks.

Came Gen. Eisenhower's great experimcnt, Allicd Expeditionary Forces programs, run via BBC for American-British-Canadian armies started D-Day plus one. Fine AFN-BBC-CBS team of writers, producers, artists, cooperation in production, sclt in charge of. Major Glenn Miller's American Band of AEF as house band, with Paul Dudley, Ray McKinley, Mel Powell, Geo. Ockner, Jerry Gray and Sam Donahue's solid U. S. Navy band with Dick Jones and Rocky Colucco—assure them welcome here any time. ..."Top Ten," "AEF Specials" great shows with Irene Manning, Spike Jones, Morton Downey, Pons-Kostelanetz, British talent and bands, Geraldo, Payne, RAF Squadronnaires (you should hear these boys your side). Strangest spectacle: crack British Royal Marines shaving same stage with G. I. Flying Yanks and Canucks. Sets. Dick Dudley, Johnny Kerr, Geo. Monaghan, Keith Jamieson, Corp. Jack Powers made big reputations locally...special tribute to Lt. Vick Knight's front line work.

Rise of Edmundo Ros Rhumba band, Venezuelan drummer-bandleader, big personality.

British songs were chiefly "All's Well Mademoiselle," "We Don't Know Where We're Going Until We're There" and "Coming Home"...New artists: soldier-comedian Hal Monty, singers Dorothy Squires, Beryl Davis, Anne Shelton... Arthur Askey and Tommy Trinder in great form as ever... Incidentally spotted two GI painters, Sidney Chaffee of Providence, R. I., and Alfred Goldman of San Francisco... originality there.

Came V-E Day V-J Day. Socialist govt. Oct., 1945, decision to restart Television shortly. En lisp with message all U. S. artists landing Britain; contact BBC, come and be televised. It's here. You can't shut your eyes to it. Come over and visit us again some time. Make it sooner, warm regards to all friends.

Read Any Good Pictures Lately?

By RICHARD MEALAND

So many books are being bought for pictures these days that audiences show signs of becoming, to use a good VARIETY word, literati. In fact the book publishing industry is doing handsprings, for reasons quite apart from relief over the easing of the paper shortage. Grosset & Dunlap, the big reprint house, is now issuing—and selling in large numbers—what they call "Film Classics" in aggreeably bound editions and have thus eliminated the stigma formerly attached to the cheap "movie editions" once hawked, along with icecac, over the counters of drug-stores throughout the country. "First run" publishing houses are prospering from the exploitation given their titles by film publicity, and new publishing firms are springing up to catch the benefits from picture money and picture backing. All of which activity has considerable influence on the film industry itself.



Richard Mealand

It means, for one thing, more faithful pictures. Formerly, Mrs. Jones of Kettle Drum Corners, Ia., viewing with alarm the failing health of Elizabeth Barrett Browning, in the screen version, would belatedly "Is she going die?" Today, producers would do well to consider carefully their revised happy endings on films made from books with unhappy endings; the chances are that far more people in the audience now know how the ending should be—because they have read the book. More than ever the producer must be conscious of the reading habits of his audiences. You can kick Rebecca of Sunnybrook Farm around as much as you please today, and who cares? But just let 20th Century-Fox try to make Amber St. Clare a sweet and virginal damsel, and American audiences are going to kick somebody's teeth in.

The book business received a tremendous impetus during the war years and a slump in it is not in sight, if it's ever coming. Soldiers read books by the hundred thousands. Gas rationing left people at home, and the cheap book, the paper bound volume came into its own. The mystery story—once the exclusive property of a few good writers and a limited group of hacks—was taken up by hundreds of authors in all classes, from the casual to the steeling ream poet. Every publisher in the business established a separate department for mysteries, calling it "Inner Sanctum" or "Bloodhound" or "Crime Club." And the public bought by the thousands.

The Western story came back with all guns blazing, and it was no longer a "western," it was "a novel of the Great West." The once vulgar "Dead Eye Dick" crime story took on respectable garb, and now "the private eye" of Hammett and Chandler and Adams is probably the most popular character in fiction—and in Hollywood.

On top of all this, the historical novel, always considered good for 20,000 or 30 000 copies, was given a hypo and, aided by some bright John Alan Maxwell jacket illustrations (which invariably reveal the round character of women bursting from tight bodices), was welcomed back by an eager public while always have put 18th Century Nellie would be a lively girl if she ever got rid of her Victorian and early 20th Century inhibitions. Today, if there is not at least one seductive scene in an historical novel, the publisher might as well put it on the remainder counter immediately.

Literary discussions of the latest books no longer are restricted to the drawing rooms and salons of the highbrows. Joe, of Joe's Place, slapping a rag across the counter of his all-night, chromium-plated diner, is quite likely to say to you while your mouth is full of pie: "Say, that Costain fella's a hell of a writer, ain't he? Did you see about them buying that book of his for the movies? That'll make one hell of a picture all right." As for taxi drivers—why some of the most spirited literary arguments I've ever heard, or had, have been with taxi drivers.

In other words, it's no longer a case of "I got a book." It's now a case of: "Say, you got any more books by this here Hilton fella?"

Why do you think the producers are tolerating this kind of billing: "John Steinbeck's 'A Medal for Benny'," and "James Cain's 'Mildred Pierce'" and "Pearl Buck's 'China Sky'"? Maybe the millennium is coming. Maybe the writer is at last getting some credit.

Importance of Int'l Film Trade An Aid to World-Wide Good Will

By SIDNEY L. BERNSTEIN

London.

There is more confusion of thought and speech about the international film trade than any subject outside, I'd say, the atomic bomb, or, what democracy really means.

It would seem that everybody concerned in films has an urge to fly to another country and to make a statement—alas, a purely subjective statement—on the situation. As traveling has been difficult, most people just make statements.

Over the last five years, as film advisor for Britain's Ministry of Information and also doubling up since 1943 as film chief for General Eisenhower's Psychological Warfare outfit, I have worked or visited in North Africa, Italy, France, Belgium, Holland, Denmark, Norway and Germany. And New York. And Washington. And Hollywood. Not to make statements but to help organize the production and distribution of both British and American wartime films.

The contacts I've made over these years have taught me a good deal about national feelings on film production and distribution. They have also taught me how essential it is that the interchange of films between nations be used for the promotion of international understanding and not, as could be, as an added irritation in a war-tired world that is all too ready to enjoy distrust and the emotional luxury of isolationist prejudice.

How are we to fight such a doleful breakup of a wartime alliance that, for all the incidental frictions of war and temperament, has produced a good working relationship between the film craftsmen—that includes directors, writers, cameramen—on the battlefronts, in the cutting rooms, and has made even major films like "Tunisian Victory" and "The True Glory."

A very little clear thinking on the subject will, I believe, go a long way toward the maintenance of the good will that common bloodshed has commenced. Firstly, the point which we all well know but conveniently forget—when the party gets late and someone gets the floor that some overdue oratory is being attempted—is that film-making is not and never can be a standardized product, appealing to any and all markets provided only that sufficient advertising and exploitation has prepared the public taste.

You can, I suppose, make precisely the same tasting can of beans in most any country in the world; that is, if you have the can, the beans and the formula. How many cans, where you make them, where you sell them is purely an economic consideration. But with a variable product like films, the fundamental consideration is at least twofold. Economic and cultural.

Money and Face Involved

However stimulated and moved, no nation is ever likely to give up its national literature willingly in favor of a foreign one. Likewise with films. Even in countries too small to develop a picture-making community. It is not therefore essentially a trade jealousy which makes resistance to foreign products. Money and face are involved . . . a very inflammatory combination. It means that should any big producing country ever hope to achieve world monopoly, based on its own domestic productions, it will come up against not only the practiced resistance of economic tariffs (whether they are called "quotas," "contingents" or just Custom House delays) but also a block of opinion-forming people whose national influence will be used in all manner of means to assure that a fair showing of their own nation's life gets on the screen.

This block of opinion is not necessarily clear-cut. Among the writers, newspapermen, educators, religious influences, critics and artists who go to make up the intellectual expression of a country, there will be those who look at the matter from a financial viewpoint and those who go for the "art-sake" attitude, and these, too, who strike moral poses.

And in expressing themselves as they see—and will—these national publicists seem petty, intolerant, dumb, ill-informed or plain crazy to the big executive who thinks he understands the world market. They will not seem so to their own readers or listeners at home in their own country, and so I do not believe it is always wise to laugh off their influence, and disregard their demands or point-of-view.

Would it not be wiser to admit it is perfectly natural from a dozen viewpoints for every nation to wish to see its reflection on the screen?

As for every other commodity in the world, there are still undeveloped markets, and the rivalry of quality never did anyone harm.

And anyway, a study of the facts and figures on the national economic setup of each market should be a prerequisite of everybody who wants to talk or write about "the situation."

I think such a study will fortify to the far-sighted film producer, director, writer, player and perhaps even the big executive) my contention that it is not unreasonable to expect a little sharpening of taste for some home-made products.

And, as to the international aspect of it, it is well to remember that peoples come to understand each other by respecting each other's differences rather than, as the Nazis wished, by attempting to conform to a strict uniformity.

Black Cat's Belated Cue to Benny

In August of this year, Jack Benny, Ingrid Bergman and I were driving in a limousine to Stuttgart, Germany. It was about 10:30 at night, and we had just finished giving a show. Suddenly we heard a shot, and at the same time I felt an impact against my back which knocked me to the floor of the car. Thinking I'd been hit, I shouted to Jack and Ingrid to duck down because there were probably snipers in the vicinity.

It was not, as it turned out, a sniper, but one of our own sentries who fired at us after our car had passed him without obeying his signal to stop. No one in the car, including the Army driver, had seen the sentry nor heard any signal whatsoever.

Our identity was established, and we were finally allowed to proceed. Ten minutes later, a black cat darted across our path.

"Look," said Jack Litterly, pointing at the cat, "now he tells us!" —*James Aeller.*

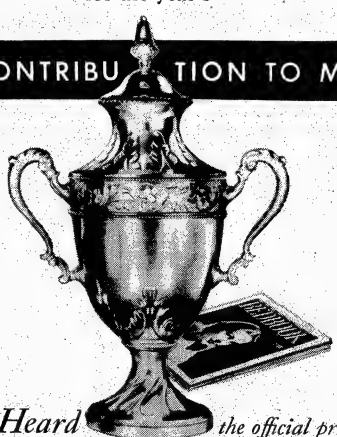
THE FIRST

of what the critics predict will be a long succession of distinguished honors, was awarded to "The Lost Weekend" on January 7th at the nationally broadcast presentation of

REDBOOK'S ANNUAL AWARD

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OUTSTANDING CONTRIBUTION TO MOTION PICTURE ART



Millions Have Heard *the official presentation of the famous Redbook Cup to Charles Brackett and Billy Wilder for the production, direction and screenplay of "Lost Weekend" last Monday over the entire CBS nationwide network... Millions more will see the news of this outstanding award in January Redbook Magazine.*



Paramount's

The Lost Weekend

Starring

Ray Milland · Jane Wyman

with Phillip Terry · Howard da Silva
Doris Dowling · Frank Faylen

Produced by CHARLES BRACKETT

Directed by BILLY WILDER

Screen Play by Charles Brackett and Billy Wilder
From the Novel by Charles Jackson

Now
Breaking All Records
in Sixth Week at the
New York Rivoli



TAKE OFF THOSE WHISKERS BOYS... YOU'VE BI

Paramount is Pere

BING CROSBY

The Winner

OF 5 ANNUAL AWARDS

To Date In 1945 Nation-Wide Polls!

Again The Year's Top All-American Male Star
—In Boxoffice Barometer Poll

Again The Year's Top Money-Making Star
—In M. P. Herald-Fame Poll

Again The Top International Star
—In International (British) Poll

Again The Top Radio Master-of-Ceremonies
—In M. P. Daily-Fame Poll

Again The Top Radio Male Vocalist (Popular)
—In M. P. Daily-Fame Poll

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Plus Co-Star *DOROTHY* Lamo

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In Paramount's Most Riotous "Road" Show

"ROAD TO UTOPIA"

The Winner
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To Date In 1945 Nation-Wide Polls!

Again The Top Radio Champion-of-Champions
—In M. P. Daily-Fame Poll

Again The Top Radio Comedian
—In M. P. Daily-Fame Poll

Again The Top Radio Comedy Show
—In M. P. Daily-Fame Poll

One Of The 10 Top Money-Making Film Stars
—In M. P. Herald-Fame Poll

One Of The 10 Top International Stars
—In International (British) Poll

Picture-Making Today No Longer The Picnic It Used To Be

Calls For As Much Diplomacy, Redtape, Skullduggery and Protocol As a Peace Conference

By RICHARD O'CONNOR

Hollywood.

Picture-making nowadays is a striped-pants business. A producer must be almost as familiar with the governments in Washington, London, Paris, Oslo, etc., as a diplomat. He has to be able to wade through redtape, bureaucratic conceits and governmental taboos with the skill of a Balkan statesman. The maze of Washington — from the hallowed corridors of the State Dept. to a politician's hotel room — is as familiar as the streets of his home lot.

Picture-making used to be a picnic, literally. A director rounded up half a dozen players, a cameraman and prop boy, ordered up a hamper of sandwiches and took off for a bosky dell. The script was in his head. The troupe romped through its paces in the California sun and returned to the studio at nightfall with a couple of reels in the can. A few more days on location at Griffith Park, a week or 10 days' work on interiors at the studio and the epic was shipped off to the nickelodeon marts.

But 30 years — and two wars — have brought a multitude of complications, headaches and considerably more period to the business of producing motion pictures.

Hollywood has become overwhelmingly conscious of its role as an instrument of American policy, good will, hope of peace. The industry realizes it has an even greater role in presenting the American people and their way of life to the world without arousing envy, greed or suspicion. And it knows it can fulfill its mission only through close liaison with the U. S. Government.

The old carefree days ended when the industry imposed its own form of censorship through the Hays Office, and when the coin invested in the making of a picture soared from a few thousands to a million and over.

Until a few years ago the Hays Office (now the Johnston office, or officially the Motion Picture Assn. of America, Inc.) was the chief bugaboo to a producer with a script in his hand. That and the eternal question of whether said script would bring enough people to the boxoffices to insure a profit.

Our International Responsibility

Now the function of the American film industry in world affairs is paramount. Harry M. Warner expressed the industry's cognizance of its responsibilities recently in an address before the fifth annual Nobel anniversary dinner. He declared that the motion picture "comes as close to being a universal language as we are likely to get in our time. The question is, what shall we say in that language? Emphasizing the "enormous" possibilities of films, he pointed out that they "can show the people of every nation how much their own welfare is dependent on the scientific, cultural and industrial achievements of other nations. They can dramatize the fundamentals of the world today."

He also delivered a warning on one difficulty in creating understanding between peoples through the medium of the films — differences in the standards of living. "In certain countries, the audience will say, 'How can these people be poor when they have electric lights in their home?' The movie-maker can't hope to solve this problem . . . but he can try to find a means of communication that will create a higher level of understanding for all men, everywhere." And Warner urged that film producers of all nations be encouraged to think in terms of an "international audience."

The importance of close liaison with the Government was emphasized recently in the "race" between Metro and Paramount to get atomic bomb stories filmed. Before the stories being prepared by Hal Wallis (Paramount) and Sam Marx (Metro) went through the writing mill, representatives of both companies rushed to Washington to obtain Government sanction.

To effect the close cooperation between Government and film industry which obtained during the war, peacetime machinery is being set up in the State Dept. and other agencies to aid the industry in presenting America to the world in its truest light.

Once the hurdle of a picture's impact on other countries is crossed, there's still the Johnston office and its list of taboos. The producer submits a copy of the book, play or original he plans to film to the purity-seelers, who will advise him if there is any dramatic matter which may be subject to the blue pencil. Once any censorable angles are removed, it goes into the writing mill.

Clearances and Heavies

If the projected film is a biography, the headaches multiply, especially if it concerns a living person or one who recently died. From every person depicted or mentioned in the story releases must be secured, a process which almost always results in holdouts for more money, absolute refusals, or difficulties in locating the person involved.

The question of villainy is always jittery. They cannot be Latin-Americans, Britishers or citizens of Allied countries, and Nazi and Jap heavies have become a little monotonous in the past half-dozen years. Villains of Graustarkian origin don't have much reality. So the bad man often turns out to be an American. We seem to be the people who can accept the idea there may be a heel or two amongst us.

When the shooting script has been prepared, it's passed on to the Johnston office for another gander and further revisions may be suggested. The purity-seelers also view the rough cut and final release print of each film.

Before the release print is in the can, however, the complications involved in actual production are endless. The proposed director and/or the stars slated for the picture may be tied up in another picture; the cameramen demanded by the feminine star as the only lenser who can present her properly on the screen may be shooting another picture; illnesses in the cast and crew are almost inevitable; bad weather holds up shooting for days at a time on location; portions of the script have to be thrown out and rewritten due to story weaknesses cropping out during the shooting.

Once these obstacles have been surmounted, the producer's only work — and what a worry! — is whether it was worth all the trouble, treasured by boxoffice returns. But he has the consolation that the work he is doing now is not merely to provide an hour or two's entertainment. He is helping to present America, its people and their way of life to a world which may be benefitted by this picture.

BYRON PRICE HUDDLES JOHNSTON IN H'WOOD

Hollywood.

Byron Price has arrived here to parley with Eric Johnston, prexy of Motion Picture Association of America, who flew down from his Spokane home. Price, new Hollywood head of the film industry, was accompanied by Joyce O'Hara, Johnston's executive aide. Understood film chiefs will remain here in conference about a week before returning east.

Price will wind up his affairs in the east and return here about Feb. 1 to take over active duties.

MACKINAC ISLE MUSICAL

Hollywood.

Metro has set "This Time For Keeps" as high budget musical on Joe Pasternak's slate for 1946.

Esther Williams, Jose Iturbi, and Xavier Cugat's orchestra will top cast and yarn is to be laid in Mackinac Island on Great Lakes.



Season's Greetings
JOHN LUND
Under Contract to Paramount Pictures

Frank Seltzer General Sales-Ad Rep for Roach

Hollywood.

Frank N. Seltzer has been named general sales manager and liaison for national advertising for Hal Roach studios, Seltzer, now in New York, will divide his time between the Coast and east.

Prior to joining Roach as publicity director in 1938, Seltzer operated his own theatres in addition to the old Stanley Co., Warner Bros., and several independents. He trained in sales and distribution under Felix Feist in days of Goldwyn pictures and later was director of advertising and publicity for William Fox circuit.

FROM PROD. TO SALES

Salvador Lopez, formerly at 20th-Fox studio in Hollywood on foreign production, who is being groomed for selling in the east, will shove off shortly for the Buenos Aires office.

Lopez was a dialog director on the Coast on foreign versions.

Cinematic Crime Sure Does Pay With Psychiatric Variations

By GEORGE E. PHAIR

Hollywood.

Old 1945 staggered out into the shadows with his shoulders bent under the weight of motion-picture coin, accrued by cashing the theory that Crime Does Not Pay. Morally and financially, felony is a turkey, but dramatically it is the goose that lays 22-carat eggs.

Once a lowbrowed individual, restricted to the old melodrama circuit, Joe Whodunit now struts the screen in a collegiate cap and gown and gives out with psychology, psychiatry, and other $7.50 words hitherto confined to clinics. Crime has gone highbrow as well as dramatic. Your criminal no longer does his dirty work with a blackjack, or a stiletto, or a sawed-off shotgun. He is armed with a complex or a neurosis.

No longer does the killer toss the blonde into the hungry teeth of the buzzsaw in the lumber mill, nor does he lash his victim to the B. & O. tracks while the fast mail is roaring around the bend, nor does he resort to other oldtime systems of foul play to gain possession of the mortgage on the old homestead. Nothing as crude as that.

He is a handsome lad and a Phi Beta Kappa and a credit to the community except at certain times when he becomes a psychological killer. It seems that his great-grandmother was frightened by Chief Howling Wolf during the Blackhawk War, and every time he sees a cigar store Indian he feels an overpowering urge to bump somebody off.

The Switch

The screen detective doesn't waste any time on fingerprints, or bootprints, or cigarette butts, or other old-fashioned clues to crime. He leaves that to the city cops, who always wind up by pinching the wrong guy. Instead of messing around with the victim's cadaver in the luxurious penthouse, the scientific sleuth multiplies the male lead's family history by his emotional reflexes and dislikes. Q. The result is a clear case of homicide against his Aunt Harriet and a heavy play at the boxoffice.

Gone is the old straight line of demarcation between the goodie and the badie. The poor but honest hero of older days is no longer revealed as an overgrown Boy Scout. He has a few wolfish hemoglobins in his arteries, and the femme lead is a slick combination of loveliness and larceny. The heavy is a genial soul when not rubbing somebody out, so genial that Joe Public, and even the femme lead, gains a pang of sympathy when Justice catches up with Crime in the last reel and the friendly felon is led away to the iron house.

The film house marquees are ablaze with felonious titles and the studios are whipping up more and more tales of homicidal mystery to help their customers escape, temporarily, from the sordid drudgeries of law-abiding life. Plain, ordinary murder is no longer acceptable to the discriminating fans. It must be perpetrated in intriguing circumstances, like "Murder in the Chancellery," "Murder on the Ice Rink," or "Murder in Duffy's Tavern." Homicidal drama has covered so much territory that the script writers are up against a housing shortage. They can't find new spots to house their brainchildren. They are reeling around in circles like old grads trying to buy seats on the 50-yard line. Maybe there is a film titled "Murder on the 50-Yard Line," and if there isn't, there will be soon. The crime field is so overcrowded that the scripters will have to locate their homicides in the stratosphere, or wrap them around an atomic bomb and let the cities fall where they may. Right now Columbia is producing "Murder Is Unpredictable," but it is safe to predict a continued wave of celluloid homicide on all studio fronts.

Murder With a Guitar

Cowboy killings, of course, are not classed as murder mysteries. Nothing could be less mysterious than a homicide in a western film. You know who did the dirty work the moment you learn who owns the saloon and gambling house in Dirty Neck Creek, although the hero's cowpoke doesn't solve the case until he has warbled three tunes and fired 147 shots without reloading his six-gun. A western murder is merely an excuse to gallop thataway through yonder canyon.

While the screen writers are having a tough time locating their felonious activities, the radio criminologists are even more restricted. They are required to solve a crime and fetch the miscreant to the bar of justice in the narrow space between a bottle of rootbeer and a jar of hand lotion, a total of 24 minutes flat. Which may explain why so many radio detectives are leaping from the air to the screen, where they can follow their clues for at least 60 minutes without tripping over a singing commercial.

Ardent Reader

Continued from page 26

realize we were having approximately the best time of our lives."

Lemping agilly to another continent, I can remember the first VARIETY that reached me in beleaguered Chungking in the historic summer of 1944. I wrote about it at the time in the N. Y. Herald Tribune and the item was reprinted in this distinguished weekly, but I would like to enlarge upon the matter here. As one who has paid five separate visits to Chungking, I must admit that there are certain vague virtues to the place, but assuredly the climate, which is mist and mud for eight months of the year and insufferable heat for the other four; the location, which is all up and down a mountainside, where by some vagary you do more walking up then down steps and hills in the course of a day; the habitations, which fail to keep out the cold in winter and tumble down about your head in the hurricanes of summer, and the accommodations and transportation, which are primitive, make it the world's most uncomfortable capital. In addition, in the summer of 1944, we felt more cut off from the outside world than ever before as the liberation of Europe and the islands of the Pacific progressed and only in China did the enemy continue to advance.

Not So Grimm Bearer

In this dismal summer there lived in the nearby Press Hostel, center of the foreign colony's social and intellectual life, an American named George Grimm, who was adviser on radio matters to the Chinese Ministry of Information. Since he wasn't one of the resident members of the local drinking set, my acquaintance with him was rather casual, until one particularly blistering day when, up to my sweltering office, holding in his hard a rather battered copy of VARIETY dated some time in the previous Spring and presented it to me. For the second time in my life I can say that I was emotionally stirred by this paper, and George Grimm thereupon became a cherished friend. I seemed a matter of indifference that he was not an expert on Dr. Mellotis' vodka or Chungking D gin. He had not only supplied me with intellectual reading matter but promised to give me other copies when they reached him by the precarious route of the celebrated Hump of the Himalayas.

I could tell you picturesquely about how, in earlier years, I read copies of VARIETY in the Hotel Metropole in Moscow and the Imperial Hotel in Tokyo, and about the time I visited the American Minister to Albania in Tirana to ask him about news of a palace revolution in Bulgaria, only to have him tell me about his play that John Golden was thinking of producing and of what VARIETY had reported on it. But the occasions when the Bible of Show Business stirred me emotionally in Ireland and China fascinate me more.

Lt. Floyd Henry Out

Lt. Floyd G. Henry, Paramount branch manager in the Philippines before entering the U. S. Navy, is in N. Y. after being liberated several months ago from the Toyama prison camp in Japan. Henry is now on terminal leave.

He will be given a new overseas assignment, according to George Weltner, Far International prexy.

all UPS and no downs

A FEW months ago we said that Universal was highly optimistic—so optimistic that it increased its production budget approximately $10,000,000, and made plans to enlarge its studio with new buildings, new stages, and, most important of all, it had mobilized some of the best producing, directing, and writing talent in the industry to make pictures at and for the Universal Studios.

Every movie company has its ups and downs, but, with the developments of the past several months, and with the added insurance that Universal is taking on every picture, as far as production resources are concerned, we feel more certain than ever that the current program for Universal will be marked with all ups—and no downs.

We extend our greetings to our thousands of exhibitor-friends who have actually been a party to Universal's success story. Here's hoping we both continue to entertain the public, to grow and to prosper.

UNIVERSAL PICTURES

Universal proves more and more that properly paced variations of traditional entertainment formulae insure consistently good patronage.

Universal has frequently published its feelings about the necessity of variety in entertainment and has endeavored at all times to make every kind of picture that audiences of all kinds will find entertaining.

Universal is proud of its Newsreel, which, for more than thirty years, has proved that it not only has an enviable record in the collection of News but also in the editing and presentation of it.

Universal proudly salutes the entire Newsreel staff here and abroad who week in and week out resourcefully maintain a fine standard of news coverage, which truly makes the Universal Newsreel a matter of public service.



UNIVERSAL SALUTES ITS PERSONNEL ALL OVER THE WORLD

Truly, commerce has become global and motion pictures, more than ever, are speaking a language of One World.

Seldom in the rush of things do we take time out to acknowledge the fact that many of our employees are literally scattered to the four points of the compass.

It is with the realization that the remote has become the proximate that Universal salutes its foreign legions and extends to them greetings from all their friends in the home office and the studio.



JACK H. SKIRBALL-
BRUCE MANNING
PRODUCTIONS

Announce-

MYRNA LOY

DON AMECHE

in

GENIUS IN THE FAMILY

(Tentative Title)

Directed by

FRANK RYAN

Photography by Joseph Valentine, A. S. C.

Based on the stage success by

OSCAR HAMMERSTEIN, II

and

SIGMUND ROMBERG

SUNNY RIVER

IN TECHNICOLOR

CLAUDETTE COLBERT

DON AMECHE

the co-stars of "Guest Wife"...

together again in a NEW PRODUCTION

TO BE RELEASED BY UNIVERSAL

'Dressing the Show' a $20,000,000 Industry; Costumers Nip War Snags

By NAT KAHN

An undersized guy with dwarf-like legs approached the third-floor stock counter at Eaves Costume Co. right off Broadway, and made what to a layman was an interesting request. Could they fit him with a diaper costume? He was to play the symbol of the New Year on a television broadcast. An attendant pulled out a roll of white cloth. Then the sheaus. There was the guy in a machine in a back room. In five minutes the dwarf was ready to help usher in the New Year.

Theatrical costuming isn't always as simple as all that. When the complexities of the industry are delved into there seemingly can be no more vast field within show business than "dressing the show." It's a field whose gross volume of business—including legit, motion pictures, nitories, circuses, ice shows, plus the hundreds of non-professional or amateur theatricals—is estimated to run as high as $20,000,000 annually.

One of the phenomena of show business has been the survival of the costuming industry during the war years, because of the dearth of materials. But, somehow, costumers like Brooks, Eaves and Western, and suppliers like Dazian's, Maharam's and Gladstone, have weathered the storm, along with the many others who are in the business of outfitting performers—those who supply shoes, hosiery, masks and all the other multiple lesser supplies; "lesser," that is, in the selling, but certainly not so when adhering to the law of supply and demand.

The industry has had to do without basic material like white wool gabardine, for instance, and certain jewelry, but it's managed to come up with acetate materials and crocheted jewelry, which have been equally effective visually. Audiences certainly not suffered any from the manifold problems of a phase of the amusement industry that was hit at least as hard by war shortages as any business.

Fabulous Costs

When one talks of fabulous costs in costuming shows one thinks immediately think of Ziegfeld, the "Follies" and his other musicals. Ziggy, however, didn't have much on such present-day showmen as Billy Rose, Mike Todd or the producers of the current "Show Boat." The economic equation for costuming a musical is this: cost of the dressing, Ziggy may have spent up to $5,000 to dress a musical, but a factor to be considered is the inflated evaluation of the current dollar; $85,000 in the '20s could conceivably be as much as $150,000 today.

In stressing Ziggy's spending in terms of what Rose or Todd would allocate for a musical, $50,000 are lively shows, for instance, as "Seven Lively Arts" (Rose), which is reported to have cost $100,000 to outfit, and "Mexican Hayride" (Todd) at "over $100,000." "Show Boat" runs around $400,000 under an overall estimated $325,000 production nut. One estimate of the latter is that it cost $125,000 to costume, which would make it the all-time high for dressing a legit (excepting, of course, the "Rhapsody" fiasco of a year ago).

Probably the most expensive show of all to costume is a nonlegit—the Ringling circus. This season it will run as high as $250,000. The bidding is on between Eaves and Brooks for the contract, for shows also run higher than legits, and they cost anywhere from $125,000 to $200,000 to outfit; that's for troupes of the Sonja Henie caliber, of course. Nightclub shows like the N. Y. Copacabana have set a high standard in that field. All niteries these days are costume-conscious.

Probably tops for costuming a single performer is the tariff required to dress Miss Henie for her annual tour on the gliders. Cost of her costumes could outfit an entire new legit musical. Her chemise alone as high as $3,500 for one; she has about 10 costumes for each show, with some requiring duplicates because of wear and tear. That's over $40,000 for you.

A high for a legit, if not the record, was that paid for one costume in Ziegfeld's "Three Musketeers," which $2,500 was spent on an all-gold mesh worn by Dennis King. Maude Adams' costume for "L'Aiglon" cost $1,250, which was particularly high for a theatrical costume in those days.

Some of those non-theatrical layouts have been fabulous. Parties thrown by socialites ran into thousands of dollars for costumes alone, especially those old Beaux Arts balls. Cornelius Vanderbilt was known to have spent $3,500 for a costume worn by him for only one night at a party he gave in Newport 30-odd years ago.

One of the fantastic stories of non-theatrical costuming is that in which Charles D. Barney, president of the old Knickerbocker Trust Co., was a principal. Barney at the turn of the century gave a party in which each guest portrayed a character in a Louis XV mural. There were the same number of guests at the party as there were in the painting. Dazian's supplied the costumes and each guest had, at Barney's expense, his measurements taken at the costumer's for the one-time affair.

FDR as a Roman General

Several years before his death Franklin Delano Roosevelt himself was costumed for a private party, by Eaves, at the White House. The late President was attired as a Roman general.

Of the producers in the commercial field, Ziegfeld was probably the most exacting — payat, at the same time, probably the most wasteful. He once took a fancy to the colors of a pressed butterfly; Dazian's was asked to secure certain fabrics with colors to match.

Ziggy once saw a bit of gold cloth in an ornament; a set of the material had to be secured for him by Dazian's at what Emil Friedlander, the head of the firm, recalls as costing Ziggy about $200 per yard, for 100 yards. Friedlander was able to locate the cloth near London. It was 18 karat gold.

Ziggy's waste? He would occasionally throw out expensive costumes from a show because of a sudden change of mind.

A single costume for a Ziegfeld "Follies" comprised $1,000 worth of finely polished rhinestones, which had to be secured from Czechoslovakia.

Costumers have done wonders in enhancing certain, rare requisites for feminine beauty. Jimmy Strock, of Brooks, reports that his firm uses about 10,000 pairs of bust pads annually; Brooks, largest of the costuming firms, is certainly a barometer of how many are used throughout the industry.

In the old days "symmetricals" were used to pad out the feminine body beautiful in several places to make them conform to the buxom trend of the times. Alas! The Bee's Knees—was it just something out of Dazian's? It will set many oldtimers to speculating, dejectedly.

Influence on Civilian Wear

One of the important factors in theatrical costuming is the effect it has on civilian fashions. Designers of feminine attire invariably adopt the first nights and the nightclubs for fashion ideas. What stage people wear often foretells what mam'selle will wear next season.

A highly lucrative outgrowth of supplying the industry with materials is the effect on non-theatrical displays, such as window layouts for stores, expositions and the like. All the firms rely on this type of business to a big extent, and of course, their supply to amateur theatrical groups all over the country also nets a considerable amount.

The element of risk in theatrical costuming today is practically nil. A decade or more ago it ran as high as 40%. The supply houses and the costumers, of course, extend credit, but it was different back in the early '30s and in the '20s, when there were a flock of shoestringers around. They, of course, had to pay in advance.

There was one instance when a well-known producer with a background of a smash hit or two, and a shady background, used to carry a couple of musicmen with him. He didn't like to be approached for money. It was the era of gangsters in show business, when they had molls in the chorus or among the principals. But that's all gone now, and the costumers will swear that never in the history of show business have there been so many reputable showmen.

In actual costuming approximately half of the business is done by amateur theatricals—churches, schools, fraternal organizations, etc. Brooks, for instance, costumes from its tremendous stock department about 20 shows daily of that type, throughout the country.

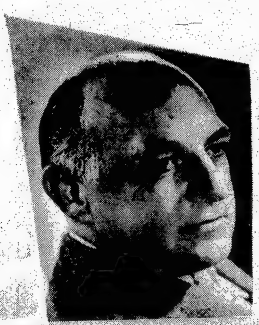
There are a host of incidental items within the costuming field that to the layman are seemingly unimportant, but they have their element of value to the exacting producer. Shoes have to be made a certain way, and of course, there are I. Miller and La Ray as the standby manufacturers of theatrical footwear. Hosiery used to be a particularly important item, but with the greater display of the femme epidermis, and legs, too, there came a decline in the use of theatrical hose. It's estimated that there's been a loss of about $200,000 yearly to the hose manufacturers because of the gradual elimination of the stocking on stage. And there are such items as feathers, masks, tights, wigs, all made by experts in their line. And other items, as the saying goes, "too numerous to mention."

'G-String Betty'

And have you heard of "G-String Betty"? That would be Betty Meyers, who used to be in the burlesque—especially dancer, as she puts it—but now she's the "queen" of the G-strings. Miss Meyers, a frail little woman, makes G-strings for the outstanding strippers in burlesque. Gypsy Rose Lee and Margie Hart have extolled her art because of the expert way she dovetails the snuggly-fitting "pad" and the tassels. The baldheads consequently are never able to see the pad. Miss Meyers frequently, during the war, experienced visits from servicemen with a perplexed look on their countenances. She'd autograph whatever name they desired, and, of course, the boys would go back to their pals and announce that Gypsy Rose Lee or Ann Corio, "as a mark of extreme affection," had presented them with the adornment.

Miss Meyers also makes athletic supports for men and bras, G-strings, bras, only better in


Announcing
COLUMBIA'S
SILVER
ANNIVERSARY
1946



HARRY COHN
President



JACK COHN
Executive Vice-President

Those of us who have pioneered in the motion picture business have seen a miracle come to pass. We have seen this business, which started so humbly, achieve a position of unique international stature and, more importantly . . . responsibility. Not only has the entertainment level of our pictures risen steadily, but also, we have learned that Americanism and good pictures can be synonymous. Today we stand at the threshold of a new era. The mighty economic and industrial forces of our nation are being mobilized to insure an era of unprecedented prosperity and lasting peace. The motion picture industry will make important contributions to this effort. I am proud of the role which Columbia Pictures has been privileged to play in our industry during the past twenty-five years; and it is with a keen awareness of our responsibilities as motion picture producers and citizens that we in Columbia embark on our plans for the future.

Harry Cohn

PRESIDENT

Distinguished Pictures

in the years in which they were released

1921 — 1946

BLOOD SHIP
SUBMARINE
DIRIGIBLE
THE CRIMINAL CODE
IT HAPPENED ONE NIGHT
ONE NIGHT OF LOVE
MR. DEEDS GOES TO TOWN
THEODORA GOES WILD
LOST HORIZON
THE AWFUL TRUTH
YOU CAN'T TAKE IT WITH YOU
MR. SMITH GOES TO WASHINGTON
HIS GIRL FRIDAY
HERE COMES MR. JORDAN
THE MORE THE MERRIER
COVER GIRL
A SONG TO REMEMBER
KISS AND TELL

COLUMBIA PICTURES

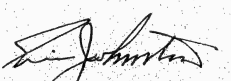
The Silver Anniversary of a motion picture company, which has grown steadily from its inception through 25 years, reflects a real accomplishment.

As a newcomer to the industry, I marvel at the talent and ingenuity of the individuals who made the American motion picture what it is today. They did something more than build a business; they combined an art and an industry into a universal medium of entertainment which has brought untold joy and happiness to the earth's humble people.

The motion picture has found its voice, clothed itself in color, and has become a chief provider of information, entertainment and inspiration for millions who crowd the great houses that it has built. To this progress, Columbia has made worthy contributions.

The horizons of tomorrow for the motion picture industry are far wider than the horizons of today. They are wider because of the vision and the enterprise of the men who built so well during the past quarter of a century.

On those future pages of motion picture history may Columbia's achievements continue to be many and its record of service be ever bright.



ERIC JOHNSTON
President,
Motion Picture Association of America



Melting Pot of Humor

Continued from page 3

dinner pails, drank whiskey from hip-pocket flasks. They "begorried" and "bejabbered" all over the place. Theirs was an earthy, pie-in-the-face, kick-in-the-pants humor, bolstered on such for lusterous cays! And no one laughed longer and louder than the Irish themselves. They sang sweet songs and come-all-yes and danced native jigs with their magic feet.

Irish Humor

A fine, merry and witty lot were the Irish minstrels of the early 90s. Names like Pat Rooney I, Harrigan & Hart, Jerry and Helen Cohan, Russel Bros., Chauncey Olcott, Henry and John Kerrell, Andrew Mack, Maggie Cline, Billy Barry, Patsy Doyle, Annie Hart, Sam and Kitty Morton, Ryan & Richfield, Roger Imhoff, Gracie Emmett, Eddie Foy, John and Emma Ray, Barney Fagan, Donovan & Arnold, Delahanty & Hengler, Murray & Mack, J. W. Kelly (the famous "Rolling Mill Man"), James Thornton and the equally famous Walter D. Kelly ("The Virginia Judge") and hundreds of others. They made America hold its sides for years.

Their jokes were about love, drinking, fights, politics, church of "eddycate" and wakes. Pat and Mike were the standard names, and here is a sample of their humor:

Pat—Where did you get that black eye, Mike?

MIKE—Oi had a foight with Tony Bachagaiupo!

PAT—Do ye' mean to say you let that tiny weaseened bum-legged Eyetalian hit a big scrappin' Irish lad like yourself?

MIKE—Shhh! Pat! Don't spake ill o' the dead!

Or

Pat—If I should die suddinly, Oi hope they'll hold wan of thim autopsis over me body.

MIKE—Bejabbers, and why should you want him to hold wan of thim autopsis over yer body?

PAT—Sure, so I kin know the cause o' me death!

As the Irish became leading citizens, they began to reason the "malaisequing" of their race. Many Irish comedians were overreaching to get laughs. They wore green, purple and orange whiskers and made up their faces to look like simians. There were many cases where offenders were "egged off the stage."

It was then that the "stage Irishman" started to do what the profession called "sweat finish," or quit the Galways entirely and using just a bit of the brogue. Their shoes were shined, they wore spats, high hats or gray derbies, a bit oversized but clean shirts, collars and ties, and some even carried gold-headed canes instead of the pointed "gas pipes." And the neat Irish comedian got just as many laughs, and more than they got before. Story tellers like the great Frank Fogarty, Jim Cullen, Tom Gillen and many more worked in street clothes and were big hits.

"Dutch" Comedy

The early '90s also saw hundreds of "Dutch" comedians, as German immigration increased. Little by little they replaced many of the standard Irish comics. Germans in the '90s were mostly saloonkeepers, restaurant owners, bakers, musicians, waiters and mechanics. The stage German comedian usually had a padded stomach, wore chin whiskers, blond wig, small-brown derbys, large checkered trousers, big shoes and a fancy vest with a heavy watch chain. Their humor consisted of murdering the English language, talk about their beer drinking, food, their "shildrens" and their "fifes."

Headliners in this type of humor were Gus Williams, Weber & Fields, Roger Bros., Sam Bernard, Louis Mann, Cliff Gordon, Joe Caythorne, Raymond & Caverly, George P. Murphy, Joes Dundy, Lou Anger, Billy Watson, J. K. Emmett, Joe Fields, Al Shean, Snyder & Buckley, Sam Sidman, Harry Lester Mason, Sam Mann, Gus Weinberg, Jack Pearl, Carson & Willard and, of course, David Warfield.

Nearly all German comedians were called Gus and Otto, and their comedy ran something like this:

GUS—Ken I bake my money out of dis bank ven I vants to?

OTTO—Sure, Mike, anydhing you vant to, as long as you giff dem sixdee days nodice!

GUS—You know, Otto, vomans is only a delusion!

OTTO—Ach, Gott in Himmell, I knows now vy men like to hug a delusion!

Or the famous Raymond and Caverly routine;

GUS—I lif on Wall street, vy don't you come to see me never?

OTTO—Vot street you lif?

GUS—Chess.

OTTO—Chess, I'm eskin you vot street you lif on?

GUS—And I'm tolding you, Wall street.

OTTO—Ach, I'm stickin my eye in your finger if you didn't understooded me.

GUS—When I'm esking you vot street you lif on? (Excitedly.) And I'll tolding you. Wall street, Wall street! (And this goes on for hours.)

Unlike the Irish, the Germans complained very little about people burlesquing their dialect and wardrobe. But gradually the comedians discarded the wigs, chin whiskers and padded stomachs, only retaining the guttural dialect and the excitable, misunderstood "dumb" humor. There became "neat German" like the "neat Irish."

Jewish Comics

Jewish comedy, emerging around the turn of the century, remains popular to this day. Many of the "Dutch" comics turned to the more fertile field of Yiddish dialect. The Jew had a human sorrowful humor that reflected ages of persecution and people listening to Jewish gags seemed to feel this and laugh with them, and not at them. The Jews of that period were mostly small businessmen, tailors, furriers, pushcart peddlers, marriage brokers and pawnbrokers.

The humor was mostly about business troubles, fires, bankruptcy, marriage, money matters and troubles with the "fighting Hirisher." The comedians would wear oversized derbys that would come down over the ears, a misfit suit with long sleeves in which they would stick their hands like a muff, a small board of crepe hair on the face. They used their hands freely to illustrate a point.

David Warfield, Smith & Dale, Julian Rose, Jimmy Hussey, Frank Bush, Harry Green, Hoey & Lee, Italian Shaw, Andy Rice, Belle Baker, Harry Hershfield, Lou Holtz, Bert Gordon, Billy K. Wells, Abe Reynolds, Cohan & Watson, Herb Ashley, Hugh Herbert, Joe and Ben Welch and the inimitable Fanny Brice were all pioneers in this field.

Abe and Jake were the stock names used, and jokes ran in the following vein.

JAKE—My goodness diss ist soitenly a colt day, it must be zero below. (Abe walks along and doesn't answer Jake, who finally gets mad.) Listen, Abe I've been talkin' to you for half an hour and you aint sed a wood. Vy dunt you speak to me?

ABE—Freeze your own hands!

ABE—Say Jake, I know a vereh rich girl dot vants to getin' marriaged. Take a bath, kleen yourself up and you can vin her sure. She'll marry you in a minit!

JAKE — (Cautiously) — Y-y-yas. But suppose I take a bath and kleen mineself all up and den she vont merry me?

As in the case with the Irish, the Jews also prospered in America and came to resent the burlesquing of their race. Again the transition came. The comedians began to wear hats that fitted, took off the beards, donned regular clothing instead of misfits and eliminated unnecessary gestures. We had the "neat Jew" comedian and he proved even funnier than the caricature.

Italian Humor

The immigration gates were still open. Thousands of Italians poured in and soon New York city had a large Italian population than Rome! Many of them replaced the Irish laborers, some became organ grinders, fruit peddlers, barbers, ice, coal and junk dealers. Others were fine musicians, restaurant owners, waiters and chefs. The Italian humor followed the same general pattern as its predecessors. Their talk was mostly about music, spaghetti, pasta-fazula, their great birth rate, their bambinos and their troubles with the "Bigga Hirish Coppa." A soft hat, a corduroy suit, work shirt with a red bandana handkerchief around the neck, a big wild black mustache and a jet black wig comprised the makeup of the average "Wop Comic."

Many of the Jewish comedians also did Italian humor. Ben Welch was one of the first to do both characters, changing from Jewish to Italian, with exactly one minute to change clothes and makeup. Clark & Verdi were the first two-man Italian act. George Beban, Nick Long, Maurice Samuels, Leo Carrillo, Harry Burns, Granville & Mack, William Sisto and even Montgomery & Stone (remember their song "Goodabye John" in the "Red Mill"). These were a few of the early great Italian character actors. The usual names used in the acts were Tony and Pasquelle, and a typical crossfire conversation ran as follows:

TONY—Hey, Pasaquelle, where do you lives?

Pasaquelle—I lives on Don't-feela-so-well streeta!

TONY—Oh, you means SICKA STREETA.

PASAQUELLA—Datsa right, you catcha on very quicka.

The famous routine of Clark & Verdi is a fine example of the tops in Italian humor:

CLARK—I gotta nicea politichan job for you.

VERDI—What I do?

CLARK — Manicure the boule-vards.

VERDI—Whata time I commencea to work?

CLARK—Wella, you s'art to worka eight o'clocka in the morning and finish sixa clocka in the night.

VERDI—Datsa good.

CLARK—And ifa you gotta lottsa and-chuli, I can fixa it more betta for you.

VERDI—Shooe, I gotta ten lotsa and-chuli.

CLARK—That'sa nice...instead of you coming to worka eight o'clocka, and finish at six o'clocka...you start at six o'clocka and finish at eight o'clocka in the nighta.

Stage history repeated. When the Italians became great politicians, contractors, musicians, bankers and leaders in the arts, they, too, made the comedians discard the caricature makeups.

Wee Bit o' Scotch

The Scotchman also has a definite place in American humor. What would we do for our "stingy" gag if not for the Scots? They have been ably represented on the stage by their giffted comedians and singers. Of course the king of them all was Harry Lauder, with Will Fyffe as a close runnerup. The Scotch humor is not the belly-laugh kind; it keeps you smiling and giggling. It deals with frugality, craftiness, a wee drop and getting the best of the minister of the "Kirk." You rarely hear of a Scotchman complaining about Scotch jokes on them. On the contrary, he will often try to "top you" with a story to prove that he knows a "meaner" Scot than you told about. Such comedians with their kilts, crooked canes, cocked hats and delightful burrh, didn't have to "clean up" because they started "neat." Here are a few examples of Scotch fun:

CASHIER — What's up, Scotty? Isn't your change right?

SCOTTY — It's richt, but only JUST RIGHT!

A young Scot and his girl stopped in front of a confectioner's window. "What'll you tak'?"

"Oh, Sandy, I'll tak what you tak," sed the lass.

"Then we'll both tak a walk!" said Sandy.

And of course the man who said "Don't give up the ship!" was a Scotsman.

"Silly-Ass" Comedy

English humor, in its American version, was mostly of the "silly-ass" Englishman type. The fellow who doesn't understand slang and acts very "uppish" towards his American cousins; dressed in spats, cane and topper, with a long, blonde mustache and, of course, a monocle. The conversation usually ran like this:

An Englishman and an American bartender were betting on the number of doors in the place. The Englishman thinks there are two.

BARTENDER—You lose, there are three.

ENGLISHMAN—Three? How do you make that out, I only see two.

BARTENDER — Well, there's the front door, the back door, and the CUSPIDOR!

ENGLISHMAN—How haw. I shall try that on some chappie. (Man comes in and he bets him that there are three doors in the "bloomin' place." They make the bet and the man asks, "How do you make out that there are three doors here?"

ENGLISHMAN—How haw, there's the front door, and the rear door... and the bloomin' spittoon! My word it doesn't come out right.

But it isn't true English humor. They have some of the most clever and subtle humor in the world and when done by great artists such as Karno, Clifton Crawford, Wilkie Bard, Albert Chevalier, Laddie Cliff, George Robey, Griff, Vesta Victoria, Alice Lloyd, the McNaughtons and Charlie Chaplin it is tops. Some of the finest humor in the world was written by Englishmen.

Rube Comedy

As for our own native humor, it is the slashing humor which makes fun of the whole world, including ourselves. Our "Yankee" or "Rube" humor was good commonsense philosophy, mixed with exaggeration. The Rube comedian would come on the stage dressed in store clothes, wearing a small pointed board, straw hat, with a piece of straw in his mouth, to give it a farm flavor. He'd talk about the City Slicker who tried to sell him a gold brick or the Brooklyn Bridge. He'd tell about his hoss tradin', and his summer city boarders and travelin' man and the local gossip of his home town. His favorite expressions were "By gum" or "By Jiminy" or "By Heck."

He played his intelligence down, to throw you off your guard, but would come out with the best of the trade. The Rube humor on philosophy and politics is still good common-sense thinking. Will Rogers was an "educated rube." So was Calvin Coolidge.

Typical Rube humor is the following very old gag:

HY—(Driving his wagon.) Whoa. Whoa. Say, Cy, what did you feed your horse when he was sick?

CY—Turpentine. Giddap.

(Two days later, they meet again.)

HY—Whoa. Whoa. What did you say you fed your horse when he was sick?

CY—Turpentine.

HY—Turpentine? It killed mine.

CY—Killed mine, too. Giddap!

Yankee humor was ably represented on the stage for many years by such great artists as Denman Thompson of "Old Homestead" fame, Ezra Kendall, Sol Smith Russell, Chic Sale, "Rube" Dickinson, Willis Howard, James Herne, Joseph Jefferson, Mr. and Mrs. Jimmy Barry, Cressy & Dayne, Lew Hearn and Charles Withers. The gag writers have now "switched" the old Rube gags and now call them "hillbilly."

Unlike Yankee humor, which is a mixture of old Scotch and English, the Negro humor is our very own.

It is a unique humor. The Negro was the first to bring real fun to America. The Minstrel Show was taken from the music and humor of the Negro. And the Minstrel Show is the only form of entertainment that America can lay claim to originating.

Negro Comedy Is Basic

The Negro humor is basic, appealing to the greatest number of Americans. It deals with superstition, laziness, chicken stealing, gambling, "gals," loud clothes, "big words" and razor duels. There you have the ensemble gamut of human emotions. Samples of Negro humor:

Colored boy is offered a job in a circus to clean out the lion's cage—

SAMBO—No sah. Ah'm not gone in no lion's cage. Dat big boy will eat me.

TRAINER—Why Sambo, don't be afraid, that lion was raised on milk.

SAMBO—So was I, but ah eats meat now!

STRANGER—Say Rastus, do the people who live across the road from you keep chickens?

RASTUS—Well, sah, dey keeps SOME of 'em!

A race of great entertainers. To mention just a few, Bill Robinson, "Rochester," Paul Robeson, Florence Mills, Cole & Johnson, Irving Jones, Ernest Hogan, Moss & Frye, Miller & Lyles, Beck & Bubbles and the greatest of all comedians the immortal Bert Williams, and the great impnologist, Charlie Case.

Since the gates of Ellis Island were closed to mass migration, we have digested the humor brought to us by the forebears of our present generation of Americans. Traces of Irish and "Dutch," Yiddish and Italian, Scotch and Negro are in the Niagara of humor pouring over America.

Freedom makes for humor, and plenty is the father of puns.

For he who laughs . . . LASTS!

Yantis Brokerage Buys Out Atlas 16mm Films

Chicago

Atlas Educational Films, pioneer producer of industrial and educational films, has been bought out by a new corporation organized by F. S. Yantis & Co., Chi investment bankers, it was announced here last week by Milne J. Eckhardt, president of the new outfit.

Besides Eckhardt, who was formerly associated with Eastman Kodak, officers for the new company are A. B. Rehm, v.p., and C. A. Rehm, secretary, both of whom were with the old organization; Kenneth Lineberry, treasurer, who is a v.p. and director of Yantis; and Elnor Brupp, assistant treasurer. Directors include O. Marshall Borg, of Borg Erickson Corp., and Yantis, president of the investment banking firm. I. R. Rehm, proxy of the old Atlas, will continue to act in an advisory capacity.

Tracy Says

Continued from page 3

notice on Dec. 27. It was they who gave him (and other actors) notice, instead of the other way round. Tracy maintains that he has more than lived up to his bargain with the producers, and he believes that the Playwrights and Sherwood also think so.

Tracy admits to being upset as well as bewildered by various denunciations against him, most of them based on rumors which he says are untrue. "I take them pretty seriously," he says; "my record is good in it. The people I worked for—Herman Shumlin, the late George Kaufman, Dan and Sam Harris—they would have vouched for me."

Tracy says he felt out-of-town that the show wasn't ready for Broadway and wanted to stay out longer. But Sherwood wanted it to come in. Other stars have exercised their prerogative to close out-of-town, but he didn't. "If I had left," he says, "the play wouldn't have come in." He felt, despite its weaknesses, that he could afford to bring along with it.

Day after the show opened in N. Y., when the unfavorable notices appeared, Tracy says, producers, playwright and star huddled to discuss the situation. They agreed that if the play ran eight weeks, it would be doing fine; Sherwood and Tracy didn't think it would last that long. The play, which had done exceptionally well out-of-town ($119,000 in four weeks), did four excellent weeks in N. Y. ($26,000 capacity weekly). Then it began to drop, one week going under $20,000. Xmas week, biggest in the theatre usually, saw a bounce back, but still not to capacity. Last week was bad again last week, with somewhat over $18,000. Show costs $18,000 weekly to operate. Playwrights Co. felt show couldn't theatrically stand closing it, it was to close after eight weeks (Jan. 5). They asked Tracy to extend it two weeks, and although he thought it a mistake, he agreed. Tracy says the run originally was to be a brief one anyway. He feels they've been lucky to do 10 weeks in the face of notices.

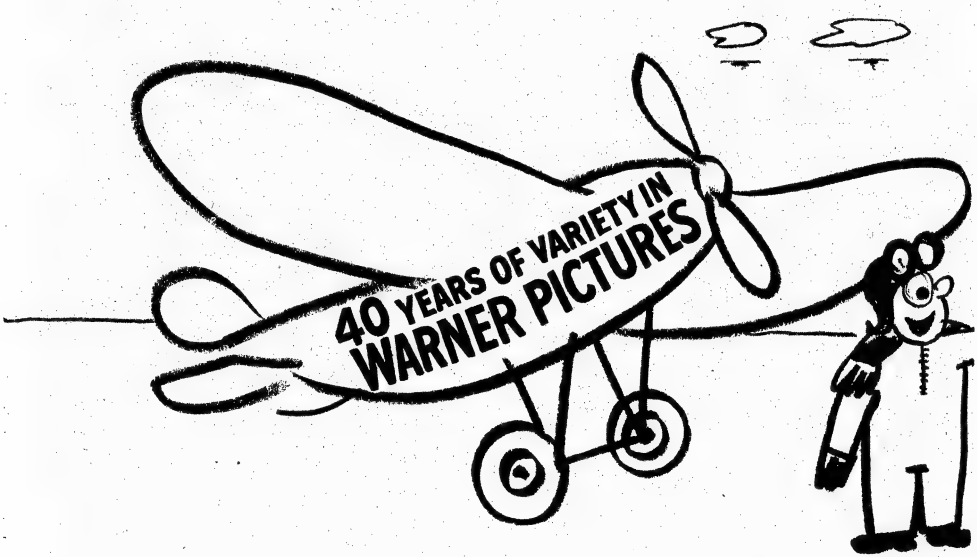
Tracy, who says he has spent a year on the play, feels that various critics went off half-cocked in their theatrical against him. "I never threatened to quit," he says. He thought Sherwood had something to say, and he wanted to say it.

Tracy also says that Metro has never actively interfered or brought any pressure to bear, to cell him back to the Coast. It was tough going to get the time off from them, he says, but they let they kept him off.

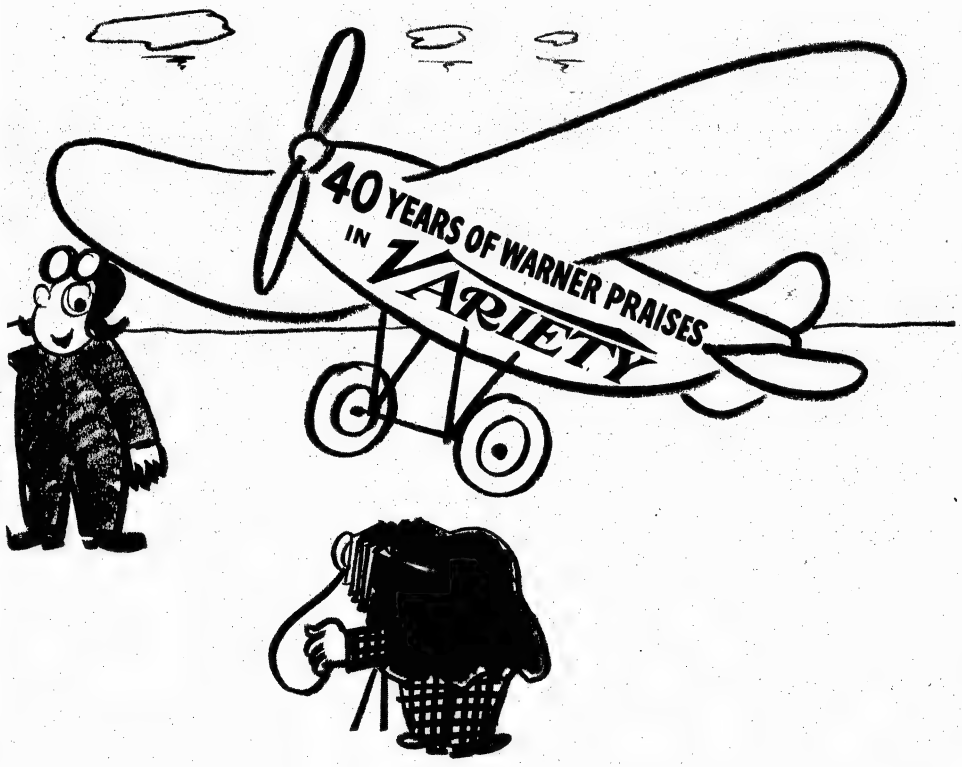
Tracy also denies that he is working without a contract. He has the standard Equity contract, with a two-week instead of a run-of-the-play clause, which the Playwrights insisted. The Playwrights also picked him for Sherwood, to which he agreed. Tracy says he doesn't even work under a guarantee, as most stars do. He waived it when it was brought up. The week the play laid off, he got $57.50 like any other actor.

As to "running out" on the play, Tracy points out that five other actors have quit already, to take better parts. Sherwood went back to Hollywood to write for Sam Goldwyn. Tracy is stayed.

Unfair criticism has upset him, Tracy says, but it doesn't frighten him. When "Rugged Path" folds, he goes back to Metro for two films, "Seat of Grass" and "Cass Timberlane." There will be other pix assignments, but he expects to be back on Broadway.



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HEIGHTS!

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and

BOB NOLAN AND THE SONS OF THE PIONEERS

Directed by FRANK McDONALD

Screen Play by GERALD GERAGHTY

Based on a Novel by WILLIAM COLT MacDONALD

A REPUBLIC PICTURE



WHEN A WESTERN TORNADO MEETS A GYPSY BOMBSHELL, THE ATOM ISN'T SPLIT... IT'S SHATTERED



Industrial, Educ'l Film Field Needs 'A Mother to Guide It'

By ROBERT M. GILLHAM

Some humorists have alleged that motion pictures won the war. Of course they didn't, but motion pictures made a bigger contribution to the final victory than the public generally realizes.

The entertainment and relaxation that films gave to the soldiers and sailors overseas and at home were potent factors in keeping up morale —but even more important was the part that motion pictures played in the training programs of the Armed Services. Through the visual aid of films the Army and the Navy were able to train a mass of civilians in the techniques of war more quickly and more thoroughly than ever before and mold them into an intelligent and cohesive fighting force.

During the war, one of every nine adults in the United States was taught something of the science of war by film, and 11 out of every 14 able-bodied men between 18 and 38 were partially trained through the visual education programs of the Army and Navy.

This application of visual education to the training programs of the Armed Services and war industries was successful. So successful, in fact, that almost every important civilian industry is using or plans to use film in their post-war production and merchandising programs. Big Business is interested in training and selling by motion pictures in a big way.

Coincidental with this accelerated interest by industry in industrial and educational films, is the rapid growth in the number of "commercial" film producers. These little brothers to the biggies and quickies are literally bustin' out all over—mostly out of the Signal Corps, the "Buses" or the "Bupers" and other film making branches of the Armed Forces.

The field of industrial and educational films is a wide one. Films used by business and education fall roughly into three categories:

Advertising films, Public relations films and Educational films.

Super-Market Circuits

The first group includes the "Adetes" or 60 ft. film, the one- or three-minute movie with straight advertising, the one- or two-reel short with some or little advertising. These films seek circulation and in seeking circulation generally try for theatre screenings, although recent developments indicate the possibility of department store circuits which will run fashion films and other motion picture advertising, super-market circuits with rear screen projection on which time can be bought for "demonstration" films by various companies distributing through the store, etc.

The "Adette," now on many theatres' screens is a local advertisement, cheaply produced, and often annoying to the audience. Theatres would be better off without them. The one-minute or three-minute movie is the selling approach of the national advertiser and has been successfully used by national advertisers. Pre-war figures show that 12,000 theatres would accept minute movies, though a careful check would reveal less. There is no reason why every theatre could not run minute movies if they were intelligently made, for they would not annoy audiences and they can be a source of revenue. Theatres should reserve the right to screen these films before accepting them and the playing time allotted to such advertisement should not be more than five minutes and probably three minutes, properly spotted.

The single and two-reel advertising short has definite possibilities for theatre screens if it is well-made and contains only subtle advertising. These shorts can often be booked with the short subject ordinarily bought by the theatre. The exhibitor would be paid for running these, and not pay for running them, since if the film is entertaining, the arrangement is not only practicable but practical.

Advertising films which sell or demonstrate will find wide use in improving and bolstering the salesman's spiel. Salesmen will be able to go out equipped with compact projection units, suitcase size, and punch up their sales talks with film.

The Public Relations film will be important to industry in more ways than one. Various industries want to place their "story" before civic bodies, Rotary, Kiwanis, Lions Clubs, various women's organizations, and other opinion-forming groups. There is no way to do it better than on film. Relations of management and labor can be improved far better by the dispassionate explanation of such a production as the modern picture than through vociferous discussion. Many businesses are now making motion pictures for this very purpose.

It is in the field of education that the use of motion pictures will be greatest. Within 10 years almost every school in the country will use visual education to supplement booklarnin.' There will be a terrific demand for classroom film.

'46 Finds Look Off

Continued from page 3

question as to what they're going to do about new talent—

"We aren't looking for it, especially. We're keeping scouts in the key spots, of course, but we're not making any intensive hunt for new players."

Reason is that the end of the war has created an unusual situation in the Hollywood acting business. Most of the studios have numerous youths under contract and still in the service. A few of them have still to make their first screen appearance and most of them had little experience in pictures before they were called to the colors. Studios are now concerned with finding spots for them as fast as they return. Consequently, they're not hot to pact any more at present.

Metro has 31 stars and featured players still in the service at the current writing, according to Lt. Colie Ryman, assistant to Billy Grady, casting and talent chief. They have more male talent under contract than at any previous time. Some of the boys were signed up while still in the service and have never been in a studio.

Twentieth-Fox has nine players returned from the service and nine others still waiting discharge.

This situation, naturally, affects only the men acting aspirants. But the chances at the moment are not much brighter for the femmes. There hasn't been any dearth of femme acting talent during the war years. Hollywood, at the moment, is pretty well supplied with feminine glamor, some of it strictly under buildup for stellar exploitation and a good supply in the background, working out in the minor roles.

In many cases studios are going to have to rebuild star reputations that existed before the war. In some instances, at least, the actors have been severely much dropped out of the public memory and it's going to take a lot of flackery to bring them back and boost their boxoffice value.

Clark Gable comes back to Metro with his future apparently undimmed. Jimmy Stewart and Lon McAllister (who got a play in "Winged Victory") probably have greater prominence than before. Robert Montgomery's work in "They Were Expendable" is going to keep up the marquee value of his name, regardless.

Chances are that many of the name actors are going to need renewed exploitation to bring them back to top value as star properties.

Sol Lesser, incidentally, figures McAllister is hot boxoffice and has two stories readied for him the day he gets out of service.

There is also a sizable group of character men, heavies and supporting actors just out of the service or on their way out. Some of them had built up a following with roles in war pictures and they're going to be stiff competition for the experienced hands already in Hollywood, let alone possible newcomers to the field.

Still and all, the youngsters can't go wrong putting all their stuff into the little theatre, or stock, or highschool drama part. The scouts are not going to pass up any outstanding personalities, even in these times.

There'll be a few of them keeping their eyes open and one never knows when the talent hunter is going to draw a bead on a glamor gal or a guy that starts the dames gasping every time he flexes a muscle.

Independent Film Production Reaches New Peaks In Hollywood

By FRANK FISKE

Hollywood.

Just the other day in Hollywood an outfit called Signet Pictures previewed a film called "Strange Voyage." It was a good picture, though in no way spectacular or pretentious. Nobody had heard much about Signet Pictures, but it all started with a group of ex-service men who came back to Hollywood and the films.

They didn't feel like taking jobs at the studios and decided to pool their financial and professional resources and start independent production. The result is a picture that will stand up anywhere in the matter of entertainment value and which cost—in actual cash outlay—"so little that it would surprise you," in the words of the producers.

This is one of the independents easily. On the other end of the independents scale. On the other is David O. Selznick's "Duel in the Sun," which is now shooting retakes after more than nine months in production and which has already gone beyond its original $3,000,000 budget. In between is a long list of independent film producers, and the list is constantly increasing.

There is plenty of money being poured into the independent ventures, and current indications are that independent film production may overshadow the activities of the majors during 1946.

And right now, too, it seems to be a matter of getting a picture making for the prospective market—not a question of taking advantage of the capital gains setup, which was being bruited around as the reason for a lot of the independent production activity last year.

Uncle Whiskers has been checking up and poking into this and that here and there. He is in a stern mood as regards tax gimmicks and is laying down the law according to the strict letter. While in the past to take advantage of the capital gains structure a company must have more than five stockholders. Otherwise, the profits accruing to the owners of independent film companies are likely to be construed as income, taxable as such.

Regardless of all of which the word around Flickerville is that there is plenty of moola for indie production. And certainly a lot of it seems to be getting into use.

International's U-Bank Deal

The year 1946 starts out with an increase in the number of indies with major hookups. Biggest deal in the closing months of last year was the Spitz-Goetz-International coalition with the Universal-Rank interests, whereby the indie International virtually joins the ranks of the majors. What the net result is going to be so far as production is concerned still to be seen, but the deal provides worldwide release for the product.

Previous to the announcement of the tie-up Universal had been showing an increased trend towards decentralization of production, with the 1945-46 sked showing many important pix to be made by group of indies. Included in the loners operating at Universal are the Mark Hellinger unit, Charlie Feldman's Group Productions, Jack Skirball-Bruce Manning, Walter Wanger Productions and Fritz Lang's Diana Productions.

PRC, following the shakeup which resulted in the resignation of Leo Fromkess as prexy is continuing indie operations. Studio plans to make one or two biggies a year itself and to handle product of loners using studio facilities. On the lot at present are Sig Neufeld, Jack Schwartz, S-N Productions and Alexander Stern.

Also shooting there on "Black Beauty" is Alson Productions, but that one is for 20th-Fox release. Studio is currently doing big business in the rental of stage space, which is at a premium in Hollywood.

Dearth of Studio Space

In fact, the one thing that seems to be keeping independent production from booming even more than it has is the studio facilities bottleneck. Congestion is such at Harry Sherman's California Studios that the indies are squabbling for space and are being forced to frequent scrambling of production schedules in order to get in a few days shooting whenever a stage is available. Advance Pictures recently signed up for all the stage space on the lot. Action Pictures, company headed by William David and Robert Lippert, with their own release outlets, already has commitments for stage space. Result was a headache for the studio management and Walt Matlox, Action production supervisor, trying to adjust shooting schedules so that each company would have a stage available when it was needed.

RKO, which pioneered in the independent production system, now has an impressive list of loners producing for RKO release. It includes the recently organized Liberty Films (Frank Capra, Sam Briskin, William Dozier and George Stevens combine); Cary Grant-Alfred Hitchcock unit; Hakim-Wood; Dore Schary; J. Arthur Rank-RKO London unit; Samuel Goldwyn; Frank Ross and Jesse Lasky. Sol Lesser is also releasing "Tarzan and the Leopard Woman" through RKO.

UA's Stable

Lesser at the same time continues his hookup with United Artists and expects to release through them his forthcoming "Pride of Kentucky," next on his production schedule. Also in the UA fold are Hunt Stromberg, Benedict Bogeaus, William Cagney, Edward Small, Charles R. Rogers, Andrew Stone, Seymour Nebenzal, Jules Levey, David Loew and Arnold Pressburger—most of them with pix currently in production. Newcomers to UA release last year were Bing Crosby Productions and Lester Cowan with "The Great John L." and "The Story of G.I. Joe," respectively; Preston Sturges with the Harold Lloyd starrer, "The Sin of Harold Diddlebock"; Connie Bennett with "Paris Underground"; Edward and Bea Golden in partnership with Sam Dembow, Jr., who put on Tom Brenaman's "Breakfast in Hollywood."

In addition also to his deal with Alson Productions for "Black Beauty" and others, 20th-Fox is releasing "Walk in the Sun" for Lewis Milestone, and has a deal with Sol Wurtzel for 12 pics.

Columbia ties in with a new indie—JEM Productions, which is headed by Jerry Geisler, Eddie Nealis and Milton Holmes and is currently working on Holmes' story, "Johnny O'Clock." Other Columbia loners continue.

Republic also is now taking up the indie production system, with Frank Borzage, Ben Hecht and Allen Dwan on indie producer tickets.

Monogram indies include the King Bros. (Franklin and Maurice), James S. Burkett, Sam Katzman, Harry Rohm, Jan Grippo and Hal E. Chester. Last named is just now using PRC stage space to shoot "Joe Palooka, Champ."

Numerous other independent deals are in the making, some with major release signed in sight and some without. And the indications are that the number will grow during the coming year.

Legit—and Hollywood

Continued from page 26

allows them to pay the lads a salary. Now there's even talk that they may insist that all heads of backstage departments go on full salary as soon as rehearsals start—thereby striking another fine blow for Hollywood by raising the unbelievably swollen cost of legit production a few more pegs. Latest report has it that rumor goes that house department heads will have to go on salary as soon as a light other than the pilot is turned on—thereby bringing six full salaries as soon as a show goes into rehearsal in a theatre.

The new rulings may be just talk of course, but we sincerely hope they're more than that.

More 'n' More Costs

Rules and regulations are a big help in raising production costs, but the rise is a very pleasant one even without them. Builders and painters have been forced to turn in estimates that would make Michelangelo he's building Radio City instead of a stage set. Part of the rise is due, of course, to the scarcity and higher costs of materials; part is due to restrictions in the builders' and painters' own shops.

To add to everything else, there's been a general increase in the number of lights used on shows—one theatrical last season used well over 400—and to increase the joy, the scenic designers lately passed a ruling that no one but a member of their union or his assistant may be allowed to set the lights on a show. That means that a designer, who is used to working with paints and who cherishes a papa's delight in his beautiful drawings, gets the lighting call over a man who has spent his life fooling around with the way lights affects the designer's pretty colors. Some of this season's lighting jobs have shown the effects of the ruling—in a way to bring grief to any producer.

And, of course, there is the mounting cost of costumes, which isn't helped by many costume designers who insist on the best possible quality of materials to carry out their ideas. All but gone are the days when show-wise producers realized that cheaper materials often look better than expensive ones from the other side of the footlights, and that no one can tell the difference between originals and substitutes, even from the first row. The designers demand the most expensive and they get it. In a recent musical, now closed, costumes for a single scene cost $15,000. Nice work, boys.

Managers and theatre owners help a bit, too. A lot of potentially good shows have been thrown to the Broadway wolves long before they were ready. Instead of working for new playwrights authors in order to fix a play before starting to cast it, boys with immediate backing have thrown scripts into production at the drop of a hat—usually the angels. As a result, a fair number of shows that have been money-makers have emerged merely as footballs.

As a matter of fact, the whole managerial picture is a pretty one—for us. The solid old-line managers know their business; and along with them is a scattering of newcomers who have the same approach—men who know and respect their trade, and to whom the job of building a production as nearly perfect as possible is a matter of personal pride as well as a business investment.

Those (Un-) Legit Promotors

But the boom of the war years, the general looseness of money and the ease with which backing has made itself available, have attracted to the theatre others of a different class—a parcel of so-called producers who are really just promoters. They corral a playscript and a phalanx of eager angels, and proceed to launch a speculation rather than a production. At no cost to themselves, they acquire the producer's 50% interest in the show. If it goes over, they collect heavily; if it doesn't, they lost nothing. They'll merely try again.

And, meanwhile, remember that John Q. Public can always see a picture in a theatre right near his home. He doesn't have to send in mail orders for it months ahead, and then find himself breasting a blizzard on the night he's to go to the theatre. He knows he's not going to see a second-rate cast—or even first-rate cast giving a sloppy performance. He knows he won't be knocked down by hatcheck concessionaires or seated in a torture chair with broken springs at the side of the theatre, next to a clanging radiator and directly behind a top-knotted Amazon who overtops six feet two from her hips to her shoulders.

Legit has to overcome all those things in John Q. Public's mind if it wants to pull up to a level with pictures. And it's not going to overcome them by making endless restrictions to cover every branch of its own field—and then adding restrictions to the restrictions.

But I love the legit—even though the people in it are getting fewer and fewer and its productions each year less and less. What I've been saying is based on 41 years of professional theatregoing, so I know what I'm talking about. But it's tough to keep on loving something that becomes each year less of a living experience and more and more a matter of memory.

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ALEXANDRE DUMAS
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THE WIFE OF MONTE CRISTO

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Film Reviews

My Reputation

Warner Bros. release of Henry Blanke production. Stars Barbara Stanwyck. Features George Brent, Warner Anderson, Lucile Watson, John Ridgely and Eve Arden. Directed by Curtis Bernhardt. Screenplay by Catherine Turney from novel by Pete Ruine; editor, David Weisbart; camera, James Wong Howe; music, Max Steiner; dialogue director, Irving Rapper. Previewed N.Y., Nov. 6, '46. Running time, 92 MINS.

Jessica Drummond	Barbara Stanwyck
Scott Landis	George Brent
Major Thornton	Warner Anderson
Mrs. Kimbrell	Lucile Watson
Cary Kimbrell	John Ridgely
Emma Johnson	Eve Arden
"Hank" Hanks	Robert Shayne
Ann	Kasley Dale
George Ann Grimm	Jerome Cowan
Jim Drummond	Rhoda Bernard
Scott Drummond	Bobby Cooper
Kirby Ann Drummond	Dusty Cooper
Mrs. Grimm	Mary Servoss
Mrs. Thompson	Dorothy Dunningham
Judy Hanks	Nancy Evans
Gretchen Grimm	Dorothy Adams
Penny Harrington	Joyce Wilson
"Peggy" Hanks	Barwood Kyle

With the emphasis on a woman's struggle within herself over ethics of behavior following her husband's death, the target for this WB dramatization of the Clare Jaynes novel of a few years ago, "Instruct My Sorrows," is clearly the femme tickethologing. It should do okay with the matinee weekstrade and okay generally on strength of the Barbara Stanwyck tag.

Pic's greatest difficulty in getting started, scripter Catherine Turney and megger Curtis Bernhardt taking such pains to build their three characterizations that it is 35 minutes before George Brent hits the screen and causes the pace to pick up a bit. On the other hand, there's a well-architected buildup to a dramatic blowoff that's certainly good for a lot of handkerchiefs moist when the lights go up.

Story emphasis is on psychological conflict rather than action. It attempts to picture the dilemma in the mind of an attractive young widow (Miss Stanwyck) as she balances the demands of community and family convention against her desire to have her life as she sees it—namely, an affair with a rather attractive wolf in wolf's clothing. With her two boys and her mother and friends hanging over her and the charms of George Brent pushing her the other, she satisfies the audience by heading to the Brent side and the Johnston (Hays) office by properly bowing out when the real payoff comes.

Unfortunately, the script fails to demonstrate the deftness which is necessary to present a believable job. It takes extreme skill to make all the needed points with a minimum of footage and to keep things moving on the screen. While there are a number of engrossing moments, the story is too jumpy and disjointed to be put together in the telling and doesn't offer sufficient action to compensate.

Miss Stanwyck, with a justifiable rep for handling tear-jerking moments, goes through this with her usual skill. Supporting players likewise turn in neat jobs, particularly Eve Arden and Warner Anderson, although director Bernhardt tends to overstylize several of the roles, particularly that of Lucile Watson as Miss Stanwyck's too-too-stuffy mother. Direction is generally marked by a number of unusual takes and camera angles, which don't always add anything.

Max Steiner's music is intelligently used to heighten effects without being obtrusive. *Herb.*

Whistle Stop

Hollywood

United Artists release of Walter Wanger production. Stars George Raft; features Ava Gardner and Victor McLaglen. Tom Conway, Jorja Curtright, Florence Bates, Murvyn Vye, Leif Erickson. Phillip Yordan from novel by Maritta M. Wolff; screenplay, Russell Rouse, Clarence Greene, II; director, Leslie Fenton; camera, Joseph Walker; editor, Dorothy Spencer; music director, Mischa Bakaleinikoff. Previewed Jan. 4, '46. Running time, 82 MINS.

Kenny	George Raft
Mary	Ava Gardner
Girls	Victor McLaglen
Jose	Tom Conway
Pam	Jorja Curtright
Lily	Florence Bates
Mayor	Murvyn Vye
Eddie	Leif Erickson
Doc	Charles Judels
Joel	Carmen Mory
Barber	Garland Harris

Heavy melodrama, which has the marquee weight and release to head it for top position in majority of situations, was adapted from the Maritta M. Wolff novel of same title. Characters have been changed to meet with more favor from the censors, but it is still somber psychodrama, vingetting a seamy side of life in a small town. Production and playing are excellent and word of mouth strong, although latter is given to occasional arty tone, reminding of the foreign market.

Characters are all little people and not very nice. Story opens with Ava Gardner returning to the whistle-stop town of Ashbury to renew her romance with the shiftless George Raft. Pair had parted off two years previous because he refused to change his habits. Pair fight continually, and romance is getting nowhere until a prosperous oil, Tom Conway, owner of the town's hotel and saloon, starts to move in. Raft is nearly talked into a theft and murder by his bartender friend, Victor McLaglen, but is saved by Miss Gardner, and decides to go to work. Conway then frames a killing, pointing towards Raft and McLaglen; pair flee, but McLaglen returns later to even accounts with Conway and clear Raft. Film ends on happy note.

Under Leonide Moguy's direction, Raft does a capable job of the small-timer. Miss Gardner displays her best work to date as the girl who must have her man. McLaglen has top form as the hot-too bright bartender, and Conway is smooth as the sleazy. Jorja Curtwright makes her film debut in featured spot as one of Raft's casual romances, and shows plenty of promise. Other players hold up their end. Carmel Myers, off the screen for a long time, returns for brief sequence in final footage, doing excellently.

Phillip Yordan did the screenplay and also served as associate producer under Seymour Nebenzal. Production mounting aptly fits the story's locale, as does the camera work. Score is an aid in projecting the somber mood. *Brog.*

Because of Him
(SONGS)

Universal release of Felix Jackson production. Stars Deanna Durbin. Features Charles Laughton, Franchot Tone, Charles Laughton, Franchot Tone, Frederick Stone, Helen Broderick, Stanley Prager. Screenplay from original story by Jackson, Sig Herzig, Lawrence Hazard and Frank Ross; editor, Ted Kent. Previewed N.Y., Jan. 7, '46. Running time, 100 MINS.

Kim Walker	Deanna Durbin
Paul Vincent	Franchot Tone
Sheridan	Charles Laughton
Mrs. Sheridan	Helen Broderick
Charlie Gilbert	Frederick Stone
Martin	Donald Meek
Mrs. Dunning	Isabel Jewell
Brad Nixon	Regis Walker
Samuel Hollingsworth	Ossian Bellaire
Martha Manners	Lynn Whitney

Here's the picture Deanna Durbin fans have been waiting for since the star left the protective wing of Joe Pasternak. Film is a merry combination of music, comedy and drama with a good story and a top cast. Names of Miss Durbin, Franchot Tone and Charles Laughton will have the customers lined up and once inside the theatre, they'll have no kicks coming. Boxoffice looks lush.

Miss Durbin, despite the fact that she portrays a stage-struck dame all through most of the plot, is gowned to perfection and looks ditto. Music plays a minor part in the film, with the star's vocal efforts limited to three songs, but seldom has she been in finer voice. Her acting ability, with the Lorenz Hart-Richard Rodgers' oldie "Lover" and shines equally well with Tostl's "Goodbye" and "Danny Boy."

Plot revolves around Miss Durbin's attempts to get herself written into a top Broadway production, and director Richard Wallace gets the most out of the numerous wacky proceedings. Faking a letter of intro from Laughton, top legit actor, the star gets in to see producer Stanley Ridges, who's convinced she's just the gal for the lead in Sheridan's new show. Playwright Franchot Tone objects, however, and pulls his name off the credits when Laughton also goes for her. At the opening night and Miss Durbin able to resist, stands in the wings as Miss Durbin scores a success, spotting him there. Laughton gives a last-minute change with the production's lines to send Miss Durbin into Tone's arms in view of the entire audience.

Laughton grabs the acting honors in a sterling portrayal of the actor whose every gesture would look well between two slices of rye. Way he pours for the newspaper critics, goes into lengthy quotes from his stage successes, etc., should bring the famous Miss Barrymore acclaim, well, also, and proves that she doesn't have to rely on her voice alone to carry a show. Franchot Tone too bad she doesn't get more songs to put over. Tone turns in his usual well-polished performance and also shines in several comedy sequences with Miss Durbin. Supporting cast is topnotch.

Producer Felix Jackson has lined the film with expensive mountings and has set it off as a well-directed production. Miklos Rosza's score highlights several of the comedy scenes and blends well with the film.

The Spiral Staircase

RKO release of Dore Schary production. Stars Dorothy McGuire, George Brent. Ethel Barrymore; features Kent Smith, Elizabeth Patterson, Rhonda Fleming, Sara Allgood, Rhys Williams, Gladys Hall. Directed by Robert Siodmak. Screenplay by Mel Dinelli, based on novel by Ethel Lina White; camera, Woody Bredell; editor, Nicholas Musuraca; editors, Harry Marker, Joseph Ruttenberg. Trade showed N.Y., Jan. 3, '46. Running time, 83 MINS.

Helen	Dorothy McGuire
Professor	George Brent
Mrs. Warren	Ethel Barrymore
Steve	Kent Smith
Blanche	Rhonda Fleming
Mrs. Oliver	Sara Allgood
Mr. Oliver	Rhys Williams
Constable	Gladys Hall

This is a smooth production of an obvious though suspenseful murder thriller, ably acted and directed. Mood and pace are well set, and story grips throughout. Marquee strength of Dorothy McGuire, Ethel Barrymore and George Brent will clinch it for excellent boxoffice returns.

Mel Dinelli has done a tight, authentic-sounding script of a mass-murder story set in a small New England town of 1906. Director Robert Siodmak has retained a feeling for realism throughout the film by smart photography, camera angles and sudden shifts of camera emphasis, abetted in this job by a choice performance of his cast. Film lacks the leaven of a little humor, but that never misses.

Dorothy McGuire's stature as actress will be increased by her performance as a maidservant beset by spells of dumbness since childhood, and Ethel Barrymore's list of pic-portraits will get another goldcrimper from her role of the bedridden wealthy eccentric. Miss McGuire's portrayal of a tongue-tied girl in love, the sudden loss of dream wedding-scene; her terror when pursued by the murderer—are all etched sharply and memorably. Performance of Miss Barrymore's awareness from her bedchamber of the insanity plaguing the town since childhood is also acutely set, to give distinction to her part.

Miss Barrymore plays an invalid widow, living in a huge mansion with her two sons, one a stepson who is a near-do-well, the other real son who is a ne'er-do-well. The mute maidservant attends her. The town has been upset by a series of mysterious murders—all of them of girls suffering from some affliction. Pattern of murders suggests some fiend is despatching such girls on the warped premise that the world has no room for the imperfect.

The two sons think that her mute servant leave her, and the town, to prevent any harm coming to her, to keep every mother who has fallen in love with the girl also wants her to leave; he feels he can't stop the killings otherwise. Before the servant can get away, a murder has been committed in the house, and the fun is on for thrillers. Final moments of film are stark terror with the climax a vivid finish as the invalid lady helps her stalker into the staircase to shoot the murderer.

Recent plays a difficult role well as the stepson who has eared for the widow during her long illness. Kent Smith has the right touch and look as the simple country doctor, and Gordon Oliver plays the ne'er-do-well brashly. Minor roles are all good.

Miniature Reviews

"My Reputation" (WB). Psychological drama should do well with femme trade.

"Whistle Stop" (UA). George Raft and Victor McLaglen command marquee attention in this heavy melter.

"Because of Him" (Songs) (U). Deanna Durbin, Laughton, Tone, in good comedy for lush returns.

"The Spiral Staircase" (RKO). Smart murder thriller, with Dorothy McGuire, George Brent, Ethel Barrymore.

"Abilene Town" (Songs) (Levey-UA). Randolph Scott, Ann Dvorak in spectacular western meller; strong b.o.

"A Week's Leave" (Minerva). Italian-made love story not good for U. S.; a glorified tour of Rome.

Abilene Town
(SONGS)

United Artists release of Jules Levey production. Stars Randolph Scott, Ann Dvorak; features Edgar Buchanan, Rhonda Fleming, Lloyd Bridges, Howard Petrie, Phyllis Martin. Screenplay by Harold Shumate, Dan Ullman; camera, Ernest Miller; editor, Archie J. Slgott; editors, Otto Levering, Jerome Thoms; songs, Eddy Howard, Kermit Goell; music, Dimitri Tiomkin. Previewed N.Y. Projection Room, Running time, 91 MINS.

Dan Mitchell	Randolph Scott
Rita	Ann Dvorak
Travis Trimble	Edgar Buchanan
Sheriff Taylor	Rhonda Fleming
Henry Devlin	Lloyd Bridges
Jeff Wade	Howard Petrie
Ed Fiddler	Howard Pierce
Martin Wade	Phyllis Martin
Jed Younger	Jack Lambert
Bill Younger	Frank Lambert
Baker	Jack Curtis
Blandford	Ray Spencer
Bartender	Eddie Waller

"Abilene Town" is another saga of a western town, patterned along the same lines as "Dodge City," "Union Pacific" and "Virginia City." Film depicts a hellraising, Kansas pioneer community located at the end of the long cattle trail from Texas. Absorbing, spectacular meller calculated to do strong biz many places and such where solidly sold. Picture has Randolph Scott and Ann Dvorak for marquee luster, which hints just how much showmanship will be required to attract initial audiences. But word-of-mouth likely will snowball this when given proper advance build. It's that sort of picture.

Fundamentally a story about the violent conflict of interests between the cattleman and newly arrived homesteaders, "Abilene" focuses interest on the evolution of this Kansas village from the familiar reckless cowboy town into a more peaceful community. Abilene is located where

(Continued on page 82)

After a Costly Film Studio Snarl H'wood Faces Still Further Labor Strife in '46 with 20,000 Workers

By RALPH RODDY

Hollywood.

Still struggling to iron out a 12-month labor snarl that cost millions and included the most disastrous strike in the film industry's history, the major companies are facing the possibility of new labor strife over negotiations of new contracts for 20,000 workers. Fearing the possibility of returning to a 36-hour week, many unions and guilds are demanding 30% increases in an effort to keep earnings at the wartime level established when the industry swung over to 48 hours, with time and one-half after 36 hours weekly or eight hours daily.

Current indications are that newcomers of the motion-picture business will set the labor policy this year. Eric Johnston, former president of the U. S. Chamber of Commerce, has been set as No. 1 man through his appointment as head of Motion Picture Association of America, Inc. Byron Price, former AP head and wartime news censor, moves in as his assistant, as veepee in charge of the Hollywood office. A third man is to be named by Johnston, apparently to supervise labor relations. Job has already been tendered to ex-WPB head J. A. Krug and others, but so far with no takers.

What part Pat Casey and Fred Pelton are to play in the new setup is yet to be determined. Some of the top boys have been after Casey's scalp for some time, but they always joined with others in opposition when the big thing got too rough to handle. It was Casey who was called upon to iron out Johnston's Cincinnati settlement of the strike when nobody else could find out just what was agreed to. General belief is that Casey can remain as long as he desires, though he might walk out if any move were made to shelve him into an advisory post, as was done with Will Hays when Johnston moved in.

Producers also are still facing another "caught in the middle" fight over jurisdiction of crafts, with the probability of other jurisdictional fights breaking out over job control. Problem of "who gets the Set Decorators" is still a hot potato and may flame anew at any time.

Sorrell Versus Walsh

The fight between Richard Walsh, of the IATSE, and Herbert Sorrell, prexy of the Conference of Studio Unions, over the Decorators came close to splitting the American Federation of Labor, and left a lot of dissatisfaction among workers over AFL policies. There is still a lot of talk among craft leaders of going CIO or forming "one big independent union." Walsh is facing considerable opposition in his own studio locals and some of them are planning to unseat him at the IATSE convention in May. At least one has already elected a slate of anti-Walsh delegates.

The Decorators fight started when Sorrell, Conference of Illustrators & Decorators Local 1421 asked to negotiate a deal to include the Decorators, an indie group which voted to become a member of the Conference hood of Painters. The IATSE objected, C. B. (Cappy) Duval, business representative of Affiliated Property Craftsmen Local 44, claiming the Decorators were department heads in the prop department.

Walsh served notice that if 1421 was given a contract for the Decorators he would jerk the theatrel operators. Sorrell handed Producers a strike ultimatum unless 1421 was recognized. Producers apparently decided a studio strike would be preferable to having the bell rung down on the boxoffice take, and told Sorrell to go ahead, adding they would recognize whichever group was certified by the National Labor Relations Board.

Sorrell declined to wait on the NLRB decision, which had been delayed for months. On March 12 he ordered a walkout of 1421 members. The Painters, Carpenters, IBEW Electricians, Machinists, Blacksmiths, Plumbers, Building Service Employees, White Collarites, Screen Players Union, Screen Publicists Guild, Screen Analysts and other groups announced they would respect the picket lines. A majority of Collarites and Publicists eventually returned to their jobs and independent guilds were organized.

Roy M. Brewer, IATSE international representative, was brought in from Nebraska to direct the IA strategy. IA charters promptly were issued for Painters, Carpenters and Machinists, Walsh promising all necessary help to keep the studios operating. The strike was branded as unauthorized by AFL prexy William Green. Some 2,000 strike replacements were hired in addition to the hundreds of IA members who were switched from various crafts to replace the strikers.

The fight was taken to the AFL Executive Committee and echoes were heard in Congress. Green finally directed the IATSE to withdraw the charters, after having ordered the strikers to return to their jobs. The men ignored the order and the walkout was not ended until eight months later, when Johnston appeared before a second meeting of the AFL Executive Council at Cincinnati. The men went back to their jobs, after rioting at Warners and other lots, with hundreds of workers being injured. Firehose and teargas were used at Warners during a battle between strikers and replacements who were trying to enter the studio. Hundreds of pickets were arrested during mass picketing and still are facing trial for unlawful assembly.

The National Labor Relations Board certified Local 1421 as collective bargaining representative for the Decorators, but that issue is still disputing the claim. This beef will not be settled until the AFL's special jurisdiction committee hands down its decision, and the latter decides to enforce them. The strike also resulted in Publicists and White Collarites setting up independent organizations, the latter known as the Film Office Workers Guild, having already signed contracts with several major companies. It may require months to untangle this snarl and decide which group will be chartered by the national organization.

$3,000,000 in Severance Pay

Producers were required to hand out some $3,000,000 in severance pay for strike replacements, although many of them had merely transferred from other crafts and continued to work after the walkout ended. It has been one of the most costly years in the industry's history from the labor standpoint. Before the strike started, producers had approved pay tilts for 20,000 workers that included paid vacations for all workers, including laborers. Some of these were held up when workers refused to cross the picket lines, but will have to be paid off as contracts are negotiated. Latest headache is deal with International Photographers Local 659, which calls for approximately $600,000 in retroactive pay under contract expiring Jan. 1, 1946. A new deal will have to be negotiated for 1946. Under agreement average increase for Lensers is $22 weekly.

Perhaps biggest increase of any craft went to the Soundmen, with Business Representative Harold V. Smith putting over an agreement that gives members of International Sound Technicians Local 695 increases ranging from 10% to 70%. Smith won approval from the War Labor Board after negotiations of producers and the IATSE International because his union had refused to sign a cover sheet surrendering their autonomy or bargaining rights to the International.

The Screen Actors Guild is preparing to draft its new contract demands as well as proposals for renewal of the franchise agreement with the Artists Managers Guild.

Johnston apparently is determined to chart a new long-range labor policy for the motion picture industry. He has declared there should be closer cooperation between employers and employees and is hopeful of steering a course that will head off strikes for the immediate future of 1945. Only time will tell whether he can be successful. There already is much opposition to Johnston on the Coast. The extent of his success will depend largely upon how far he can go in overcoming this opposition. He already has 100% support of the New York company heads.

Congratulations VARIETY



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

L.A. Holds Big After Holiday Sesh; 'Stork' Smash 78G, 2 Spots, 10 Days; 'Bells,' Heaven' to Record 2d Wks.

Los Angeles.

Business tapered off but it's still strong post-holiday trade after smashing all local records for the week between Christmas and New Year's. Sole newcomer in town this session is "Jealousy" with Carmen Cavallero and band on stage at Or-Cavallero and band on stage at Orpheum. "Stork Club" looks smash $78,000 on first 10 days at two Paramounts.

"Bells of St. Mary's," which clocked colossal $98,500 in two houses on first week for an all-time record not likely to be touched for many seasons, also may hit second-week high market currently. "Leave Her to Heaven" hit terrific $109,500 in three spots on first week, betokening expectancy. That's a record, and it may look likely to rack up a second-week high.

Estimates for Last Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 50-$1.20)—"Gertie's Garter" (UA) (3d wk-6 days). Parish after good $5,000 last week.

Carthay Circle (FWC) (1,518; 50-$1)—"Fallen Angel" (20th) and "Senorita" (U) (2d wk). Sliding off after smooth $7,500 last week.

Chinese (Grauman-WC) (2,048; 50-$1.50)—"Leave Her to Heaven" (2d wk). Appears headed for second-week record after new high on first frame at $40,000.

Downtown (WB) (1,800; 50-$1)—"San Antonio" (WB) (3d wk). Dropping a bit after handsome $23,000 in second session.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20)—"Gertie's Garter" (UA) (3d wk-6 days). Down slightly on third frame after fair $14,600 last week.

Egyptian (FWC) (1,538; 50-$1)—"They Were Expendable" (M-G) (2d wk). Shapes up well currently after fine $19,100 last week.

Four Star (UA-WC) (900; 50-$1)—"Then None" (20th) and "Sunbonnet Sue" (Mono) (2d wk). Steady after last week's $6,700.

Guild (FWC) (968; 50-$1)—"Then None" (20th) and "Sunbonnet Sue" (Mono) (2d wk). Looks light after nice $7,300 on opener last week.

Hawaii (H&S) (956; 55-$1)—"Gertie's Garter" (UA) (3d wk-6 days). Appears heading down after disappointing $5,000 last week.

Hollywood (WB) (2,756; 50-$1)—"San Antonio" (WB) (3d wk). Slackening off after rousing $20,000 on second week.

Hollywood Music Hall (Blumenfeld) (475; 55-$1.20)—"Gertie's Garter" (UA) (3d wk-6 days). Down considerably after okay $5,000 last week.

Loew's State (Loew's-WC) (3,404; 50-$1)—"Leave to Heaven" (20th) (2d wk). Shaping up for second-week record after all-time high of $52,300 on first frame.

Los Angeles (WC-Evans) (2,097; 50-$1)—"They Were Expendable" (M-G) (3d wk). On second week ending Jan. 7 will be okay after strong $40,000 opener.

Orpheum (Dixon) (2,000; 65-85)—"Jealousy" (Rep) plus Carmen Cavallero orch on stage. Looks sockeroo stanza. Second week, "Gay El Dorado" (Rep) with Polack Bros. Circus (2d wk), rousing $28,000.

Paniages (Fan) (2,812; 50-$1)—"Bells of St. Mary's" (RKO) (2d wk). May hit second-week high after record $48,800 on first frame.

Paramount (F&M) (3,398; 50-$1)—"Stork Club" (Par) and "Wildfire" (Indie) (2d wk). Crashing through to great $51,500 on first 10 days or a bit more. Is holding currently.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Stork Club" (Par) (2d). Sighting fancy $26,500 for first 10 days. Nice initial record-breaker after new all-time peak at $30,000 first week.

Ritz (FWC) (1,370; 50-$1)—"They Were Expendable" (M-G) (2d wk). Second week ended on Jan. 7 while first week hit nice $14,600.

United Artists (UA) (1,2100; 50-$1)—"Then None" (20th) and "Sunbonnet Sue (Mono) (2d wk). Not so well on holdover after disappointing $16,800 first week despite New Year's holiday.

Uptown (WC) (1,790; 50-$1)—"Leave to Heaven" (20th) (2d wk). May hit record for second week after new peak on first stanza at $23,700.

Vogue (FWC) (884; 50-$1)—"Then None" (20th) and "Sue" (Mono) (2d wk). Favorable session in sight after neat $7,000 first frame.

Wilshire (FWC) (2,296; 50-$1)—"Then None" (20th) and "Sue" (Mono) (2d wk). Looks okay after robust $11,100 opening week.

Wiltern (WB) (2,300; 50-$1)—"San Antonio" (WB) (3d wk). Going into third frame after estimated smash $18,000 on second stanza.

Million Dollar (Dixon) (2,300; 40-65)—Back to subsequent-run after reissuing moviecover date of "Fallen Angel" (20th) and "Senorita From Texas" (U) at $7,000, okay.

Grainger to Coast After N.Y. and Chi Sales Meets

James R. Grainger, Republic exec vp over sales, flew to Hollywood Monday (7) after attending a midwestern sales meeting at the Hotel Blackstone, Chicago. Republic chief plans to huddle on the Coast with Herbert J. Yates, prez, and studio execs.

Eastern sales meet wound up at the h.o. Thursday (3). Highlighting the convention were discussions of promotion campaign that will launch Republic's new series of Magnacolor westerns.

Pitt. Still Wow; 'Heaven' New High

Pittsburgh.

Biz shot into high over the holiday week and everything is sticking for another session. Indications are holding for 10 days although in couple of cases they look for longer runs. "They were Expendable," at Penn, "San Antonio," at Stanley, and "Leave Her to Heaven" at the Harris. "Heaven" looks like new house mark. "This Love of Ours" look it big at getaway but tough competish slashed it down at the Fulton.

Estimates for Last Week

Fulton (Shea) (1,700; 40-65)—"This Love of Ours" (U) (2d wk). Sharply divided notices for this one. Got a flying start but subsequent competish slowed it down. On the opening week was strong $11,500.

Harris (Harris) (2,200; 40-65)—"Leave Her to Heaven" (20th). Opened on Jan. 1, and looks easily a new house record, with smash biz best seen at house. Last week, "Wouldn't Say Yes" (Col) (2d wk), big $10,000 on 5 days.

Penn (Loew's-UA) (3,300; 40-65)—"They Were Expendable" (M-G). Going 10 days in order to put house on Thursday opening (10) again with "Lost Week-End" (Par). Looks to socko. It likely will hold over, pushing "Week-End" back. Last week, "Yolanda and Thief" (M-G), nice $19,000.

Ritz (WB) (800; 40-65)—"Hidden Eye" (M-G) and "Dangerous Partners" (M-G). Not very strong dual bill and looks 5 days only. Last week, "George White's Scandals" (RKO) (m.o.), okay $3,000.

Senator (Harris) (1,750; 40-65)—"Wouldn't Say Yes" (Col) (m.o.). Day dropped between film's run and after two weeks at Harris, and opening here since house also had "Leave to Heaven," the day before New Year's. Looks nice. Last week, "Hurricane" (UA) and "Raffles" (UA) (reissues), big $3,800.

Stanley (WB) (3,800; 40-65)—"San Antonio" (WB). Shapes as strong attraction after the holiday session. Last week "Hargrove" (M-G), fancy $21,000.

Warner (WB) (2,000; 40-65)—"Corporal Hargrove" (M-G) (m.o.). Here from Stanley and still has plenty on the ball. Last week, "The Southerner" (UA), sturdy $9,000.

H'wood Into Own

Continued from page 24

cost in the nabe of $3,000. And the total for costumes worn by Miss Simms, Alexis Smith and Jane Wyman in that picture reached $50,000.

Period pix run into money, too. Ingrid Bergman had 30 changes in "Saratoga Trunk," none of which cost less than $400. These were designed by Sarah Rhodes, who created the first all-bugle-beaded frock since the war, for Janice Paige to wear in "Her Kind of Man" at an estimated total of $750.

Metro's $1,000,000-a-Year

Metro-Goldwyn-Mayer's wardrobe budget, it is estimated, would crowd $1,000,000 yearly. In addition to its high-budgeted pix, "Kismet" and "Ziegfeld Follies," which really run into moola, Kathryn Grayson wears a dinner dress costing more than $2,500 in "Two Sisters From Boston." And each of Esther Williams' bulky, tight costumes averaged $1,000 apiece.

David O. Selznick tossed $120,750 into the wardrobe department for "Duel in the Sun," of which $56,450 was for women's wardrobe, $38,300 for men's, $14,000 for materials, $2,000 for jewelry and $10,000 for designer's salary.

Hal Wallis' wardrobe budget for four pix is believed in some quarters to have approached $60,000, with more than $20,000 for "Love Letters," $11,000 for "Love Letters," $15,000 for "You Came Along," and $12,000 for "Strange Case of Martha Ivers." A blue wool suit, with matching t coat, cap and hat, designed by Edith Head for Joan Fontaine to wear in "Susan" approximated $1,200.

Roz Russell, Myrna Loy and Merle Oberon drew the top creations at Universal, with one be-jewelled frock created by Travis Banton for Miss Oberon to wear in "Night in Paradise," $1,100 total at $3,000.

Eleanor Bohn was signed by Republic to create costumes for "I've Always Loved You," and since the play ends in 1946, the apparel had to be designed for a year in advance. But, the high budget picture for the Valley Studio was "Murder in the Music Hall," starring Vera Hruba Ralston. Adele Palmer fashioned 30 ice-skating costumes, heavily embroidered in gold beads which raised the ante considerably above that norm. Miss Palmer, once again, made one period costume worn by Vera in "Dakota" reach a new high of $3,000. Incidentally, Madame Gusenkya has 12 changes in "Loved You," the most she's ever had in any picture.

Grable's Raiment

Betty Grable drew the most costly apparel on the 20th Century-Fox lot, in her different musicals, during 1945—"Dolly Sisters" and "Diamond Horseshoe." In the former, she wears a fringed white crepe with white coat trimmed with white fox. This nicked the studio bankroll more than $2,000.

Plenty of coin was spent for designers and fabrics by Paramount during 1945, most of the total going into "Kitty." Paulette Goddard wore a dozen gowns in this picture, each of which topped $1,750. In "Monsieur Beaucaire" there were period costumes vied with the women's in cost, ranging from $750 to $850 each.

Chi Stays on Holiday Gravy Train; 'Whistle'-Mills Bros. Big New Combo

Chicago.

Getting back in the groove after the New Year's Eve cleanup, Loop had only one newcomer, "Whistle Stop," with Mills Brothers on stage, at the Chicago. It looks like a winner. Substantial biz is in prospect all around, with most spots holdover.

"Bells of St. Mary's," "Leave Her to Heaven," "Stork Club," with Tito Guizar on the stage, "Frontier Gal," "Mildred Pierce" and "Expendable," also in big-dough league, appear standout on their second stanzas.

Estimates for Last Week

Apollo (B&K) (1,200; 55-95)—"Confidential Agent" (WB) (2d wk). Still strong. Last week, wonderful $22,000.

Chicago (B&K) (3,900; 55-95)—"Stork Club" (Par) with Tito Guizar on stage (2d wk). Headed for wham biz after tremendous $88,000 opening week.

Garrick (B&K) (900; 55-95)—"Then None" (20th) (3d wk). Looks trim. Last week, sock $17,000.

Grand (RKO) (1,150; 55-95)—"House of Dracula" (Uni) and "Pillow of Death" (U) (2d wk). Great week likely. Last week, great $16,000.

Oriental (Iroquois) (3,240; 55-95)—"Whistle Stop" (UA) with Mills Brothers heading stage show. Fine outlook. Last week, "Getting Gertie's Garter" (UA) with Harry Cool and his King Cole Trio, others, on stage (2d wk), giant $55,000.

Palace (RKO) (2,500; 55-95)—"Frontier Gal" (U) (2d wk) and "Crimson Canary" (U). Nice session seems sure. Last week, "Gal" (U) and "Crimson Canary" (U), 4 days, great $32,000.

Roosevelt (B&K) (1,500; 55-95)—"Mildred Pierce" (WB) (2d wk). Standout week in prospect after mighty $30,000 last week.

State Lake (B&K) (2,700; 55-95)—"Leave Her to Heaven" (20th) (2d wk). Continued terrific after fush $50,000 opening stanza.

United Artists (B&K) (1,700; 55-95)—"They Were Expendable" (M-G) (2d wk). Looks strong. Last week, huge $32,000.

Woods (Essaness) (1,200; 55-95)—"Bells of St. Mary's" (RKO) (2d wk). Holding up in great style. Last week, colossal $40,000.

New Year Tees Off Socko in N. Y., Setting 2 New Highs, 'Bells' 160G 4th Wk., 'Antonio'-Hampton $82,200

Following a biz holiday eve, Broadway film houses teed off the New Year last Tuesday (1) terrifically. It was believed in managerial circles that the first day of 1946 topped that of any previous year in history, before or after Pearl Harbor. Business through the end of last week remained exceptionally firm generally. Wednesday and Thursday (2-3) having been especially big. Friday (4) a little slow earlier in day, wound up strongly, while Saturday (5) started out very good.

The highest figure ever registered by any theatre was the $160,000 with which the Music Hall rounded out the fourth week of "Bells of St. Mary's" last Wednesday night (2). It will probably never be equaled again. This house, as well as most others, continued very strongly after the New Year's holiday.

Outstanding is the pace being set by the Roxy with "Leave Her to Heaven," Tony and Sally DeMarco, Paul Winchell and others. New Year's day teed off the second week. First through the holiday eve, when the house squeezed in five stageshows, ended up a sensational $148,000. Paramount, which wound up its second week New Year's day night; with "Stork Club," Woody Herman orch and Buddy Lester, struck a socko $123,000. Strand, another stageshow spot that's in high gear, ended its first week Thursday night (3) at a super-smash $82,200 with "San Antonio" and the Lionel Hampton orch, which beats old high by $1,000.

Capitol, also piling 'em in with "They Were Expendable" and the Tommy Dorsey band, closed out its second week Wednesday night (2), at a very fancy $99,700, and is currently on the third frame. Not to be outdone by the first-runs, the State, on second break with "Weekend at the Waldorf," plus Bill Britton band and Nora Martin in person, finished the New Year week at considerably better than anticipated. Grove zoomed to a tremendous $43,000. State show is now on holdover.

Virtually all other houses range from good to exceptionally strong.

Estimates for Last Week

Ambassador (Sirtzky) (1,250; 65-$1.20)—"Snafu" (Col) (2d-final wk). Following smash $17,000 engagement, this house goes into a policy of reissues permanently. Initial week was good $8,500.

Astor (City Inv.) (1,300; 70-$1.40) —"Spellbound" (UA) (10th wk). Still a whale of a biz-getter. Last week, ending 10th of New Year's, mounted to $54,500.

Capitol (Loew's) (4,820; 60-$1.10) —"Expendable" (M-G) and Tommy Dorsey orch (3d wk). Went into 1946 in big way. Second week ended last Wednesday night (2) at excellent $99,700.

Criterion (Loew's) (1,700; 60-$1.25) —"What Next Cpl. Hargrove?" (M-G) (3d wk). Ended first week on Monday night (31) at a good $30,000, "Scarlet Street" (U), banned by censors, will have to follow here but will be substituted on Friday (11) by "She Wouldn't Say Yes" (Col).

Globe (Brandt) (1,416; 70-$1.50)—"Johnny Angel" (RKO) (2d wk). Still strong. Particularly fine on initial seven days at $37,000. Ends second week tonight (Wed.).

Gotham (Brandt) (900; 60-$1.20)—"Dakota" (Rep) (4th wk). Western spec great puller here. Last week (3d) hotsy registered $21,000.

Hollywood (WB) (1,499; 80-$1.10) —"Saratoga Trunk" (WB) (8th wk). Holiday week went over seventh, ended Tuesday night (1) to an especially fancy $50,000. Here for indefinite run.

Palace (RKO) (1,700; 60-$1.20)—"Cornered" (RKO) (3d wk). Concluded initial fortnight (31) at socko $48,000 and looks to get nice engagement here.

Paramount (Par) (3,664; 70-$1.20) —"Stork Club" (Par), Woody Herman orch and Buddy Lester, others, on stage (4th wk). Went through New Year's day with hitting a mammoth $123,000 on frame ended Tuesday (1) night.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.20)—"Bells of St. Mary's" (RKO) and stageshow (5th wk). Continues to show unusual strength. Over New Year's on the fourth frame it bulged the walls to the tune of $160,000, a new high for this or any other house. Long run likely.

Rialto (Mayer) (594; 25-85)—"Keepers of Animals" (20th) (3d wk). Wound up second stanza Wednesday night (2) at stout $12,000, and now's in third.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Lest Weekend" (Par) (6th wk). On fifth week ended Friday night (4) pushed to a whammo $70,000.

Roxy (20th) (5,886; 65-$1.10)—"Leave Her to Heaven" (20th), with Tony and Sally DeMarco, Paul Winchell, others, in person (3d wk). Socko b.o. initial week through Monday (31) going big to a sensational $148,500, and very strong since then.

State (Loew's) (3,450; 65-$1.10)—"Weekend at the Waldorf" (MGM) (2d run), with Milt Britton orch and Nora Martin on rostrum (2d-final wk). Initial week ended week very big, hit smash $48,000, and wind's up second tonight (Wed.).

Strand (WB) (2,756; 75-$1.20)—"San Antonio" (WB) and Lionel Hampton orch (2d wk). Continuing terrific pace following first week's amazing $82,100, new high for house by $1,000.

Victoria (Maurer) (720; 70-$1.20)—"Enchanted Forest" (PRC) (4th wk). Year-end Holiday helped to account for sturdy $18,000 last (3d) week. On Friday (11), house brings in "Walk in Sun" (20th).

Winter Garden (UA) (1,312; 60-$1.50)—"Seventh Veil" (UA) (3d wk). Better than recent films here, first week through Monday (31) at (31) accounting for tolerable $20,500.

'Heaven,' Flynn Smash in Indpls.

Indianapolis.

Film biz is generally terrific for current stand, with "Leave Her to Heaven" at the Indiana the hottest thing since "Going My Way" and shooting for a holdover, unusual at this big house. "They Were Expendable," at Loew's, and "San Antonio," at the Circle, are also extra strong. All are holiday starters and scheduled for 9 to 10 days to get back to regular playdates.

Estimates for Last Week

Circle (Katz-Dolle) (2,800; 35-55)—"San Antonio" (WB). Looks nice 9 days for the Errol Flynn starrer. Last week, "Love of Ours" (U) and "Night With You" (U), modest $10,-500.

Indiana (Katz-Dolle) (3,300; 35-55)—"Leave Her to Heaven" (20th). Heading for terrific total in 9 days and holdover. Last week, "Strike Club" (Par) and "Follow That Woman" (Par), sock $16,000.

Keith's (Indie) (1,200; 36-60)—"River Gang" (U) with vaudeville on stage. Average take for week-end (5). Last week, "Adventures of Rusty" (Col) and vaude, oke $4,500.

Loew's (Loew's) (2,450; 35-55)—"They Were Expendable" (M-G). Hefty 10-day run in prospect. Last week, "Yolanda and Thief" (M-G) and "Life With Blondie" (Col), fair $11,500.

Lyric (Katz-Dolle) (1,600; 35-55)—"Stork Club" (Par) and "Follow That Woman" (Par). Heading on moderate pace. Last week, "All Came True" (WB) and "Always in My Heart" (WB) (reissues), nice $5,500.

Two frocks worn by Barbara Stanwyck in "California," cost $1,100 and $1,650. For a 1630 period chorus number in "Blue Skies," in which Joan Caulfield, Bing Crosby and Fred Astaire and eight choristers in a sing-and-dance routine, called for eight plastic gowns at $1,000 each.

Most of the studios are putting forth more coin for wardrobe than ever before, with a reported rise in costs for 1945 over 1940 running between 30-80%. Republic Studios is the exception with an increase of more than 300%. A strange quirk has entered the trend-setting picture, for a few years ago styles were set by mature stars, while today young stars are to be found in the vogue-setting lineup.

This may be due in part to the national mags catering to the younger element, in part to a newly awakened interest on the part of teen-agers in personal appearance. In any case, the word "Hollywood" backed any merchandise manufactured in California, or on clothes shown in mag lush pages, does a fine selling job.

What not every garment listed above would necessarily set trends, from such a group of designers working with the cream of creative fabrics, with virtually no limit on expenditures, it is reasonable to suppose that a goodly share of their costumes would be emblematic of the best in a fashion world. Present-day seasonal showings is very definite, and by taking advantage of the gratis cooperation of Chambers of Commerce, resident buyers and west coast editors, these could be not only Hollywood's answer to Paris, but Hollywood's answer to the demand for dignified, constructive exploitation.

B'way First-Night Adventures

Continued from page 4

longest to the season—that creates them, and of which they remain a memorable part.

After 40 odd years I stand in little need of an adding machine to help me record my unforgettable first night experiences. With the aid of a couple of old scrapbooks I can recall hundreds of deeply rewarding theatregoing adventures. But most of them would have been equally as memorable if they had been second, or third, or fifth night adventures. The thrill was in the play, or the performance, and not in the fact that it was a first night on Broadway.

Something, I grant you, must be given to the effect of the special order of enthusiasm that a first-night audience can whip up, if it is really convinced that its reactions will be confirmed by critics and friends. You never hear—at least I have never heard — experienced firstnighters saying, one to the other: "Gosh — isn't this a wonderful first night, Amy?" They don't even say: "Isn't this is a wonderful play!" Usually the only comment I hear in the aisles, or in the lobby, whenever I feel an urge to stretch and be crushed, is: "Howyoulikeit?" "Oh — sooo!" Or "Kindadrags, don't it?" Or: "Gawd, what the cris will do to this one!" (This last expectantly. With a licking of lipstick. With a chuckle and a satisfying drag on the cigaret.)

I don't suppose I shall ever completely forget outstanding first nights. I hope I never shall. Some are tied in with experiences having to do with extraneous happenings. Like the storm that burst over the city the night the Radio City Music Hall opened with its International Vaudeville after as consistent a ballyhoo as the late Roxy Rothafel ever staged. Gawd! What a night! What a *sight!* What a *disappointment!*

Duse and Eagels

I know I shall always remember the last night Eleanora Duse played Ibsen's "The Lady From the Sea" in the Metropolitan Opera House — with 3,000 excited playgoers on their feet cheering an actress and a performance they had only vaguely understood.

I don't believe the thrill that went with the emergence of Jeanne Eagels and two unknown playwrights named John Colton and Clemence Randolph will ever fade. "Rain" was the play, the 39th St. Theatre the place, Nov. 7, 1922, the date. It rained that night, too, but there were more and better taxis.

It isn't difficult to recall the night a second pair of comparative unknowns, Maxwell Anderson and Laurence Stallings, offered, with the managerial blessing of Arthur Hopkins, their "What Price Glory?" and a happy audience took its first dose of trench and *bistro* soldier talk with satisfaction as well as smirks. "Where is my goodeats program?" queried the little old lady as she rose to her feet, after the final curtain call.

Who, having experienced them, could forget the generously expended first performances of O'Neill's "Strange Interlude" and "Mourning Becomes Electra?"—first performances that made a sandwich of the dinner hour. Whoever wants to forget the night little Helen Hayes walked out on the stage of the Guild Theatre and faced the ugly Master John Knox to deny, with a regal force that added inches to her stature, that she was, as he charged, the whore of Babylon!

Cornell and Sherwood

Who could, having been witness to it, ever forget the evening when Katharine Cornell, producer, and her loyal husband-director, Guthrie McClintic, presented "The Barretts of Wimpole Street" on the Empire stage? Whoever will forget the electrical entrance of Brian Aherne, as the poet Robert Browning, when he literally lifted the temperature of both the invalid Elizabeth Barrett and that of the frigid Barrett sitting room at least 10 degrees?

There are some of us, too, who have our Robert Sherwood nights to remember, with both gratitude and admiration. The night that brought us "Abe Lincoln in Illinois" and Raymond Massey in the one player body. And the night that we were party to (to this playgoer) the most thrilling of all recent first nights, when Alfred Lunt and Lynn Fontanne were ready to fight and die for embattled Finland in "There Shall Be No Night." The fact that this text became the story of an embattled Greece, when Sherwood rewrote the play for London, proves, it seems to me, that our faith in its human values was justified.

That there is a real thrill of anticipation as a new play of heralded promise, of a company of players of proved quality, approaches Broadway, I would be the last to deny. But the real thrill comes only when the promise of such an approach is successfully realized.

I still can recall vividly the tingling satisfaction with which I dashed across town to get at that old typewriter to proclaim the to me superlative entertainment virtues of "The Cradle Song," the play that saved the Eva LeGallienne Civic Theatre enterprise. And the joy I had in writing the story of the infant Theatre Guild's first money success, "John Ferguson." Here were dramas that meant much as production ventures that, in turn, meant much to the theatre.

There have been, through the years, hundreds of first night satisfactions. But they followed, they did not precede, the playgoing adventures they celebrated: The first night of Maurice Evans' "Richard II." The first night of "Angel Street." The first night of "The Children's Hour." The first nights of "The Last Mile," "The Little Foxes," "The Corn Is Green," "Journey's End," "The Jest," "Oklahoma," "You Can't Take It With You," to name a few more recently added to memories that go a long way back —

Back to the John Drew first nights, the Maude Adams first nights, the Ethel Barrymore first nights. To the showy Belasco openings, the flashy Ziegfeld "Follies" openings, the sophisticated Weber-Fields openings. To such special events as the Weber & Fields' reunion, when David Belasco and David Warfield edged their way with professional timidity into the proceedings on the stage of the Broadway theatre.

To say nothing of the time Sarah Bernhardt — the time Sir Henry Irving and Ellen Terry — the time Sir Johnstone Forbes-Robertson and Gertrude Elliott — the time Sir John Hare — the time —

"Hey, boy! Take this!"

Remembering is too sweet a sorrow to be given further rein.

ED GARDNER'S 'DUFFY' SEQUEL MAY GO VIA REP

Hollywood.

Straight releasing deal for "Murder In Duffy's Tavern" being talked over with Republic, United Artists and RKO by Ed Gardner. Latter has formed new indie production company known as Duffy's Tavern, Inc., and Gardner will finance film himself, although he has huddled with William Dozier, George Bagnall and Herbert Yates on release.

Elliott Paul wrote yarn and film is budgeted for $650,000. Yates' offer understood to appeal to Gardner most, with likelihood of film getting under way at Valley lot in March.

De Cordova Back to Mex.

Hollywood.

Arturo de Cordova will return to Mexico next week to confine himself henceforth to Mexican films. Actor obtained his release from Paramount contract several weeks ago.

His last picture here was "Masquerade in Mexico."

Film Reviews

Continued from page 19

Abilene Town

the Chisholm Trail ends. It's where cattle were placed on trains for the packing-house cities. This was the habit back in the early 70s with the plot pointing up that the business men, with stores there, felt that without this cattle business and the periodical visits of the cattlemen, after their 90-day drive from Texas, the town would die. Arrival of homesteaders proved how wrong they were.

With this background, producer Jules Levey and his small staff, headed by director Edwin L. Marin, have packed action upon action, spectacular sequence on thrilling episode and still manage to maintain a nice balance between the melodramatic and the humorous. There's the inveterate fan-tan playing sheriff and his drinking bouts, the sly wardrobe femme at the bigtown saloon to contrast with the fisticuffs of the quick-on-the-trigger town marshal.

Much of the yarn follows western pattern, but the tight screenplay of Harold Shumate never permits the action to become too implausible or lumbering. To that it becomes a vivid account of this likeable town marshal and a few other hardy men who bring the high-handed cattlemen to account.

Randolph Scott chips in with one of his best western characterizations as the marshal, a law officer who really whips the community into line. Ann Dvorak clicks as the dancehall entertainer, equally adept at warbling and stepping. Scott's her sweetheart but this affair is kept fairly undercover until final scenes. Switch of Scott's affections from the nice gal to the supposedly wicked saloon belle certainly does not jell in with good, all western film tradition, but it's a welcome change.

Lloyd Bridges, a comparatively new youngster on the screen, does a solid bit of work as the vigorous, two-fisted leader of the homesteaders. He should be heard from more favorably. Rhonda Fleming is the nice gal, daughter of the town's biggest storekeeper and political leader. At times, she's excellent. Edgar Buchanan makes a droll character out of Sheriff Braver, the officer who could duck responsibility as easily as he could play cards or drink. Helen Peice makes lots of the lesser role of wardrobe mistress and fan-tan partner of the sheriff. Sturdy supporting cast is headed by Howard Freeman, Jack Lambert, Dick Curtis, Hank Patterson and Richard Hale.

Miss Dvorak sings all three songs by Fred Spielman and Kermit Goell, best being "I Love It Out Here in the West" and "Every Time I Give My Heart." Third, "All You Gotta Do," is routine and quaintly familiar. Marin's best jobs to date. Camera work by Archie J. Stout is topflight. Weer.

A Week's Leave

("Un Americano in Vacanza") (ITALIAN-MADE)

Rome, Dec. 18.

Minerva Film release of Lux Film production. Stars Valentina Cortese, Adolfo Celi, Ernesto Calindo Stoppa. Directed by Luigi Zampa; screenplay, Luigi Chiarini; camera, Vick. Previewed in Rome, Dec. 16. No. Running time, 90 MINS.

Maria	Valentina Cortese
Dick	Jay Dole
Elena	Adolfo Celi
Roberto	Bill Parso
Cucciolone	Andrea Checchi
Cucciolone	Paolo Stoppa

This is the love story of Dick, a G I, and a young Italian schoolteacher, Maria. Maria leaves her country school in a village to go to Rome on a mission. This is to find the local rich man's son who disappeared from home to have a good time in the city, and also to get food and other help for her village from the Vatican. Not especially strong for the U. S.

On the way to Rome, Maria's old auto breaks down, and Dick comes along in a 5th Army jeep. Thereafter Dick follows Maria around in Rome, and in the course of their courtship they manage to cover most of the highlights of the Eternal City. This part will please veterans returning from the Mediterranean theatre who want to recapture their Roman experiences.

Maria returns to the country, not only having accomplished her double mission but also having been a good girl. Quite a point is made of her goodness, in contrast to the wild habits of other G I contacts. Dick finally comes to say goodbye to her, and leaves his diary to send home in case he is killed.

Both Valentina Cortese and Leo Dale do well in their roles. Film is pathetic and gay, with humor predominating.

Kalker PRC Sales Rep in Europe

Lou Kalker of Grent Britain has been appointed PRC sales representative in the United Kingdom and Europe. Position is a new one, in line with the company's plans to expand distribution of its product abroad.

As yet, no announcement has been made of PRC's participation in the recently formed Eagle-Lion firm, which links J. Arthur Rank with Pathe Industries, PRC's parent company.

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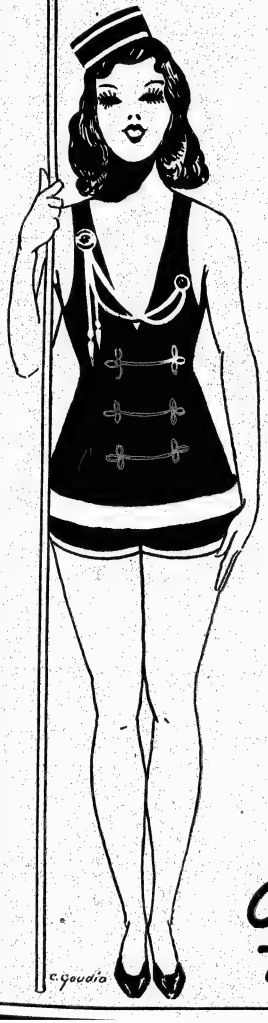
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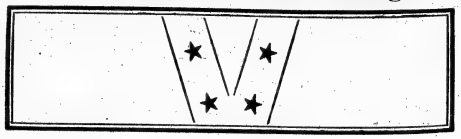
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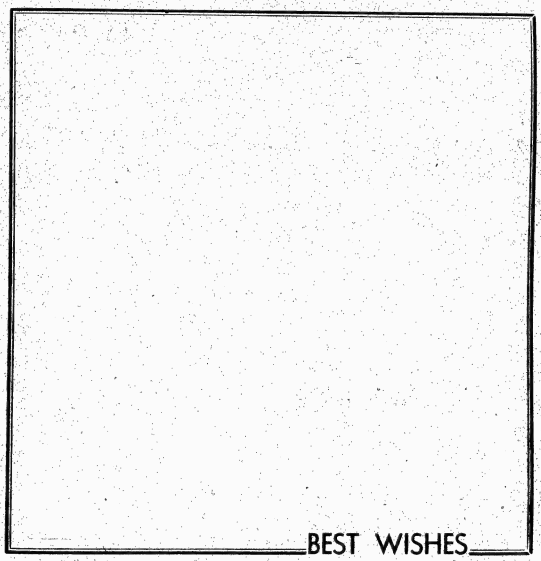
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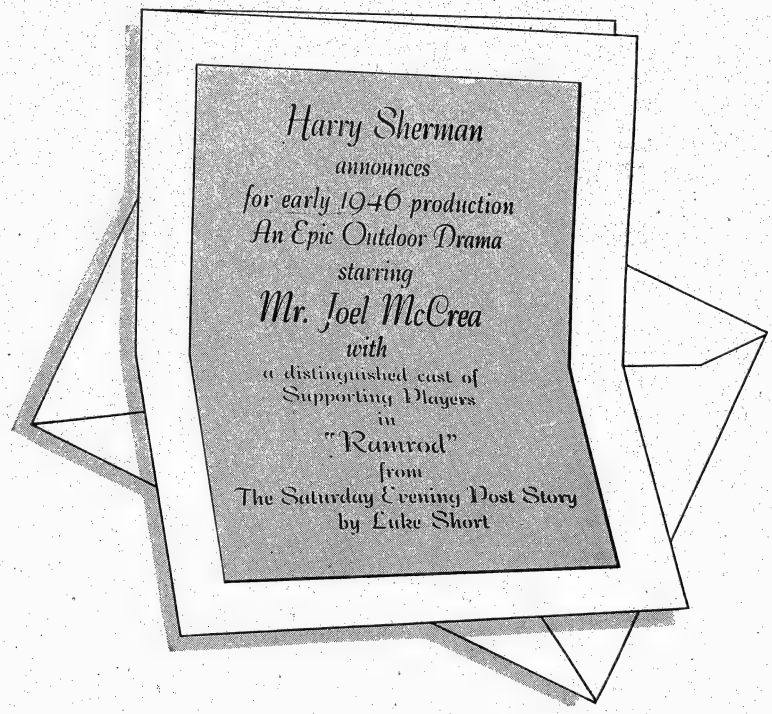
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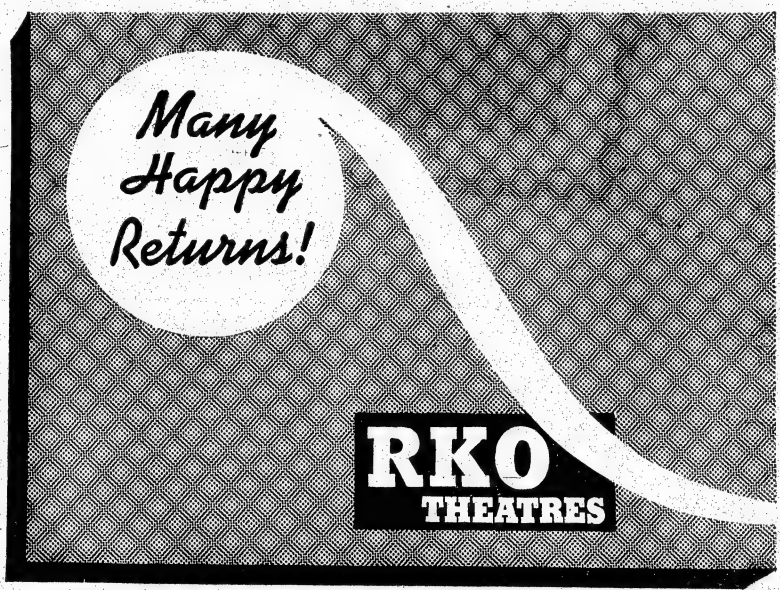

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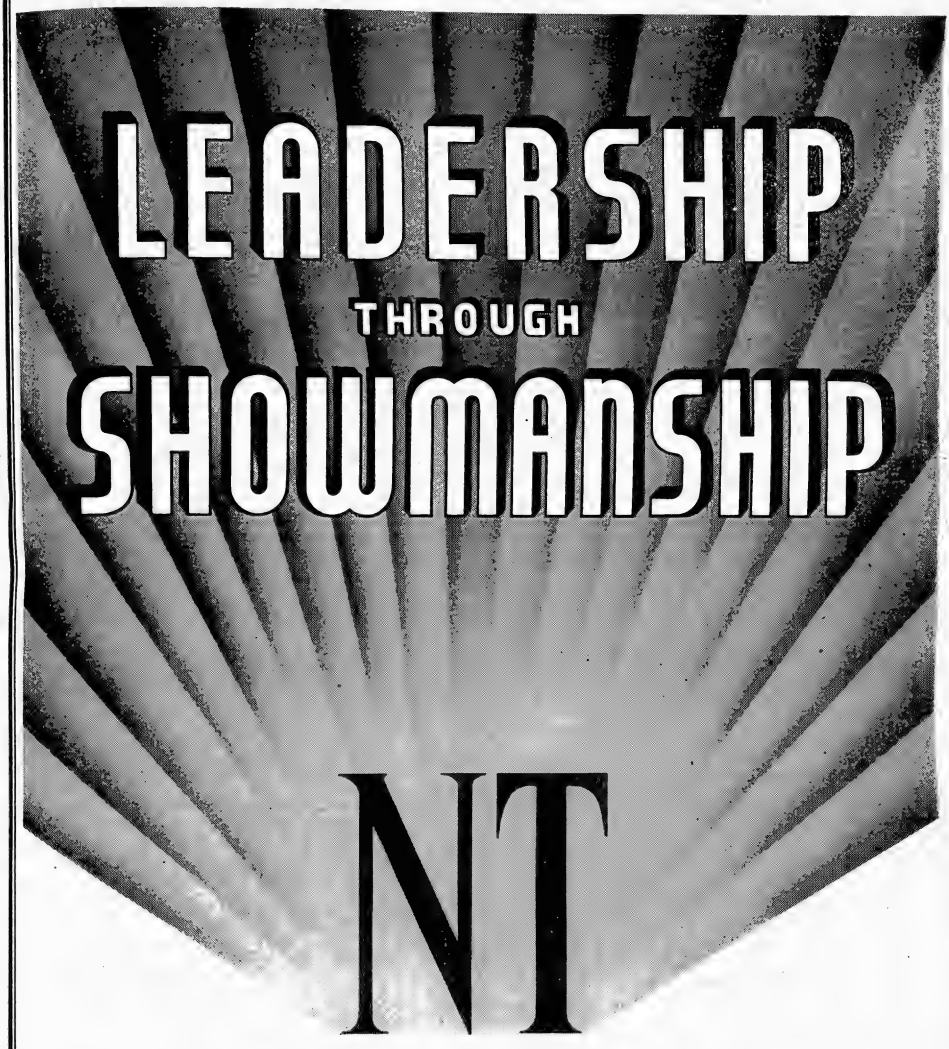
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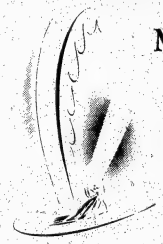
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RKO Denies Deal For More Houses In Twin Cities

Minneapolis.

Before returning to New York, Milton Maier, RKO theatres executive, denied that RKO theatres, now in competition again with Minnesota Amus. Co. (Paramount), is dickering for the Lyceum and World in St. Paul as a second house. RKO, which has the Orpheum theatres in Minneapolis and St. Paul, recently leased Pantages from Eddie Ruben for a second house here, where Minnesota Amus. has six downtown first-run theatres.

Maier declares that RKO will continue to go along with the single theatre in St. Paul and has not or will not negotiate for another one there. In St. Paul, Minnesota has four downtown theatres.

Sol A. Schwartz, RKO theatres general manager, is due here this week to set the details of policy for the 1,700-seat Pantages and to let contracts for its rehabilitation. RKO takes over Jan. 15.

This week Minneapolis also replaces Omaha as the headquarters for the RKO division that includes the Twin Cities, Omaha, Des Moines, Sioux City, Cedar Rapids, Davenport, Marshalltown, Waterloo and Dubuque—all the towns, excepting Minneapolis and St. Paul, being in Iowa.

While here it's expected that Schwartz, together with John Redmond, division manager, will name a permanent manager for the St. Paul Orpheum to succeed the late Lou Golden and also one for Pantages. Maier is due back in Minneapolis next week.

IRVING ASHER GIVEN ORDER OF BRIT. EMPIRE

Hollywood.

Irving Asher has been awarded the Order of the British Empire by King George VI, the proxy of Rainbow Productions just learned. He was lieut. col. of infantry with U. S. Army, attached to the staff of Lord Louis Mountbatten.

Asher also holds Legion of Merit Medal from U. S.

Alperson in N. Y.

Edward L. Alperson heads east to confer with Tom Connors, 20th-Fox sales chief, on handling of "Black Beauty."

Alperson will return within month to start work on second indie film for 20th release, "Beautiful Joe."

JOHN GARFIELD

Atomic Fission Blasts Radio's Vision

The Comedian and the Elves

By ALAN LIPSCOTT

Hollywood.

Once there was a young comedian who almost knocked himself out trying to get a radio program, but he couldn't because his jokes were either too old or not funny. He was too poor to hire writers and all the material he owned was an old monolog of Senator Murphy's, a Raymond & Caverly routine, one Whiz Bang and six LaGuardia gags that couldn't be switched to O'Dwyer. Night after night he sat up trying to write a script for himself, but it was from hunger. And so sponsors hunned him, which made him and his wife very miserable. Luckily, the kind manager of the Chesterfield hotel let him have a room in the basement on the cuff.

One night he took the little woman to the Brass Rail window to watch the chef pour hot gravy over the meat. An hour later, when they returned to their room, lo and behold, there on the can of sterno was a script, chock full of yoks, all smart and surefire and not an oldie in the lot. There it lay, neatly-typed and bound and yet there were no signs of anyone having been there. The comedian and the little woman knew not what to say or think. He read the routines out loud and they laughed and laughed until their sides ached. "We're in, darling," he cried, and he took the little woman in his arms and kissed her tenderly.

The first sponsor who read the material was so pleased he gave the comedian a contract right there and then and with the advance check he received he celebrated by moving into a room with a window. The opening show was a hit and the sponsor was happy and the radio editors gave the comedian glowing tattering notices. But the comedian was unhappy. "What'll I do for next week?", he sighed. So the next week, in a panic, he went into Loew's State with a pencil and paper. But the fates were against him. The only acts on the bill were acrobats and dance teams. Three hours later, when he returned, a beaten man, lo and behold, there on the hot plate was another script and once again there was no sign that anyone had been there. His second show went bigger than the first and this time the sponsor was overjoyed he took up the comedian's contract and gave him a new one with a substantial boost.

And so it went on week after week. The comedian would go to the golf course and on his return he would find a script. He would go to a night club, the races, the theatre and the gambling casino, and each time when he returned to his penthouse in the Sherry-Netherlands, there on the Capehart lay a script. And the comedian and the little woman were thriving and prosperous. She had 20 pairs of Delman shoes, five fur coats, porcelain jackets put on all her teeth, five dogs and other goodies. He had three cars, a private box at the track, an "in" with all the headwaiters in New York, a ranch in Hollywood and Nora Sixon, the little redhaired chanteuse on his show. (Naturally, this, the little woman did not know.)

Caught With Their Portables Down

But he could not be satisfied to have so much done for him and not know to whom he should be grateful. One evening he said to the little woman: "I should like to sit up and watch tonight, that I may see who it is that comes and writes my scripts for me." But the elves, who see not a bed, he hid himself behind a curtain and waited to see what would happen. And something did happen. Just as the clock struck 12, lo and behold, six little elves came shuffling into the room. They all wore glasses and looked very punch-drunk, and though they were quite young, they had long flowing beards because they never could find time to shave. Each one carried a typewriter and wore a sweatshirt with a name embroidered upon it. There were Al, Dick, Bob, Hank, Jack and Sherwood. Without ado they opened up their portables and inserted sheets of paper. Then they got into a huddle and pooled their brains. In a few minutes—presto—an idea was born. Then each started to tap on his machine. Tap! tap! tap! Their fingers danced like mad over the keys. One-liners, blackouts and ad libs appeared like magic on each paper. No one ever worked as fast as these little sad sacks, and soon they were finished. The individual spots were all compiled into a completed script, which was bound neatly and placed upon the Capehart.

The comedian behind the curtain was so amazed he couldn't take his eyes off them. "Jeepers!" is all he could mumble to himself. Then he did a very silly thing. He stepped out from behind the curtain.

"Wait a minute, boys," commanded the comedian softly. They hesitated. The comedian continued: "Boys, you've been just dandy. I must do something for you. Let me take you to Barney's and buy you some new clothes." The elves started for the door. Following them, the comedian purred: "Then let me take you to the Gayety Delicatessen and fatten you up." The elves kept going. Then the comedian got a brilliant idea. Timing himself correctly, he asked: "What about money?" And putting his hand into his pocket he pulled out a roll that could choke the horse he was going to bet it on. He peeled off a bill and waited. The elves just shook their heads. The comedian then made this pretty speech: "Surely, there is some way I can reward your kind interest for making me so rich and happy and famous. Name it and you shall have it. Go ahead, name it." The elves looked at each other shyly. Al, a rotund little elf, stammered: "Credits! How about credits?"

The comedian paled. Before he could collect himself, Sherwood piped up: "You see, sir, we thought that at the end of each broadcast, after you mentioned your name and the names of your brother-in-law, the director, the bandleader, the singer, the announcer, the fellow who does the funny sneeze and the girl who grunts like a pig, you might mention our names." By this time the comedian was livid with anger. "You jerks," he snarled, "get out of these eight rooms". The elves could only stutter, "But . . . but . . ." and make for the door. The comedian followed in their wake screaming like a madman. "Get out, and never let me see your miserable faces again." And he kept kicking the six little elves down all the steps of the 32 stories of the Sherry-Netherlands, and repeating: "Credits, you want. I'll die first!" . . .

And the comedian did die. Week after week he died. And when option time came around, he found himself once again in front of the Brass Rail window watching the chef pour hot gravy over the meat. For how could any comedian live on the air with only an old monolog of Senator Murphy's, a Raymond & Caverly routine, one Whiz Bang and six La

Will the Industry Set Its Time by New Standards?—Progress Could Pay Off as Handsomely as Escapism

By GEORGE ROSEN

The nature of radio programs is certain to be conditioned in the next five years by a world suffering from atomic jitters. That is the growing opinion of professional observers, who see victory turned sour and peace haunted by the new weapon. People are slowly coming to realize what the atomic blast means to the future, with every big nation distrusting every other big nation. What a Canadian general said—about the atomic bombs making it criminal to tell children any more that there is a Santa Claus—fits into the discussions now being heard in radio and show business in general apropos escapism via entertainment.

It is not only that radio's 25th anniversary marks the pinnacle that it can reach on its present path of star-studded programming, daytime serials, quizzes and adaptations, but the fact that the world—and of course radio—is confronted with a gigantic, faith-shattering weapon that commands: "Halt and think—evaluate and decide on the future."

Blinkers can't hide it, praying won't disintegrate it; there is no cave or refuge in which to hide from it. Civilization must face the awful impact of the atomic age. But awful only if it follows the path of destruction.

The Pall of Apathy

The first reaction is a pall of apathy that has fallen over radio. It isn't just the showmen who are wrestling with the problem. Big business men on Wall street and other New York circles are talking these days of very little else. It's no exaggeration to say that they are scared silly of the future. For the first time a war has ended without elation or satisfaction. Business men are worried about planning industrially. And the showmen are worried about gauging public taste and being funny in an atom-terrified era.

"You can't figure anything the way it used to be figured," one radio exec argued, "because this is not just another end to another war. This is the power of annihilation. The human mind can't quite grasp it, but little by little the meaning is becoming clear. The atomic bomb reduces human life to puffs of red nitrogen rising in the skies."

It's argued that people are weary of war and just cannot face up to the implication of the atomic age. They will demand frivolity in entertainment. But meanwhile educators, statesmen, scientists, propagandists are becoming increasingly alarmed at the dire possibilities of atomic fission. The best the scientists can recommend is the dispersal of big cities. They point out that atomic bombs could come out of the skies without warning, and the nation attacked wouldn't even know where they came from or who the enemy was.

But you cannot ride on the wave of escapism forever. If radio does it may lose all the advantages it has gained during its coming of age. The vast audience at its fingertwist will not follow it willy-nilly forever. The evolvement of its soap opera plots, the jokes of its comedians, the music of its artists will become powerless and valueless. To pull, to be a force, to command its followers of listeners, so that they will be there when the product is to be sold, radio—like the nation itself—will be forced to face the issue. It must decide, after clear-minded thinking, what path to follow. Whether, for instance, to invade new fields; how much encouragement it will offer new talent; whether it will honestly assume the task of solving public service programming; how creative it will become or whether it will duplicate existing media of entertainment.

To overcome the awesome realization of the atomic bomb, radio must also embrace the one-world philosophy; it must enlarge its sphere to global-listening proportions, foster an understanding of other nations, a sympathy to their way of life, a truthful interpretation of their contribution to culture. These must become a pertinent part of radio's policy. Radio can in this way make a valuable contribution to understanding and the outlawing of hate.

Should the industry be intimidated by these atomic jitters and appease fear by escaping to "entertainment" as such, its timidity could well nigh invite the stunting of its growth.

How Long Is the View?

In calling quits at this stage of the game and in being satisfied with its present progress due to the financial status it has achieved, radio would clearly betray short-sightedness in not envisioning the fields that are as yet open. For the fact remains that, to go ahead in the next 25 years, requires courage and a full exploitation of its new discoveries. Television and FM, although the scientific brainchild of the first quarter-century in radio, could well be the springboard for its next phase of development. If they are curbed and forced to follow in the pattern that has served radio so well to date, then it may be that radio has decided to be just an instrument for selling.

Competing as such, and in an era of an accelerated flight, it becomes just another business venture. At present radio can show a profit, in spite of anything it may do or fail to do. But in the period of reconversion, and with the return to full production and a heightened sales technique, the course will not go as smoothly.

This is where vision and courage is needed. Nothing radical need be attempted. It's up to radio executives and all those interested in radio to accomplish the glaring flaws that have called forth criticism in the past, with the viewpoint of correcting them, and also exploring new avenues that have not been fully tried. To this they must add the obvious and not-to-be-forgotten fact that radio believes in the public, and therefore their use carries with it a great obligation to that public. This fact in itself need in no way take radio out of the sphere of a highly profitable enterprise. But it could elevate it and place it above all other media.

By avoiding the pitfalls that robbed the press of its once enviable power, and taking a step beyond that attempted by other entertainment branches, radio could emerge both as an industry of financial stature and a free power for good will

Radio Vs. Intolerance

By CARROLL CARROLL

Having just concluded a grim war with a gang of racists and a mob of religionists . . . a war we hopefully billed as being for democracy and the four freedoms . . . we find ourselves heading into our first full year of peace, since 1941, on a mounting wave of racial and religious prejudice that threatens not only our national thought but the very peace we have yet to secure.



Carroll Carroll

To help secure the peace by using all intelligent means to combat this racial and religious bias could be radio's mission for 1946. And the putting down of all the petty intolerances that can pyramid into global war is uniquely a job for radio. Bigotry can't spread when it's not allowed to gestate in the home. And no medium of public intelligence reaches into the home with the commanding force of radio.

Just how radio can enter into millions of homes and warn against the stinking weapon of the divide-and-conquer boys . . . just what radio . . . from the poetic prose of Norman Corwin to the pathetic poetry of singing commercials . . . can do, is a problem for each radio writer to decide for himself. There is no OWI to send us our Allocation Fact Sheet each month in our war on intolerance. And never forget that it is our war, this war of radio, the war of everyone who believes in the principles for which we have just fought and the principles for which Americans started dying before 1775.

No, in this war there aren't going to be many sponsors giving up their commercial time to do a good solid selling job for racial, religious, and international cooperation. A few smart ones may look in the glass of social conscience and, finding it cloudy, send up a casual storm warning. But the warning won't be worthy of the storm. It wouldn't be! You can't ballyhoo a nation into an intelligent understanding of the other fellow's point of view the way you can whip it into a lather of patriotic fervor for rendering unto butchers that which is fat salvage.

The fight against intolerance is a long, slow, never spectacular campaign of education in decency and good taste that we, who discovered the propaganda weight of radio during the late war, must carry on for true peace on earth, good will to all.

Obviously the skull-men who contrive the better radio drama are not only aware of the problem, but at work on it. They need no coaching from the by-lines. They know what has to be done and are able, through the medium of drama, to name verse and chapter in the book of intolerance. And another group which is in a position to give the job much thought are the whodoneit doctors who command a very happy Hooper. Not only can this ghostly crew of grim writers show how prejudice is a weapon, each can examine his characters and their characteristics for details that would serve to fan the fires of intolerance. As each mystery writer wipes the blood from his typewriter at the end of an episode, let him ask himself if there may not *really* be some on his machine. It may be just a drop scratched from the most tender spot of some member of a minority.

Names Do Hurt

Every radio writer knows that certain words are red flags to certain people. A campaign toward their perpetuation on the air might well be one of the pattern for peace and prejudice. The old saying "sticks and stones may break my bones but names will never hurt me" is *passe*. Names do hurt people.

Up to now, most of the ugly names that wound their wearers—because they're meant to—have been carefully barred from the air. Let's keep it that way. Anyone who tries to popularize them on the air is doing the whole of humanity a colossal disservice. Let's make sure they don't creep in as one word after another has been put into command radio usage, mostly through the medium of the gag line. And in fighting to avoid these words that hurt, let's be sure to avoid also the thoughts analogous to the words, thoughts that connote hatred and bigotry.

So, to the spinners of mystery yarns fall the privilege of using their ingenuity in avoiding for their heavies the rubber-stamp characterizations, or caricatures, that contribute to national, racial and religious misunderstanding. Which means we must accept the fact that many an arch Anglo-Saxon has been less than a Dick Tracy. And what applies to the creep-operas is equally true of the soap-sellers. They too can do—and many of them have done—a very good service in the war against intolerance by showing the people against whom prejudice is directed, to be as good, kind, brave, and fair as any on earth.

The last and perhaps the biggest and most important group of radio writers whose service is essential to the success of any battle against bigotry is the vast army of gag men who supply material that commands the largest weekly audiences ever addressed. Gag writers, like the script writers, have to carry on their fight largely by *not* doing things that will unnecessarily hurt minorities. They, too, must avoid characterizations that are caricatures. And they can't allow themselves to forget that the joke is a mighty weapon. Ridicule helped us defeat Hitler. Mussolini, and the entire Japanese people . . . ridicule backed by direct action.

Neither can be used in the fight *against* intolerance. Ridicule is, itself, one of the main weapons of the bigots. The bias-boys seek to make us think the people next door are a little foolish and to make the people next door think that our habits of speech, method of cooking and manner of worship, are slightly absurd.

Let the gag writers beware of allying themselves with the dividers by playing their game. There are many easy laughs to be gotten that way, with racial jokes, nannies and expressions. And it's easy to excuse yourself for slipping "just once," but the reliance on prop racial gaggery is a form of comedic dipsomania and the first symptom should be viewed with alarm.

It isn't necessary to rule out dialects, or national and racial color, nor to cease benefiting by these deep wells of natural humor. But it is important not to pollute the wells.

Radio is one of the two greatest forces in the world today. And it falls to the men who write for radio to make it a

Buddy, Wanna Buy A Hot Radio Station?...

A Bit of Research in Ancient History

By JO RANSON and CPL. DICK PACK

Back in the DX days, when almost every home owned a Stromberg-Carlson with a Neutrodyne circuit and a goose-neck magnetic speaker, it was a lot easier to buy, build or otherwise promote a radio station than it is now. In fact, a few years before the FCC set up shop, there were, on the fringes of the broadcasting business in a certain large Eastern city, a few radio entrepreneurs who could have been more at home in the bucket shop business or in the board room of a Chicago mob. These lilliputian carpetbaggers weren't exactly gangsters, but they knew the rackets, and it wasn't wise to trust any of them farther than you could toss a carbon mike. To the embryonic radio industry, they contributed a certain primitive color and gusty humor.

For instance, there was one quadruple-time sharing station which was owned and operated by a rugged, gun-toting gent whose extra-curricular activity was merchandising low-grade alcohol for high-grade prices. Somehow he had managed to con a sucker into selling or "giving" him this half-a-lung outlet.

This ubiquitous bootlegger liked broadcasting; he figured it gave him a sort of cultural standing in the community. In his spare time, when he wasn't running the stuff in from the Bahamas, he maintained handsome offices in the radio station, which was located in a reasonably swank office building. His desk drawers were jampacked with bottles of Scotch and Rye whisky and, before sitting down, he always removed his pearl-handled gat from a hand-tooled leather holster in order to be more comfortable. When it came to dishing out the potables to visitors and prospective clients he was one of the most generous executives in the radio industry; being in the booze business he could afford to be hospitable.

Dividing his time between broadcasting and booze, sometimes complicated active life. He'd never use the office phone to receive or make calls—afraid the wires were tapped. Instead, he'd take the elevator to the lobby where he could use a pay phone. His program director was a broken-down bistrio whom he had inherited from the previous management. It was an easy job; all the program director had to do was to schedule his boss' favorite brand of music day and night—hillbilly tunes.

Three Bizarre Gents

Then, there were the three unorthodox station owners who were joint partners (and we do mean *joint*) in a bizarre, low-watter that operated out of a drafty loft over a grocery store. These gents didn't trust each other. Each suspected—and rightly so—that the others were out to knife him by running off with the station some moonless night. And so each of the three broadcasting buccaneers would try to commandeer the first mail of the morning as early as possible; that mail sometimes contained checks from grateful sponsors. The character who grabbed the checks first was in an admirable position to pocket at least one or two, without telling his confederates. It was a game of who slit the mail open first and fastest.

On several unhappy occasions two or more of the partners arrived at the mail box simultaneously. When ever this occurred, the guy with the bigger fist emerged the victor. Before long this station took on the aspect of a brawling faro game in the Yukon.

Another station franchise holder in those lusty, early twenties, before radio became Big Business, was in the habit of making trade deals with sponsors. He had a rate card printed up, but it had as much significance as a framed dollar bill hanging over a bar. For a one-minute spot, he was apt to take a lamp with a fine mica shade, a white vest, four folding chairs or a Navajo blanket. Business boomed, even if he didn't see much cash.

For a fifteen-minute recorded program he got himself a minkelette or possibly beavercite fur coat. His wife was the best dressed dame in the neighborhood, and even the mah jong set she used was procured by her spouse, for a 30-second plug. Their apartment, which was stocked Grand Rapids Blue Period, looked as though it had been decorated by the merchandise manager of a novelty and gift jewelry house from Kansas City or Cincinnati.

The only items he wouldn't accept in trade deals were dream books and reproductions of religious paintings. He was particularly fond of swapping air time for due bills to local night clubs and summer resorts in the mountains and winter resorts in Lakewood. His pockets always bulged with due bills, and every week found him and his furdraped wife shuttling between Lakewood and the mountains, arguing with hotel proprietors about the quality of their accommodations.

It didn't take much in the way of equipment or studio facilities to operate one of these borsht-league stations. There was one operator who housed his entire station in a five-room flat. He and his family lived in the same apartment. His main—and only studio—was his parlor. The transmitter was in the dining room. On occasions, when he needed an additional studio, he set up his other microphone (he had two) in the bedroom. A broadcast from the bedroom studio was considered a remote.

One day the proprietor of this happy household station decided to go big-time; he was going to have grand opera on his air. The grand opera consisted of a solo show by a broken-down soprano who had once been a second lead in a third rate touring opera company.

But she could sing loud, and that was all he wanted. In the middle of her big number, she was thrown for a loss by an unexpected interruption. The bathroom was close to the parlor-studio and, while the diva was on the air, someone carelessly started flushing the equipment.

It happened once, and the soprano pretended not to notice. It happened again, and she frowned. It happened a third time. The old gal stopped short, right in the middle of the aria, and screamed into the live mike:

'Wottinell is this? Ain't an artist entitled to no privacy?"

Then she plunked up her dropped note, and finished the song. For the rest of the evening, her manner was immaculate.

CHUCK LOGAN'S CHI SPOT WITH F-C-B AGCY.

Chicago.

Chuck Logan, formerly in charge of CBS special events, has joined Foote, Cone and Belding as special administrative assistant to Stu Dawson, radio director of that agency. Logan was recently discharged from the U. S. Marine Corps after two years of service as intelligence officer for the 4th Marine Wing.

Before 1938, when he took over Columbia's special events, Logan was in charge of radio publicity for the Cowles group, during which time he consolidated the news departments of the various stations into a single organization.



Good morning, ladies! . . . And you too, guys!!! . . . Here's how I look in my first movie, **"Breakfast in Hollywood."** But don't let this keep you away . . . please!!!

TOM BRENEMAN

Or Why I'll Never Get Homesick Any More

By GARRY MOORE

Hollywood.

There may still be some hoary denizens of the Radio City Bar & Grill (known in the trade as "Hurley's Beach") who recall that I once lived in New York. I was the kid near the phone-booth with a head like a fur-bearing doorknob. But my call finally came through, and two years ago I hopped aboard the 20th Century, changed trains at Chicago, took off my necktie and continued west on the Chief.

I was very unhappy at leaving the warm red glow of Pat Hurley's nose, and have remained unhappy since; that is, until just this morning. I have just been cleaning out my desk—and way back in one corner, behind a nest of field-mice, I came across a time-table for the New York, New Haven & Hartford Railroad. From now on, I think, I shall love it here in the Cheese-Cesspool.

While in New York I had an early morning radio show, sustained by NBC. (To me the initials NBC mean "Never Beg a Commercial.") And every morning I would climb out of my downy bed in Larchmont, board the NYNH&H, come downtown and do a whole program with nothing on my stomach but a little Lucky. What a jolly old road, that NYNH&H!

When I arrived at the Larchmont commuter's station every morning there would be just two people there —myself and a small man who really lived in Mamaroneck, but he couldn't pronounce Mamaroneck so he had to get on at Larchmont. Five hours later, as the NYNH&H flies, we'd arrive in New York. And after looking at their timetable again, we were lucky to make it in such good time.

Take A Look!

6:42, train leaves Larchmont.
6:44, train stops at outside Larchmont for oatmeal for engineer.
6:46, train stops at New Rochelle.
6:48, train stops just outside New Rochelle for sugar for oatmeal for engineer.
6:50, train stops at Pelham.
6:32, train stops just outside Pelham for spoon for sugar for oatmeal for engineer.
6:54, train stops at Mount Vernon for engineer who has overslept and was never on the train in the first place.

See what I mean?

"But," I would often say to myself, "The NYNH&H must have at least one faster train." So, I'd start looking through the timetable again.

How about the 7:02 out of Larchmont? Well, opposite the 7:02, it says "see Figure 1." So we see Figure 1, and what does it say? "See Figure 2." So we see Figure 2, and what does it say? "See Figure 3." So we see Figure 3 and what does it say? "No trains will be sold after the magazine leaves the depot."

I'm better off on the original 6:42.

So let's look at the 7:15. It says see Figure 4, see letter X, see *, see 6, see ef, and then we seem to have found it. This is really it! "This train carries dining car, club car, barber shop, bowling alley, Swedish Massage, Vanity and alligator farm! To see when this train runs, consult letter J."

Letter J. "This train does not run."

And yet, my friends, when I left New York, the NYNH&H was a prosperous road. In fact, the conductor once told me that if all went well, next year they hoped to buy wheels.

Yes, I'm happy here in Hollywood now. And if anyone from the NYNH&H should stop by and ask you when I'm coming back, you just tell them to see letter Y.

Letter Y. "Yuf Fodder's Moustache!"

SELZNICK YIELDS ON BERGMAN AIR SHOT

Ingrid Bergman and Ray Milland, top recipients of the New York Film Critics Circle awards for 1945, will appear on Philco's "Hall of Fame" after Jan. 20, with John T. McManus, Circle chairman, as show's emcee.

Word had previously been received that David O. Selznick, to whom Miss Bergman is under contract up until February of this year, wouldn't permit the star to make the radio appearance. Radio script and publicity for the program had to be delayed until Friday (4), when it was learned that his consent had

How to Write a Comedy Program

By HAL BLOCK

I. How to make up a Joke.
A. The "Self-Psycho Ward or Room with a Bell-View Method."
The would-be author isolates himself in a room and starts laughing vociferously. After a few minutes of this, he stops with a sudden jerk. The jerk then asks what he is laughing about and as soon as he finds out, he has a Joke.
B. The Surefire or "Sock" Gag.
The author puts the gag down in the script with the following instructions: "At this point comedian strikes guest star over the head with a haircut filled with guava jelly." This method is very deft. The guava jelly crams off the guest star's head into the first three rows of the theatre, thus giving you audience participation. Viz., Abbott & Costello.
C. The Intense Research or Ridiculo Method.
In this method, the author listens to Fred Allen reviewing some such joke as: "I know some



Hal Block

people from Pittsburgh who are in the iron and steel business. The wife irons and the husband steals." To make this a brand-new joke, a completely original twist can be effected thusly: "I know some people from Shimokan who are in the copper and coke business. The wife irons and the husband steals." Something more has to be done with this joke, . . . but you get the idea.
D. The Topical Joke.
The typical topical joke is one such as this, viz.: "Where there's smoke, there's FIRE-ello." (The Mayor of New York.) This was a much better joke before Dec. 31.
E. The "Split-Your-Sides" Method.
Divide the authors into two different teams. One team says: "He is so thin that . . ." And the other team must finish the joke. The odds on the rest of the joke being funny are appalling.
F. The Atomic-Bomb or "Couldn't Happen a Million Years" Joke.
If the author is sorely pressed for a laugh, at a certain moment in a script, I shall divulge a closely-guarded trade secret. No matter what the joke is, just insert the word "BROOKLYN" at the end . . . and then duck. An even louder explosion can be heard if the word Noel Coward" is included in the same sentence.

II. The Care and Treatment of the Comedian.
A. The first thing a wise author does is to soak the script in a super-saline solution, especially designed to eradicate all noise. This prevents the paper from rattling when the comedian reads the ad libs.
B. If the comedian has red, blonde, black or white hair, it is very helpful to shave it completely off. In this way, the opportunity can be opened for such scintillating bons mots as: "That was a rather BALD statement," "What do you do, comb your hair with a sponge?", "But your fingers in your ears and they can use you for a bowling ball," "Pardon me, but were you caught in a hair-raid?" These jokes are jim-dandies.

III. The Care and Treatment of the Network Censor.
A. The Network Censor is a very helpful, tolerant and pliable individual. (If you don't believe this, ask any Network Censor.) Due to his cooperative nature, it is best to ply this savant with innumerable fine potables, such as Courvoisier with a slight sprinkling of prussic acid, a Scotch and Cyanide, or perhaps a rare old bottle of 1870 Uranium (n.b. This should kill him unless he's a radio censor.)

IV. The Care and Treatment of a Guest Star.
Don't mention last year's wife, this year's sweetheart, or next year's alimony.

V. The Care and Treatment of Guest Star's Agent.
A. See III, A, same as Care and Treatment of Censor.

VI. The Care and Treatment of Agency Account Executive.
The best way to handle the advertising agency executive is to mention something in the script to the effect that another product handled by the same agency STINKS. This will keep him so busy running between the studio and the agency, to say nothing of calling long distance, that you will be practically unmolested until the broadcast starts.

VII. The Care and Treatment of the Sponsor.
A. The sponsor is a man known by three distinguishing features, viz.: large bankroll, short temper, and long commercials. His health is generally good with the exception of the fact that he is highly susceptible to anemia of the Hooper.
B. To alleviate this, it is best to provide the sponsor with carmuffs, liberally coated with cement. This will not only keep him from asking his cook, elevator boy and doorman what they would do to improve the program, but it will add immeasurably to his enjoyment of the program itself.

VIII. The Care and Treatment of the Sponsor's Son.
A. See III, A. Also V, A.

WFAA'S GI ROMANCE SERIES

Dallas.

A new series of programs have debuted over WFAA for a quarter-hour each Saturday afternoon titled "A Heart Goes to Sea."

Series airs the true wartime love story romances of men and women in uniform.



SHIRLEY MITCHELL

"The Great Gildersleeve"
"Joan Davis Show"

NBC's New Sideline Disking Biggies Talks For Schoolroom Use

NBC-Radio Recording Division is rushing the production of transcriptions designed for schoolroom consumption, thus marking the first time platters will have been put out specifically for non-radio purposes by RRD. The Division started the series following a query at the recent national convention of teachers at Columbus, O.

RRD is also preparing a catalog for release next month, which will list its educational platters on significant, contemporary speeches. Among them will be Franklin D. Roosevelt, President Truman, Winston Churchill, Gen. George C. Marshall, James V. Forrestal, Wendell L. Willkie, Gov. Thomas Dewey and others.

All speeches will be those once aired over NBC, and will be available in both the 12-inch and 16-inch waxings.

SET RADIO'S M.O.P. TEEOFF

Chicago.

Dinah Shore and Basil O'Connor, Director of the National Foundation for Infantile Paralysis, kick off the Annual March of Dimes campaign over NBC at 12:30 noon Monday (14) from an outdoor stage in the

WANTED: CRITERIA FOR RADIO CRITICISM

A Symposium by a Few People Who are Habitually on the Receiving End of the Radio Reviewer's Raves and Raps

By ELAINE CARRINGTON

A radio serial is a special dramatic medium. It serves its own purpose and has its own limitations. It is with a real understanding of what it is, and of what it is trying to do, that criticism of it should be approached.

The radio serial is closely limited by a good many material considerations, some of which are not obvious. But even before these are approached, it should be realized that successful criticism cannot be made unless one comes to the radio serial with an open mind, with an attempt to understand and evaluate it for what it is and not for what the reviewer would like it to be.

There are a good many shafts aimed at radio serials—I think these are the first things to clear away before there can be any effective criticism of separate shows.

No one can properly judge radio serials unless he first set aside prejudices against it.

He may agree in part with these prejudices, but this should not enter into any judgment of an individual show, for they are not pertinent to it.

The most damaging of these prejudices is the wholesale condemnation of "soap opera." People speak as though all daytime serials were cut from the same pattern, without a single difference in aim or intention in quality. This is not so, and adherence to this attitude will cripple any important judgment from the start.

Actually, radio serials vary widely, just as their aims vary widely. Some make little pretense to being more than mechanical commercial setups; others are sincere attempts to give meaning and content to a story, while nevertheless keeping within the decided limitations of this medium.

This makes a range in quality among them that sets each show apart from the other and for that reason each one should be considered for its own unique contribution and not as "soap opera" in the general sense.

Another widespread statement about them which should not be allowed to enter into individual judgment is the statement that radio serials are damaging because they take listeners away from educational programs, current events, and music.

This may be partially true, but it should not influence the consideration of any particular serial. The authors, in fact, often use their story to present propaganda. This was particularly true during the war when the OWI constantly asked radio writers to tuck propaganda into their serials in an attempt to bring home to the listeners, in palatable form, the very facts they might or might not listen to on forums. A criticism that there is not enough discussion of world problems in any one program is also not a realistic one.

Story's the Thing

The essential purpose of a daytime serial is to tell a story and this cannot be sacrificed.

The entire medium is built up around story. This must be kept flowing in order to keep alive the listeners' interest and to insure their tuning in the next day. For this reason, the information or propaganda, when slipped in, is accepted and frequently acted upon by listeners who are at the same time enjoying the story as it unfolds.

The next point which must be taken into account when criteria of radio serial criticism are being evolved is: *The decided limitation under which the serial writer finds himself and beyond which he cannot go.* This limitation is imposed by the type of audience for which the serial has been created.

Daytime serials are listened to, largely, by the American housewife, busy around her home and kitchen, at her daily chores. The American housewife belongs to the middle-class, highly conservative group, and the type of material written for her must be slanted to cater to only such an audience. This is true of serial writing. The author is helpless before it, and a proper criticism of his work should include a real understanding of just how extensive these limits are, just how many taboos must be considered, and to what extent they limit the free action and free speech of the characters.

The final and probably the most important consideration in building effective criteria for radio serial criticism should be a shift in emphasis from judgment of the serial as a fifteen-minute show, heard by bits of people, to a judgment of the serial as an extensive work, in construction more in the nature of a novel.

Criticism of daytime serials should be made on the basis of long-term listening. That is, the continued following of a program for a period of at least three months.

The radio serial cannot be seen in its correct proportions without the critic taking this long-range view. The serial is planned in terms of months, even years. And its import over a long period of time is the most important thing about it. Its fifteen-minute episodes are only fragments of the whole.

There are a great many considerations which the writer has to keep in mind when building his serial, and these considerations should be understood by the reviewer.

One of the main considerations is the author's efforts to build character, a lengthy process at best. The most important factor in a daytime serial is that the listeners know and like the leading characters. To build a character who will be warmly accepted, who will become the friend, the companion, and even seem to be part of the family of the listeners, is the main task in the beginning of any serial.

Functional Build-Up

For this reason the success of character building is of vital importance, and the evolving of a character should be watched and considered carefully by the critic, and the devices used to build character should be viewed in terms of their function.

The writer, in a new show, will sometimes give as much as six months to establishing various characters—and during this time little takes place in terms of action. A criticism of lack of action at this point in a serial would be an unenlightened one.

What is actually taking place is the establishment of the listener's loyalty to a group of people about whom the show is built, up to a point where, sooner or later, anything that happens to them will be of vital importance to the listener.

By ADRIAN SAMISH

(Programming Veepee, ABC)

Ten years ago radio would have welcomed this opportunity to "criticize the critic" with the enthusiasm of a small boy given a fistful of rocks and told to fire away at a row of plate-glass windows. In those days, the brickbats hurled at radio were plentiful, and the bouquets few and far between.

The intervening years, however, have seen this hostile attitude give way to a genuine attempt at understanding between critic and radio producer. Today, both are trying to pull on the same team for better listening. Gone are the critics whose jaded attitudes were typified by the book reviewer on a New York newspaper years ago, who admitted that his reviews of the author's first book had so prejudiced him that he had never read another thing that author had written. Gone, too, are the theatrical producers who barred critics from their theaters until the New York legislature declared it illegal.

Reviewing radio is very much like attempting to review the Sunday edition of a big city newspaper. Some people like the funnies, some the editorials, and others the music and book columns. Setting a hard and fast standard for such criticism is like setting criteria for caviar and hamburger. In other words, one man's meat may be another man's hangover.

However, here's an idea that I'm sure many of us who produce radio shows have had in the past, yet I've never seen any opinions expressed about the subject. So here goes, though my hat may be shot full of holes by next week's VARIETY.

Unlike theatrical productions, radio shows do not have out-of-town openings, so helpful in testing audience reaction and giving the producer the God-given opportunity of cutting, rewriting and recasting his opus before he submits it to the not-so-tender mercies of the critics along the main stem.

Yes—What Indeed?

What would happen if VARIETY and all the other trade critics did not review a radio production until it had had three broadcasts over a network — thereby giving the radio producer the same opportunity to perfect his show as is now enjoyed by Broadway producers?

First of all, it would give the producer the chance to trim and polish his show and to recover from his haze of client, writer, casting and music conferences in which he has been embroiled right up until his show opens. Fitting a new show into focus is like working a five jigsaw puzzle, each part with its own particular ideas and temperamental problems. Since dress rehearsals are so costly, there are very few of them before a show opens — and even so, no number of rehearsals are as valuable as audience reaction to one live broadcast. Therefore, the first broadcast is the time when the producer adds up the parts into the proper whole, and begins the job of juggling and deleting to bring about the result he is aiming for.

Perhaps characterizations that were supposed to bring guffaws rated scarcely a smile . . . other situations that had assumed halos of genius in smoke-filled conference rooms turned out as flat as a pre-war tire. Another spot, which had been used as just a mediocre fill-in, was greeted with cheers and had to be built up as a main feature of the show.

All of these and more problems are usually adjusted after the first few hours. For a radio production, like a good French stew, has many ingredients — and you can seldom tell how much seasoning is needed until you taste it.

Secondly, by thus giving the program three broadcasts in which to hit its stride, the critic, by reviewing the fourth show, could give his readers a more accurate picture of what the program will really be. Until now, all emphasis has been placed on the premiere, using it as a yardstick by which to measure the entire series. And many times, even the format has been switched by the fourth broadcast.

As I see it, the critic's role is one of service both to the public and to the producers. Out of the great mass of radio fare, it is up to him to do the sampling for the public. To the producer — who can overcome the human failing of believing that anything that appears in print is smart man and anyone who pans him is a dunce — a critical review by an impartial judge, whether good or bad, provides the incentive for greater effort and accomplishment.

example of this is the time when, on a program of mine, I had a leading character give a new car for Christmas. I received hundreds of letters asking me the color of the car.

Another reason for long-term listening on the part of the critic is the actual slowness of pace of a radio serial. The author has, at most, twelve minutes in which to get his point across (three minutes being taken up by commercials). Such a short space of time means that a situation cannot move quickly, must be strung out, and the technique of the serial is therefore different from that of any other type of radio presentation.

The serials are long and detailed stories in which the author takes a great deal of time to develop each situation, to spotlight all angles of it.

This is done for the reason that a serial is one story which no listener will hear in its entirety. Unlike a movie, a play, a half-hour show, you cannot count on anyone hearing it from start to finish. You can be certain, in fact, that any listener will miss days, even weeks of it at one time or another. Thus the serial must be planned in such a way that, when the listener has been absent for a length of time, he can still tune in and feel that the story belongs to him, that he is not lost and left behind.

This calls for a great deal of reiteration. It is an absolute necessity—and criticism of daytime radio should take into consideration this very definite limitation of the medium.

A radio serial should not be criticised for repeating, for moving slowly, for taking its time to build its characters—for that is the nature of this type of expression.

To sum it all up: criticism of daytime radio requires a thorough understanding of the limits of the medium, and an

By HARRY ACKERMAN

(Vice-President, Young & Rubicam)

The radio critic is a species of animal popularly believed in professional circles to have a subnormal brain, no heart, and a large spleen. That this is not entirely a justifiable dissection is indicated by the fact that scores of advertising agency executives, network brain-trusters, and hopeful independent package owners dash breathlessly to their favorite corner newsstand each Wednesday at lunch hour to plunk down their quarters and thumb trembligly through an incredible number of motion picture ads in a certain publication until they find the radio review. Passersby always hear one of two readings: Igently "Hm—good review, eh?" or (blatantly) "Rosen stinks!"

Not all radio criticism, however, invites the eager perusal of those who earn their bread (and cake) in the profession. Radio criticism, rather than performing its natural function of giving control and direction to the medium, to a great extent has not kept pace with the gargantuan growth of the industry which some choose to call the Manufacturer's Art Form. The net result is that radio's undeniably talented top critics have found their structure infested by a kind of parasitical termite that exists by feeding on the mother medium instead of contributing to its healthful development.

This is the type of so-called critic who is so engrossed in trying to be colorful and witty on a daily machine-shop basis that the essential meaning of the term *criticism*—the art of judging with knowledge and propriety the beauties and faults of works of art—has long ago been forgotten. Instead of pursuing the reasoned and judicious pattern of the guardian of truth and truthful technique, this sham-pundit has adopted a five-fold platform of radio comment which is supposed to guarantee him a constant perusal by hordes of hilariously-affected readers.

Wit—or Nitwit—Platform?

The planks of this platform are simple, basic, and as unchanging as the laws of nature: (1) always castigate and ridicule all sponsored radio programs; (2) always praise all sustaining programs and castigate all advertising for not sponsoring them; (3) always make a farce of the term "agency vice president"; (4) always misquote trusting interviewees; (5) light a candle every night before a respectably-thumbed photograph of Fred Allen.

The hope for radio criticism lies with those reviewers who scorn the flip superficiality and who seek instead to weigh honestly the aim and intent of a show and to report clearly to what degree the show has or has not met the minimum standard entertainment requirements of its kind. The ranks of such reviewers, fortunately for the industry, are growing.

A substantial part of the growth can be attributed to responsible trade papers and newspapers which, recognizing that radio is here to stay as part of the American scene, have had the wisdom to leave their radio columnists unfettered by restrictions based on advertising consideration, and—what is equally important—uninstructed about critical "line," save to encourage the cultivation of an individual perception and honesty that can laugh "with knowledge and propriety."

Disraeli said: "It is much easier to be critical than to be correct." The top-drawer radio critic earns his E for Effort by trying always to be both.

By WALTER CRAIG

(Radio Director, Benton & Bowles)

The proper answer to that question is: "When he reviews radio programs for VARIETY." For the VARIETY Radio Critic holds a position in relationship to the radio industry entirely different from that which is held by a dramatic critic on a New York daily. So much so, in fact, that he is not truly a critic as we have defined the term in the past.

The dramatic critics on our metropolitan dailies attend the opening performance of a Broadway production to see, and to appraise, the entertainment value of a completed work. Before that opening, the producer and his author, cast, director, scenic designer, costumer, etc., have given the production their best. The critic writes his review as a sort of *professional* tip to the public concerning the value of the result . . . whether or not the entertainment is worth what the boxoffice is asking for it.

A VARIETY radio critic, on the other hand, tunes in a brand new show to evaluate several things . . . and from several different standpoints. He hears the first performance of a format which will be repeated week after week and which will most probably be modified, amplified, twisted and turned as the weeks roll around and the season goes along.

He writes his review not so much for the public as for the trade. His review is professional tip to those in the trade on what has been produced, how effective he thinks the job has been done and what potential the conception holds for future development.

The VARIETY Radio Critic appraises the value of a series not only from a "box office angle" but also from an advertising standpoint. For, like it or not, commercial radio entertainment is advertising. If it isn't *good* advertising, it will not long be commercial radio entertainment. Likewise, if it is not good entertainment, it is not commercial and will not long be subsidized by the advertiser. And so the conscientious VARIETY Radio Critic is a watchdog for the industry . . . trying to point, through his criticism, the way to that perfect combination, excellent entertainment and effective advertising.

No one in any branch of show business ever bats a thousand . . . and the VARIETY Radio Critic is no exception to this rule. We are constantly unlearning as well as learning in radio. If Eddie Darling, in days of yore, had booked two dramatic sketches into the Palace and programmed them fourth and fifth on the bill, he'd have probably lost his job. But in radio programs of the same type do better when back-to-back . . . witness the groupings of mystery shows, comedy shows, etc., and their ratings. In the face of such reversals

British vs. U. S. Comics

By SGT. ALAN SURGAL

(Continuity Editor, American Forces Network)

London.

"And little Audrey laughed and laughed and laughed."

And though it is hardly significant that the ludicrous lass with the saddle-tin brain has long ceased to evoke hilarity, it is most significant that she once inspired as many guffaws here in London and Liverpool as she did in Manhattan and Minonk Falls.

The humor of a country, it is said, is a very personal reflection of the customs, tastes and aspirations of its people. Hence, if little Audrey lived in Devonshire as she did in Bristol, and "the lady is even wont with last night" turns out to be no lady but my wife in both Chesire and Chicago—why, maybe we've got a lot more in common than we suspected. Maybe, even—interesting thought — the basis for a fuller Anglo-American understanding lies in it in texts on comparative sociology, but in a comparative contemplation of Joe Miller and his British equivalent (though, confessedly, I have been unable to discover a comparable British antidote).

But even if the ticklish task of probing the rib-tickling tendencies in Britain and America leads to no maximal sociological conclusions, still the revelations are sufficiently interesting to justify the operation I'm its own sake.

First, then—and the question most frequently asked by Yanks: How do the British like American radio comedians?

The answer to that is simple: They love them. And the British know them, too. They have heard them every day on the radio through the medium of the American Forces network, "sweetened-sock" upon by millions of English listeners. Also, four of our top comedy shows have been heard on the BBC throughout the war. Consequently, by now, our radio personalities are as familiar to the five-wire lassie in Glasgow or Bristol as they are to the comedy conscious cutie in Great Neck or Baltimore.

British Hoopers?

Which, inevitably, leads to the next query: What is the comparative ranking of our comics in Britain?

Evidence indicates rather conclusively that Jack Benny is decidedly more popular than Bob Hope; that Fred Allen is proportionally less popular than he is in the States; that Durante is solidly acceptable when intelligible; that Burns and Allen are moderately well regarded; that "Duffy's," curiously, is a favorite with a travelled and cultured element, though much too idiomatic for the mass; that Danny Kaye, known only by his records and films, is both; and that the most popular of them all is Charlie McCarthy. Parenthetically, I might comment that none of the above is quite as popular as the top-ranking British comedy program.

Nor is the popularity of the pomaded pipe stem, Charlie McCarthy, difficult to analyze. To the British mind, a comic is still a "turn." The English are push-overs for the ridiculous. And what is more ridiculous, and who is more of a fool than a graduate spruce limb—puckish and unscrupulous—making cavalier love in a piping falsetto to a sophisticated lovely? Or bring in ambassadorial dignity to the negotiation of a two-bit loan to purchase a soda to overwhelm a sinuous siren?

The British propensity for the slapstick spills over into their movie preferences, too, where even Charlie McCarthy's stature is dwarfed by that of the Three Stooges.

And the fact that the Stooges have made only a limited number of shorts, and that, consequently, their release must be re-issued with fabulous frequency, has not tended to diminish their appeal. As a matter of fact, there are many who maintain that it may have enhanced it. And therein lies another clue to the character of the British audience.

The English equally love an old joke. Whether that characteristic is related to their traditional love for "the traditional," or whether its roots are more subtly imbedded, the fact is that the British, generally, have tended to take their humor like their wine and their friends; the older the better; though, here too, the American invasion has begun to invoke a perceptible change.

Handley Top Guy

Which leads, irresistibly, to the question: What about British comics? Who are they, and how do they compare with the American specie?

By general acclaim, the outstanding British radio comedian is conceded to be a squat, talented, trigger-witted Briton named Tommy Handley.

A veteran of six years on the air, he has become a British hebit, rivaling the Sunday roast and Tuesday "dog" racing at Wembley.

Spiced with topical and local allusions, the Tommy Handley show (known as ITMA, contraction for "It's That Man Again") was introduced on the BBC as an antidote to the competitive crack-fire of de-

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Screen Publicists Guild Signs ABC; 20% Pay Hike

Hollywood.

Screen Publicists Guild has signed ABC (Blue) to a three-year contract calling for 20% wage hike for radio flacks. Web-boosters pay, boosted from $250 to $300 per month with overscale publicists getting immediate jump of $25 and another $25 slated in year.

Ticket also calls for five-day, 40-hour week and time and a half after 40 hours, plus 100% union shop. Deal is retroactive to Dec. 1, 1945.

A New Civilian Surveys Soapers

By SOL JACOBSON

Men catapulted back to civilian status from overseas invariably grope for familiar landmarks. No matter how attenuated the period from alerting to eventual discharge, actual emergence as a civilian seems to strike the dischargee as headily abrupt.

Steadfast as the Nantucket Lightship to guide the returned veteran stands America's daytime radio industry. In the months before the Normandy invasion, GI's abroad would give pause as they leafed through an occasional regular-sized mail zine from home. Striking is the word for one particular series of ads, patriotically sponsored by the National Assn of Manufacturers, urging all and sundry to keep America just as it was 'till the boys came marching home. The daytime radio serial took the message to heart.

The other rainy morning while mildly dallying between the singing commercials and their stale counterpart I was brought up short by the strains of "I Love You Dearly."

Before I knew it I was listening enthralled to "Second Husband." An oily-toned announcer cajoled "us ladies," a pretty piece of sex discrimination, to tear the lid off our toothpaste container and mail it post haste after dashing off the rest of "I like this toothpowder because." Finally came the dramatic voice of "our great American actress."

She was having a debate with herself while walking down a strangely muted Fifth avenue. The Eugene O'Neill touch has reached radio, I concluded, as I sat on the edge of my footstool. The highpitched "conscience" wrangled with the low-pitched "soul." Brenda, a widow with children married a second time to a successful professional man, was admonishing herself. Seems she had befriended one Alec Williams, who had revealed himself in his true light in a previous and I hurtfully imagined more-carnal chapter. I suspected the worst of the cad and wrung my hands in despair at having missed this juicy episode.

Just as she was about to reach some monumental decision the lubricate-voiced announcer repeated his request for boxtops. Prizes were numerous—washing machines, but no more than 25 words, ladies. Back again to the walking-talking Brenda.

She had it. Eureka! She'd visit her husband, the second one, in his new office and lay the problem squarely in his lap. Up the elevator she shoots to be met by a combination Gracie Allen-Broadway Rose receptionist, and swoons in glee at having such a celebrated caller. The effervescent office adornment manages to divulge that Brenda's hubby's partners and their spouses are just dying to meet her, and she would undoubt have dished out many another morsel had not Brenda somewhat churlishly silenced her with a request to be admitted to her husband's sanctum.

Grant, suave as ever, what memories he brings back, archly advised Gracie Allen he was "in conference" as he ushered his fran into the atelier. Manly Grant. How he reminded me of a roommate who used to write letters to the editor! Brenda's Grant took his wife's intelligence about Alec Williams like a man. He tossed the problem right back to her.

As the organ started to play in the background Brenda decided, "Alec has to go back to Montana."

I too made a resolution as I reluctantly tore my ear from the loudspeaker. I would apply for unemployment compensation or whatever other pittance the Veterans Administration would dole out. Or perhaps I could secure employment as a parade watchman. Not another installment would I skip. Little had I dreamt what sacrifices we "boys" had made in allowing ourselves to be absented from such searing segments of life.

We are met for the high and civilized purpose of promoting peace, on the 5th day of the fifth month of Year One of the Atomic Age." The latest peace is only 18 weeks old, and already it surpasseth understanding.

We have war in China, equipped with the finest in American lend-lease armaments.

We have war in the Dutch East Indies, again equipped with American lend-lease, but this time with the labels removed by special arrangement with Secretary Byrnes.

We have hundreds of Jews killed in Palestine under the protecting eye of the British who themselves are simultaneously killing Indonesians in behalf of the Dutch.

At the same time the British, who are obviously endowed with more arms than Siva, are pointing warnings at Rumania and telling Russia how it had better behave in the Balkans and Iran.

We have the report of French fascists parading in Paris; we have the artificial respiration of Nazism in Argentina; we have Nazi scientists at work on the atomic bomb under the sheltering wing of Franco Spain. We have accusations and counter-accusations concerning who in Washington was to blame for the Pearl Harbor attack. We have rumblings in Hungary. We have our own marines dropping 24 mortar shells on a Chinese village because two bandits killed a marine and wounded another. We have a warning by Walter Lippmann, no ordinary alarmist, that "the ship of state is adrift upon ever more perilous waters . . . there is no navigator, there is no helmsman, and the captain is not setting the course." And offstage, we have the great something new that has been added: Plutonium.

It is in this atmosphere of bared teeth and general tension that I am asked to speak of radio and its relation to the peace. This is a reasonable request—reasonable because, historically, radio and the airplane are the greatest forces on the side of internationalism. Radio carries your voice abroad instantaneously; the airplane takes a little longer, but it has the advantage of hauling your body with it. Though we need communicate no faster, it's a cinch we shall be flying faster, and the countries of the world will be brought ever closer together in time and space. As this develops, there should, of course, be less and less use for rabid nationalism, and the nationalists and divisionists are perfectly aware of this and are therefore fighting more savagely than ever to kill the confidence of World Government, to kill the chance of anything which might bring us together.

Radio In A Correct Society

It would be a happy ending for man's long quest if he were to realize the dream of One World while there was still a few people alive to enjoy it. If any instruments of our truely ingenious civilization are

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Vive La Commercials!

Or How an Author Owes All His Success to Any Radio Sponsor

By ALAN HYND

All of my friends either kid or knock radio commercials, but I think the commercials are wonderful. In fact, I tune in on my friends suspect, that the commercials strike me as



Alan Hynd

funnier than comedians like Allen, Benny and Hope, or more tragic than some of life's problems that Portia faces; it's that commercials are a constant source of inspiration and enlightenment to me. In truth, they have brought success, order and pattern into my life.

The fact that I am presently sponsoring a network show—The Theatre Guild on the Air—no doubt leaves me vulnerable to the charge that I am biased, because of a monetary motive, toward commercials. My simple answer to such an allegation is that our Guild show went on the air only recently whereas I was openly on record as being partial to commercials even before Vitalis was crafted and Lucky Strike Green entitled.

Lest my statement that I sponsor The Theatre Guild on the Air be questioned, I merely refer you to announcer Norman Brokenshire's opening remarks each Sunday night to back me to the effect that the United States Steel Corp., its employees and its stockholders present The Theatre Guild on the Air. I happen to own 10 shares of U. S. Steel, which makes me a stockholder and therefore a sponsor of the show. Not only that, but an uncle of mine is a foreman in one of U. S. Steel's subsidiary plants, so he's a sponsor, too. Incidentally, and strictly off the record, Uncle and I are going to have a little talk with Lawrence Langner about getting better talent than people like Lunt and Fontanne and Lee G. Carroll for our productions, but that's something else again).

To get back to the commercials and what they have done for me, let me say that I never miss the hair-tonic commercials of There's-Good-News-Tonight, except sometimes on a very hot and humid summer night when I'm in the bathroom beating the heat, as Fulton Lewis announcer puts it, by dusting myself all over with that soothing, non-irritating, medicated powder that is good for baby and which is not a talc. Before I began to listen to Good-News Tonight's advice on how to keep the hair well groomed, my hair was always mussed up, particularly following an after-dinner stroll through a wind tunnel. I wasn't getting anywhere. I had only to look at men like Vice President Henry Wallace and Harold Ross, the editor of The New Yorker, who obviously ignored Good-News-Tonight, to realize that they and other men with mussed hair weren't getting anywhere, either.

A Publisher Responds

So what happened? So this happened: I had an idea, late in 1942, when my hair was still mussed, for a book entitled "Passport To Treason," the inside story of German spies in the U. S. A. I made an appointment with Robert M. McBride, the publisher, to talk over the idea, but before I went to see Mr. McBride I bought a bottle of Good-News-Tonight's tonic and carefully groomed my hair. Just as Good-News-Tonight said, I not only looked smart, sleek and successful, but I had a new self-confidence, and the tingling, fresh feeling in my scalp chased away a bad case of fatigue. (I had just slept around the clock, but that had nothing to do with my feeling of downright well-being).

When I walked into Mr. McBride's office, he never so much as glanced at any part of me except my hair. "A book about spies should be very timely right now," Mr. McBride said, still looking at my hair. "In fact, I don't see how it can miss."

In May, 1943, Walter Winchell started plugging "Passport to Treason" over the air and in his column. It quickly went into eight printings and into the best-seller lists. The Winchell plugs came as a great and pleasant shock to me, for I had never even known Walter. I wondered for a long time why he had singled me out and then took out for a million dollars' worth of free advertising. Then someone tipped me off. It seems that Walter had observed me one night in the Waldorf-Astoria, just after he had seen, in rapid succession, George S. Kaufman, Clifford Odets and John L. Lewis. The comparison, of course, was pleasantly striking. "Who," Walter asked a companion, pointing to me, "is that fellow—the one with the hair that is so tidy, so neat, so carefully kept, and yet which does not have that oily, sticky, unattractive plastered-down look?" I was in right there and then without realizing it, and all because of Good-News-Tonight.

I had my picture taken, after preparing my hair with Good-News-Tonight's tonic, and entered into an arrangement with Mr. McBride to put the picture on the jacket of my next book, "Betrayal From The East," in lieu of royalties on the first 10,000 copies. Winchell saw the picture and said to his Girl Friday, "Say, Rose, remind me to mention this fellow Sunday night. Just look at that head of his, will you? So round, so firm, so fully packed."

Also the Treasury Dept.

So WW plugged "Betrayal From The East" into the best-seller lists, too, although I didn't hear him because by the time he came on I was on my way around the corner to the drugstore to get some lotion and go to work on my hands. Which in turn led up to my present book, "The Giant Killers," the history of the Treasury Dept.'s income-tax detectives, I was told confidentially that the Treasury Dept. chose me to write the book got only because I had such a smart-looking head but because I had clean hands.

It can be seen, then, how one commercial thing leads to another if one pays attention to the commercials, and it goes without saying that Good-News-Tonight's tonic is part and parcel of my future plans. It stops dandruff and falling hair. Alert devotees of commercials realize that falling hair and success simply don't go together, and I'm a fellow who looks ahead. Thirty years from now I don't want to be a baldheaded failure like, say, Cecil B. DeMille or Henry Kaiser.

If you care to multiply by ten the benefits that I have derived from the hair-tonic commercials, you will get an approximate idea of the marvelous changes that have taken place in my life as a result of radio plugs. Take, for instance, a surefire success formula that I have parlayed out of four different commercials: A well-groomed head of hair and clean hands, plus a 10c cigar smoked by successful men (not a $1 cigar smoked by men like Mike Todd) clenched between teeth that are sparkling, gleaming white and never dull or dingy. With a combination like that you can't miss in a business or professional success, but the girls whistle at you. Strange men admire and look up to you. Just the other night a cab driver studied me while we were stalled in traffic and said, "I'll bet you are the kind that eventually buys dependable, safe antiseptic deodorant that sponsors Jimmy Fidler from Hollywood-d-d. Personally, mister, I can assure you that an impartial survey, made by a group of leading surveyors and published privately for blood relatives of a certain advertising account executive has disclosed the startling but true fact that 7% out of every 11¾ drivers employed by a certain cab company in this city have a 3 4/17 preference for the grandest name in deodorants. You see, we simply can't take a chance on offending, especially when we're hauled down to the Hack Licensee Bureau for refusing to take a fare to Brooklyn late at night."

Thus I have found success, peace and contentment in my world of radio commercials—a world that all humankind cries out for, if it would only stop and listen. What an appalling tragedy it would be if the cruel and unfeeling scientific world ever destroyed those chain-break musical jingles with a good, 5c atom bomb.

PUBLIC SERVICE IN RADIO

By NATHAN STRAUS
(President, WMCA, N. Y.)

It is my belief that the American system of broadcasting, private ownership and operation under license from the Government, is essentially sound. However, I believe that we owners and operators are grossly misled if we assume that this system has fully justified itself to the listening public. Wherever I go, I hear doubt, misgivings, and criticism, some unjustified, much of it, be it said with regret, wholly justified by our sins of omission and commission.

The responsibility of radio station operators to serve the public is best understood by reference to some fundamental concepts.

A private business enterprise exists for the purpose of making money for its owners. Any public service rendered is incidental to that purpose and is properly so regarded by the management and board of directors. A radio station, on the contrary, exists for the purpose of providing entertainment and enlightenment for the listening public. Making money for the owners is secondary to that purpose. This distinction between other forms of business enterprise and the operation of a radio station is basic. Yet station operators often seem to forget it.

The responsibility imposed on us by reason of the grant, free of all costs, of a valuable federal franchise is twofold. On the negative side, it is incumbent upon us to bar from the air advertising which is not honest or is not in good taste. On the positive side, we have the responsibility of producing and broadcasting informational and educational features—forums, dramas, concerts, etc.,—in such numbers and at such hours as will best serve public interest.

Where Radio Fails Short

In my personal belief, radio falls short of meeting its responsibilities chiefly in respect to the negative aspect. We do not enforce standards that are strict enough in regard to products which we advertise or the claims which we allow advertisers to make.

Let me emphasize as strongly as I know how that I believe that radio has nothing to fear from a comparison with the best of the daily press. Excepting only one paper that does not take advertising, there is not a newspaper in the country that does not print advertising that we would not accept. Nevertheless, that does not allow advertisers to use language that is offensive and that does not accept advertising copy that makes claims which cannot be substantiated. There are, however, far greater responsibilities upon the shoulders of radio operators than upon newspaper owners or magazine publishers. They can afford to do things which we, in good conscience, cannot afford to do. The public demands, and, in my belief, will increasingly demand higher standards of us than it demands of them.

If we open up the air waves to individuals without any scientific education or medical knowledge in order to advertise the alleged virtues of certain brands of vitamin pills. If we allow advertisers to broadcast paid testimonials of "cures" effected by potent medicines, if we permit an indecent exposure of harassed and bewildered souls in order to attract listeners and so exploit human misery to line our own pockets, we are, in my belief, false to our trust. If we clutter up the air waves with repetitious commercial announcements, if we allow advertisers to mislead the listening public by quoting alleged scientific evidence for claims that have no basis in fact, we are not only rendering a disservice to legitimate advertisers, but we are falling short of what the public has a right to expect of us.

We must not allow our franchise to a channel on the air waves to be exploited by manufacturers of products which are the object of criticism by the Federal Trade Commission or a similar governmental agency. I do not believe it we owners keep within the letter of the law" we are acting in accord with our responsibilities. Policies more strict than those presently enforced must be evolved by radio as an industry. For no individual station or group of stations can make much progress in effecting needed reforms. Only the broadcasting industry as a whole is strong enough to meet advertisers and advertising agencies squarely on these issues.

Radio management can claim, however, to have done a very creditable job on the positive side. The service that has been rendered by the broadcasting industry in informing the American public about world events has not received adequate public recognition. Anyone who talks to people throughout the country cannot fail to be impressed by the increase in public understanding of issues of the day over the level of enlightenment, only a few years ago. Radio is chiefly responsible for this change, and the chance itself is vital to the democratic way of life.

Beware of Sponsor Influence

If radio had only brought to the huge listening public commentators like Winchell, Swing, Kingdon, Kaltenborn, Steel, Walsh, and others, it would deserve a high meed of praise. But radio has done much more than this. It has brought to listeners news from the four corners of the earth, forums, discussions by public figures and by eminently qualified individuals in all walks of life. It has made good music available in such measure as to have wrought almost a transformation in public acceptance and understanding of this noble art.

Regrettably, that is not the whole story. If radio station management deliberately avoids controversial issues of fundamental importance such as interracial misunderstandings and prejudice, if we sell time on the air to those who preach hate and disunity, if we permit advertisers and advertising agencies to dictate the programs that we air and, indeed, even to exercise a veto power over the programs that we may not air, the outlook for the American system of private control of broadcasting is not a happy one.

However, it seems to me that there is increasing awareness among station operators of the responsibility involved in the grant of a franchise to the air waves. The unanimity of station ownership and management in rallying to the defense of free speech against recent attacks on that precious American heritage by various congressmen is heartening evidence of the vitality of the broadcasting industry.

This article should not end without a frank confession by the author: Had he heeded the Biblical injunction, "Let him who is without sin cast the first stone," the article could never have been written.

International Broadcasting's Difficult Postwar Job

By EDWARD R. MURROW
(CBS Vice-President, ex-European Director)

The continuing function of international broadcasting, now that the war has been won and the peace is in doubt, is going to be a tougher job than it was during the war. In most countries, dull or indifferent work cannot be explained away by censorship, because there won't be any censorship. Also there won't be any briefing officers. Reporters will have to go out and dig for their stuff. They will require a background of history and economics which was no part of the essential equipment of a war correspondent. And they will have to report the impact of American decisions upon European countries without bothering about what it does to their Hooper ratings.


Edward R. Murrow

At bottom I suppose they will be confronted with the same thing that tests every radio reporter—the ability to say what he sees and to say it in terms that will be intelligible to people who have never left home. This I think, for the next few years at least, is going to be a major problem.

Tough Reportage

How do you report suffering to people who have not suffered? How do you explain new and perhaps revolutionary political experiments to people who have not themselves witnessed the defeat and disintegration of traditional policies and practices? The real problem is going to be that there is no common denominator of experience. Words such as "sacrifice," "shortages," even "freedom" and "democracy" have come to have a different meaning on this side of the Atlantic. I have an idea that radio's job is more than that of a mere translator. If it is to be effective it must transport the listener to the country from which the broadcast is originating and say to him: "Look, Joe, if you were here this is what you would see and hear and smell and taste." I have the feeling that international broadcasting must deal with small things that reflect big issues. I hope that the days when multiple pickups from half-a-dozen capitals impressed the listener, just by the mechanical and technical trickery involved, have passed. It is not distance that should lend validity to a broadcast direct from London or Chungking. Such broadcasts in future should have value only because the individual, who is broadcasting, has something to say and a way of saying it which cannot be conveyed through print.

As I told the editor of Variety when he was in London recently, I am convinced that the radio reporter has a greater responsibility, and indeed a higher privilege, than does the man who is dealing with print. With the broadcaster there is something like onetwentyfifth of a second from the time he says something in Cairo or Chungking it comes out of a loudspeaker in San Francisco. There is no rewrite man in an airconditioned office in New York, Chicago or Washington who can sit in judgment on his copy, insert a qualifying phrase, or, on occasion, delete part the story of a sentence. That fact places an added responsibility on the broadcaster. And, in turn, it means that radio must have, if it is to succeed in the field of overseas reporting, a group of reporters who possess balance and self-discipline in excess of that normally required of men who are filing by cable for print.

Don't Limit It to News

I think there is some danger that American broadcasting may come to consider foreign pickups as dealing exclusively with news. Surely there is going to be a place in religious broadcasting, schools programs, broadcasts about science, about labor, for broadcasts dealing with more than some subjects. Maybe the same thing will be true of medicine, public health and even propaganda. Unless we are convinced that we have found all the answers to all the problems that confront us in this atomic age, we must be not only willing but anxious to hear what other countries are doing about these matters.

I am sure you would agree that international broadcasting is not a one-way street and I think, too, you would share my concern that people in Europe ought to hear the voice of America as clearly and distinctly as possible. In the period of peace, however temporary it may be, there is going to be a great debate about ideas. All the way from Ankara to Buenos Aires, there will be people with shortwave receiving sets who are not only listening but trying to make up their minds. It would seem to me to be necessary that the voice of America should be clear and strong: that existing transmitters and available frequencies should be used in such fashion as to permit those people in strange lands, of which we know little, to hear an accurate report, not only of the news but of what our country stands for in the field of entertainment and enlightenment.

My own experience persuades me that there are many aspects of American civilization which we do not commend themselves to Europeans or to Latin-Americans. I do not believe that we should suppress or refuse to broadcast those reflections which may be repugnant to our Allies or ex-Allies. I insist only that what we say on the air shall be a true reflection of the state of our nation. I refuse to believe that either a dull reading of the Congressional Record or a technically slick production of a soap opera will give a foreign listener a balanced impression of what our country is, or what it aspires to be.

Real Test Is in the Listening

I suppose the real test of international broadcasting so far as the American listener is concerned, will be whether or not people will listen to the broadcasts that come from abroad. There doesn't seem to be much point in broadcasting stuff that people won't listen to. Maybe there will occur a great revulsion against Europe and things European. If that happens it will, I think, be the fault of the European reporters who fail to relate their reports to conditions at home, who fail to make it clear that what happens over here must inevitably affect the lives and the well-being of people at home, just as Spain and Munich and Dunkirk did.

I don't believe for a minute that international broadcasting is going to save either the peace or the world. I do not believe that its power—its monopolized opportunity—should be used to support or sustain an international doctrine or organization, any more than it should be used to support domestic programs or policies. If there is disillusionment, cynicism, disappointment abroad, it is broadcasting's job to report it. It is no part of radio's job in the international field to advocate policies or produce easy remedies. But there does rest upon those who control this instrument of communication a great and almost terrifying obligation to inform the listener of what is happening in foreign lands without being in the least concerned whether the listener is pleased or outraged by that information.

I think it might have been possible to condense the whole thing by saying that transatlantic broadcasting, while not responsible for the character or the content of the peace, has an overriding obligation to report what the peace means, and to do it in terms that are intelligible to people on both sides of this narrow ocean.

Since this is the 40th Anniversary of Variety, it is clear that you have outlived two World Wars and are somewhat concerned about what radio can do to prevent a third. I don't think it can do very much, for radio reflects the political, social and economic climate in which it exists. Radio didn't make war, and it can't make peace. But it can offer an international platform for those who desire to debate current issues and controversies, the outcome of which will determine whether we shall have another war or whether we shall have peace. The important contribution that radio can make is to see to it that those who want to listen can hear the issues debated and decided.

The oldest thing about American broadcasting is its reputation for youthfulness. Transatlantic broadcasting is very young indeed. Variety is 40 years old. Its age implies the beginning of wisdom, and I hope that its future years it will concern itself increasingly with criticism and comment about and upon international broadcasting. I have a feeling that this aspect of radio activity is about to become a serious business.

Radio's Comedy Reconversion

By HAL KANTER

There is more to this reconversion gimmick than meets the eye: much of it will meet the ear, and if yours is attuned to the trends of broadcast comedy you may well anticipate the writer.

While in Syracuse a factory is reconverting from the manufacture of gun-sights to the making of fountain pens, a baldheaded man in the Brown Derby is reconverting from the composition of jokes about first sergeants to witticisms about mothers-in-law. The Syracuse factory uses the same materials for gun-sights as it does for fountain pens; the baldheaded wit uses the same materials for jokes about first sergeants as he does for mothers-in-law.

In Chicago, a plant is switching its production from machinegun parts to typewriters. In a N. Y. hotel room, a skinny neurotic is switching his punchlines from B-29s to new model cars. Somewhere near Dallas, a wing-parts manufacturer is converting to the fashioning of civilian umbrellas while somewhere near a bomb two nervous fat men are stretching a point about Spam into one about a bride's biscuit.

Soon scrapped fighter plane fuselages will emerge on the country's counters as aluminum frying pans, ashtrays and vacuum cleaner attachments, and GI scripts, supposedly scrapped, will flood the country's bilgeyicks as brand new gems of the chuckle constructors' art.

It is logically supposed that some Washington office can compile arithmetic and tell us just how much materia Marx was poured into the winning of the war. But it is doubtful that any office anywhere can employ any method to find out how many jokes were written during the past five years, all dealing with subjects that will soon be as dead as Kilroy's kidneys.

Because the life expectancy of men who win their seltzer and cheesecake at fashioning funnies is not as long as that of a salad chef, the majority of them fell into age groups needed by Sam for building an army. Sooner or later, most of them were signed, draped a brown gown, pointed towards a mill, and ordered to build bomboolas for service shows. In addition to the professionals, untold numbers of parlor comics and candystore wits sprung themselves into camp shows, and created humor which is certain to find its way to the marts in due time.

To be sure, a great many service show routines were switched from civilian ones. Now, after long tours of duty, they will be re-discovered, switched back to their original forms, and will yuk yuks dollars all over again.

The war has been a period of vacation and revitalization for jokes so worn their punchlines were showing through the straight man's first words.

Television Ditto?

As long as sponsors pay for joke routines, it is doubtful that any really new humor is going to come along in radio for the next five years. Nor will the coming of television help sponsor new fun. Video seems likely to fall heir to the thousands of sight gags that have trouped the vaudeville and burlesk boards, and will not give birth to its own humor until that backlog has been exhausted. And that will take years.

Radio itself is an excellent example. Now in its 26th year, radio depended mostly on show business rites for at least the first 15 years before it began to build its own stylized type of humor. While some shows still refuse to hit the air without a generous portion of time-tested material, the majority have escaped to romp in greener fields.

There's little chance that "reconverted" service jokes will be written into the scripts of Fred Allen, Fibber McGee or the "Aldrich Family." Allen's humor, of course, is always strictly Allen, reconverted (when it is) from other Allen. McGee and the "Aldrich Family" are situation shows dependent on the characters they've created more than jokes. There are others, too, that are going in for character and situation comedy more and more. That would appear to be the only way to save themselves from joke shows.

But reconversion is in the cards. All those wonderful yocks that were heard around the world, wherever Americans were stationed, are certainly not going to be wasted.

If you know of any that are going to be, call me.

(Come to think of it, is this article something reconverted from a 1941 piece?)

Sergeant Breaks Crock Over Radio's Brasshats

By HARRY SIONS
(Formerly S/Sgt., Managing Editor, Yank's Mediterranean Edition)

By this time the public knows that hords of statistics and survey reports designed to prove the popularity of the Armed Forces Radio Service programs among GIs overseas have been released. The statistics and the reports aren't necessary, because anything which relieved the tedium of Army life was welcome. The soldiers who listened to the AFRS programs in the Mediterranean, and, I assume, in other overseas theatres, had nothing else or nothing better to do. And the same goes for USO Camp Shows plays. Special Service movies, and whatever else the local Red Cross people concocted in the way of entertainment.

Perhaps it would be fair to say that the AFRS programs were as entertaining or as dull, as aimless or as sprightly, as the average fare offered by civilian networks in the States, without, and a very big without, the commercials, and also without anything which might give the GIs a hint of what the war was about, or that the programs were broadcasting from Italy and not Duluth or Boston.

There were hours and hours of jazz—hot, cold and sweet. There was one regular program of "classical" music. Last February, on Lincoln's birthday, the AES in Rome played a Robeson recording of "Ballad for Americans." Generally, the programs avoided anything which might be construed as politically contriversial, even anti-Fascist.

After a while, all the "name" programs, even the popular Bob Hope shows, began to sound alike, with their shrill, high-pitched openings, corny jokes, and throaty, flag-waving endings. The worst big-name offenders were the girl stars who opened with stuff like "Hiyuh, fellahs! This is Sally Coy again, bringing another program just for GI Joes in the Armed Forces overseas," followed by the surprise introduction: "Well, look who's here! Why, Bonny Buxom!" (Applause.) "Well, Bonny Buxom, what are you doing here?" And then Bonny explains that she just dashed down to the studio from some picture she was doing, at some personal expense and inconvenience, she hinted, but she was only too glad to do it "for all you men in the foxholes and quonsets, on ships at sea, or in planes and jeeps or afoot, on all the far-flung fighting fronts, etc., etc."

Civilians in Uniform

Maybe this phoney, condescending approach to their soldier audiences was taken because the writers of these programs were very often civilians in soldier suits who had never left the AFRS studios on Santa Monica boulevard in Hollywood and who simply didn't know what Army life was like; but it gagged an awful lot of soldiers, even those who had become so hardened that they could take radio in almost any form.

The freshest and most popular of the overseas radio numbers were the comparatively few which were written or produced by GIs overseas.

Perhaps the nicest thing you could say about the AFRS programs was that they had absolutely no commercials. I have heard radio experts back home say that the GIs overseas really were starved for commercials, that they simply couldn't wait until they resumed civilian life so they could hear how good Stella Dallas Cough Syrup or Duncan's Aspirin was via the radio. That, as we used to say in the Army, is a crock.

No Inventiveness

Most of the men who staffed the AFRS broadcasting stations worked hard to give the GIs what they thought the GIs wanted; and one or two of them, like the Fifth Army Mobile Station, which operated in the field right behind the Fifth Army, did a terrific job in the face of many difficulties. But in general the AFRS showed the same lack of inventiveness, of real creative talent, which characterized most of the other Army special service activities supervised by brasshats. I recall no instance in which there was a better understanding among American troops of the British people, or any which helped to create a more friendly attitude toward the soldiers of the other national groups—the British, French, Poles, Indians, New Zealanders, and South Africans—who fought side by side with us to defeat the Wehrmacht in Italy.

Perhaps the GIs didn't care for that kind of "highbrow" program; but when these same subjects appeared in articles in the Mediterranean editions of Yank they were eagerly read and discussed.

No honest report on the AFRS in World War II could be written without admitting that too often the infantry in the line, the men who most needed the relaxation and entertainment the program offered, never heard them. They never heard them because their outfits were never tuned the Special Service radios to hear them with. Every company clerk on in the rear echelons in the Mediterranean had a radio; the majority of the thousands of officers who cluttered up the Allied Forces Headquarters in Caserta had a radio; every officer's apartment in Naples or Rome or Florence had a radio. But the GIs in the field hospitals behind the front, and in the combat divisions at the front, rarely got them—and if they did it was rarely further up than battalion headquarters.

That's an old story in the Army, but it can never be repeated too often. The men who offered the most, including their lives, got the least.

Radio As a Civic Aid

By FIORELLO H. LaGUARDIA

The microphone has, during the last 20 years, put more politicians out of commission than any political opposition.

It has a magic effect in highlighting insincerity and incompetency.

It has brought government right to the home.

It has brought direct participation of the kitchen, the parlor, the corner store, the shop and factory, the school and the college in affairs of city, state and federal Government.

It has established direct communication between the chief executive of each level of government with the people he serves.

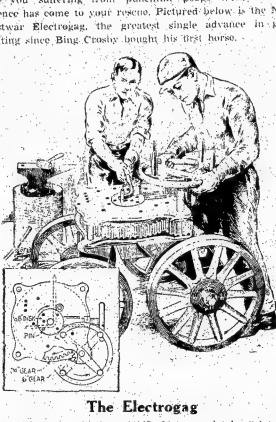
It has become a key instrument for civic betterment.

ATTENTION, GAGWRITERS! THE ELECTROGAG IS HERE

By SHERWOOD SCHWARTZ

Hollywood.

Do you find that writing jokes is beginning to fatigue you? Are you suffering from punchline pooh? Well, modern science has come to your rescue. Pictured below is the New Postwar Electrogag, the greatest single advance in gag-writing since Bing Crosby bought his first horse.



The Electrogag

The Electrogag is the world's first completely automatic comedy typewriter. You merely plug it in, press a few keys, and let the Edison Co. take it from there. Next time a producer tells you a spot will write itself, just smile, stick some paper in your Electrogag, and let it. No more sweating, no more straining—turn on the switch, press the right buttons, and spend the rest of the day golfing, hunting, fishing, or thumbing your nose at ulcer surgeons.

EASY TO USE: The Electrogag is extremely simple to operate since it works on both D. C. and A. C. current. Naturally, direct current should be used only for monologs, while alternating current is necessary when two or more people are talking. Best of all, this wonder machine can be adjusted for absolutely any type of script. If you want Dixie jokes you merely press the button labeled "You All." If you want Army jokes you merely press the button labeled "GI." And if you want Hula-Hula jokes just hit the shift key. Merely add carbon paper for double entendres. But don't think you can get away with dirty material. The Electrogag is equipped with an automatic censor. As soon as the script reaches a certain shade of blue, the botton falls out and the whole machine lights up and reacts, "Illicit! Shame on you!"

THREE CONVENIENT MODELS: You can choose the Electrogag best suited to your particular needs and pocketbook from three more convenient models:

MODEL "X" $1,000.00*: This model will turn out nothing but tremendous laughs, 10 to a page.

MODEL "Y" $1,000.25*: This model will turn out nothing but tremendous yoffs (a yoff is a yak plus a boff) 20 to a page.

MODEL "Z" $1,000.50*: This model not now in production. It has been banned by the American Medical Assn. In 1945 it wrote such funny material that three well-known comedy writers died of mirth after reading their own scripts. It is hoped that Model "Z" will again be in production by late spring, if the engineers can find some method of suddening this powerhouse. At present they are experimenting in this direction by adding a phonograph attachment which does nothing but announce floorgrafings at five-second intervals.

GUARANTEED: The Electrogag is absolutely guaranteed to write only big laughs. Each joke it produces must pass directly over a 100-watt bulb and this effectively candles out all the eggs. Naturally, the Electrogag, like any other mechanical product, is subject to certain limitations. Therefore it is but fair to inform the prospective buyer that its top speed is only 551 pages of comedy an hour (single-spaced, of course). This, unfortunately, renders it useless to all Bob Hope writers.

HIGHLY RECOMMENDED: Already reports from early users are trickling in from all over the country.

Says Don Schwartz, headwriter for Bob McGee: "I cannot praise the Electrogag too highly. Results so far have been magnificent, and will probably be even better since I pay my own electric bill and get the current turned on."

Says Hal Saphier, leading 10¢ er: "The Electrogag is here to stay. I predict that five years from today every writer's agent will have to carry around a repair kit and oilcan. The oil, of course, can be used for either man or machine."

Says Fred Beebly, ace comedian: "I wear a special trick so I can carry my Electrogag to the microphone with me. I wouldn't make an act like without it."

Says Remington Rand: "Phooey. No Magic Margin."

HERE IS CONVINCING PROOF: For you doubting Thomases who must have proof of the Electrogag's sensational comedy value, presented herewith is a sample Electrogag script. This is the result of exactly 30 seconds exposure, based on 110 volts, employing a double-socket, two-pronged plug, and using ordinary bond paper. We quote:

"Qwerty hlop asdf ghi klxcv bnm qw er tyuio pasdf ghj k l zxcv b nmqwer tyui opas dfg h jklz xcvb n mqw erd y uio pasdfghj klxcv vbn (TILTED! SHAME ON YOU!) qwe rt yuiopasdf ghjkl zxcv bnmq wert y ui opasd fg".

You've got to admit—that would be awfully funny if you could pronounce it.

*All prices subject to change without notice.

"Broadcasting Must Have Courage"

Second Quarter-Century's Objectives Include Versatile Adjustment to Changing Times

By CLIFFORD J. DURR
(Federal Communications Commissioner)

Washington.

Broadcasting now stands on the great divide between its past and its future. Seldom are we faced with such a happy combination of experience and opportunity for a new start. Standard broadcasting has provided 25 years of experience, and FM and television provide the materials for the erection of new broadcasting structures. The new structures will certainly be enormous ones. How good they will be depends upon how wisely we employ the experience of the past in their design and erection.

The American system of broadcasting is neither an infant nor a youth just starting on its career. It is old enough to be judged, and, looking back on the whole of its past performances, a fair judgment must find it good. Because of it we are better informed people than we would have been without it. We are more aware of the country and of the world in which we live. In political campaigns we have had a fairer and better balanced discussion of political issues and personalities and, as a result, I think, we have cast our ballots more wisely. We have been given a wider acquaintance with the best in music and drama. We have been brought relaxation and entertainment and have been made to laugh. All these things are good.

The most stanch defenders of broadcasting would not, however, contend that its performance has been perfect. Its potentialities for good have been adequately demonstrated, but they are still far from realization. Shoddiness has been mixed with excellence in disturbing proportions. We have been harassed by the repetitive exhortation of the announcer as he barks the wares of his sponsor. Our emotions have been exploited for commercial purposes as well as challenged to meet big issues. We have, perhaps, on occasion come closer to being delivered into the hands of would-be fuehrers than we have known, but have been spared because good ideas have been given freedom to combat bad. We have moved in the direction of centralization of program control and standardization of types of programs which endanger artistic freedom as well as freedom of discussion. Broadcasting has become more and more predominantly the advertising medium of big-volume business concerns, and has thus played its part in accelerating economic concentration. It is changing our conception of a competitive economic system by shifting emphasis from competition in price and quality to competition in salesmanship.

We know what radio is and what it can do. In the last few years of its first quarter century we have seen it used as a weapon of war as well as an instrument of information and entertainment. We have seen it used abroad to capture and degrade the minds and emotions of millions of people who were basically little different from ourselves. We have seen nations crushed under its tremendous force so that the occupation by troops became little more than a problem of transportation and supplies. We have ourselves used it effectively in driving back aggressors and restoring nations to their own peoples, and are now using it to help those people regain their own sense of individual dignity and self-respect as well as their lands.

Radio a Weapon

Broadcasting is too useful an instrument to be wasted and too dangerous a weapon to be subject to the control of a few. Safety as well as freedom lies in its independence and in the diversification of its controls.

It is but enough that broadcasting of the future be merely as good as that of the past. It must be far better if it is to meet the responsibility which is rightfully its.

No rigid blueprint for the future of broadcasting can or should be laid down. We can, however, keep our objectives in mind and steer our course toward them. A few might be suggested here:

1. The radio channels belong to the people and are required by law to be operated in the public interest. This must be recognized in practice as well as in law, and radio channels must be entrusted only to those who are motivated primarily by a sense of public responsibility.

2. None of us is wise enough to determine what the rest of us shall know, think and enjoy. We must therefore seek the maximum diversification not only in the ownership of radio stations but in the types and kinds of radio programs.

3. Programing is the essence of broadcasting; writers and artists must be left free to give the best that is in them, to that the best test of a program shall be its own excellence, and not its effectiveness as an advertising vehicle.

4. Broadcasting must have an integrity of its own, and must not become merely a business, or an adjunct of business.

5. We must preserve a competitive system of broadcasting; and, to be truly competitive, there must be competition for the right to use the public's channels on the basis of public service, as well as competition for listeners and for advertising accounts.

6. We are living in a world of change, and if broadcasting is to play its role it must have the versatility and flexibility necessary to meet that change. A constant infusion of new blood is required to preserve its vitality, and the door must remain open for new programs, new talent, new broadcasters, and new networks.

7. The basis of democracy is the participation of the people in its processes. Broadcasting will, therefore, not serve its function if it is merely a one-way channel from the outside world to the communities, but each community must be given full opportunity to make its contribution to the whole, whether of music, entertainment or ideas.

8. If broadcasting is not to become complacent and self-satisfied, it must have its critics. While Variety has rendered an outstanding public service, but we need far more publications which will make radio their constant concern and which are written not only for the industry and for the professions of the industry but for listeners as well.

9. Above all, broadcasting of the future must have courage.

Man's ingenuity has brought civilization face to face with the problem of survival. If civilization is to survive, our understanding must catch up and keep pace with our ingenuity. A quarter of a century hence, broadcasting will be judged on the basis of the contribution it has made to that understanding.

1946 to Indicate FM's New Patterns; Leadership to Stem from Hinterland

By SAUL CARSON

New patterns of programming, new broadcasting mores, fresh slants on public service, and new, perhaps more vigorous concepts of commercial radio are expected from FM, Until now, a lot of people who know radio—and many more who know only what they like or don't like when they hear it on their home receivers—have agreed that these "new, fresh" etc. boons are due to come into our lives when FM really gets going. Well, maybe it's so—and maybe it's all a lot of double talk. But whether the high hopes are possible of realization, or are just so much hogwash—1946 will tell. The year will probably not bring FM radio to its full-flush maturity. But the outlines of what's ahead should be discernible and clear before the next year is over.

For whatever happens or doesn't happen around television, this much is sure: FM will be on the air and in sufficient quantity by the end of the year to indicate its quality.

Here, of course, one does not mean by "quality" the fidelity of transmission or reception on the home sets. The engineers are the guys qualified to talk about that. The little FM that's had an opportunity of functioning since the war years clamped down on this type of radio has shown that the voice of FM is to AM radio as the trained vocalist's is to the amateur yoddler's. By "quality," one means the character of radio content. And 1946 should give enough indications about quality, since FM can be, and all signs point to the fact that it will be, on the air before another year rolls around.

—But the Same Programming

With the "six-hour bonus" given to commercial AM radio by the FCC in its latest about-face on the subject, there is no reason to expect any new, radically-altered types of programming from the big guy in AM. If it weren't for James C. Petrillo's clamp-down on them, they'd be ready—as soon as their technical changes had been made to the new bands—to start transmitting over FM. But, permitted simply to pick up their old programs, direct from the studios used for AM, how could they possibly develop even a type of programming that would get the most out of AM? Whatever the economics of the situation may be, and however just or unjust the ruling ban may be against using live AM-radio music for FM rebroadcast (and the "justice" of that situation depends on which foot the shoe is on)—the fact is that the fellows who don't have to develop any new programs for FM are not going to. That is, unless they are forced to do so by others, by newcomers in the field, by the people who have only FM radio to work with and, therefore, must rise to a new challenge or fold.

It's the latter group from whom the new in radio must be expected. And it's important to note that the new in radio will probably not come from the big cities, the production centers of AM radio. Look for the new in the sticks. Look for it at Mt. Mitchell, N. C.; at Waterloo, Ia.; at Tulsa, Okla. That's where the FCC has allowed new, super-power FM stations to be built. These stations will be virtually without competition in their areas. Here, they will have to work out something new, fresh, more vigorous than the old—or lose their investments.

For these towns in the hinterlands, which owe a good deal of gratitude for their existence to James L. Fly, former chairman of the FCC, will have types of franchise never before enjoyed by AM. And they will also have types of responsibility never before saddled on AM. They will be the sole FM spokesmen in their communities.

In drawing up its plans for FM radio, the FCC had a suggestion from Fly to set up what amounts to virtually two systems of radio in this country. On the whole, the commission followed Fly's suggestion. It divided the country, for FM purposes, into two areas. Area I comprises the territory roughly from Washington, D. C., to Manchester, N. H.—and westward as far as about Harrisburg, Pa. That's the area of high-density population in the east. The rest of the country is Area II. And the real difference between these two areas is this: In Area I, no rural stations will be permitted. They are allowed in Area II, and several have already been licensed, for instance like the one being constructed now at Mt. Mitchell, by Gordon Gray, of Winston-Salem's WSJS—is permitted much larger power, with a far greater area coverage, than anything in either AM or in Area I FM. The FM outlet at Mt. Mitchell, WMIT, will be able to cover large portions of five states—Virginia, North and South Carolina, Tennessee, and Georgia. It will probably overlap also into West Virginia and Kentucky.

Furthermore, within that vast area, with a population preponderantly rural, this station will be the sole FM outlet. As a matter of fact, much of this area cannot be reached by standard AM broadcasters, because of the mountainous country and the remoteness of many districts from any AM outlet.

What About Tobacco Road?

What kind of programming will WMIT have? (This station is picked solely as an example of the problems involved, of course.) It will have practically no competition whatever. Dozens of problems will arise. Just because FM is excellent for reproduction of classical music—will this station feed nothing but Tschaikowsky and Beethoven to its listeners, with perhaps a little bonus of a Berg concerto thrown in for good measure on a holiday? The mountaineers along Tobacco Road may not be as uncouth as snobs make out, but that's hardly enough sustenance for a hearty backwoodsman. Obviously more than good music will have to be sent out by a rural station with an exclusive territory all its own.

There is another problem. What kind of commercial sponsorship will a rural station carry? Let us say that Ford buys time on one of these rural stations. Along comes General Motors and wants time too, but can't buy any. (Or reverse the two; or take two competing firms in food, farm machinery, or cosmetics.) Suppose the guy who can't buy time, or can't buy top time already sold to his competitor, charges he's being frozen out of the market. The firm out in the cold can't go to a competing station or net; there isn't any in that area.

Extend these examples into other types of programming. The station that has the territory all sewed up may want to be as fair as possible in presenting commentators. But it couldn't possibly use, let us say, both Walter Winchell and H. V. Kaltenborn. (Continued on page 188)

Is Radio Literature? Coast Prof in Tower, Never Listens Himself

William Matthews, associate professor of English at the Los Angeles campus of the University of California, came out of his cloister recently to mix with the mob in the market place.

He had heard, apparently, that there was such a thing as radio, to which the masses were addicted. (Of course, he didn't himself listen to the thing, as will be apparent below.) But he thought he ought to look into it.

So he went to old John Milton's store and bought a meter of poetic definitions; dropped into John Donne's establishment for a look-see at that venerable gent's stock of plain and fancy critique; halted his peregrinations long enough to see a newsreel, just to convince himself that he understood life in the raw; and wound up his excursion by buying nine—exactly nine—books.

Then he went back to his cubicle and wrote himself a piece titled "Radio Plays as Literature." The Hollywood Quarterly published it in Vol. I, No. 1 of that excellent, new journal devoted to serious consideration of the radio, pictures and music.

Because of the notable auspices under which the journal is published, the dear doc deserves answering. This will be only a partial outline for an answer. The rest of it may come from others who can write polemic prose in a fashion unknown to this mugg. Or it may come simply from those men and women who, day to day, write for the radio, get their stuff on the air, know radio's problems—and at the same time have, maybe, also an iota of ambition to see radio gain full, mature status as an art ashamed of no man's definitions, be they however real or however condescending. And it's condescension that marks Prof. Matthews' approach to "radio plays as literature."

Armchair Drama

"A play, I swear," swears the professor, referring to radio drama, "is not a good play unless it reads as a good play." One doesn't have to judge radio drama by how it listens. That, as a matter of fact, would spoil things. "A radio play may be good entertainment when supported by the arts of the actor, the musician, and sounds-effect man, but it is likely to be less a good play as it leans more heavily on them."

In other words, a painting is less a work of art as the artist leans more

(Continued on page 194)

THE ACCENT TODAY IS ON TOMORROW

By PAUL PORTER

(Chairman, Federal Communications Commission)

Washington.

No other industry has its eyes more firmly lifted to the future. There could be no better evidence of radio's dynamic character than the fact that its Silver Anniversary finds it in the midst of an unprecedented era of pioneering and general expansion.

If the first stages of post-war progress in FM are a criterion, we may expect to see a nationwide system of that service spring up in short order. The dammed-up demand for this new type of broadcasting has been attested by the more than 700 applications for stations already received by the commission. Estimated cost of these stations is $30,000,000. To expedite construction, the Federal Communications Commission has been making conditional grants which enable the successful applicants to proceed promptly with their preliminary plans for obtaining certain items of equipment, programming and other details.

In drawing up the rules for this new service, the commission is endeavoring to avoid the haphazard growth of standard broadcasting's early days.

Even before the commission's rules and regulations for television were issued, more than 140 applications had been received. The regulatory measures already taken or underway give the green light to "downstairs" television under 300 megacycles, for which receivers will be available in the near future. In addition, the commission is watching with interest the progress being made in the development of wide-channel, full color television in the ultra high frequencies, for which the 480-920 Mc region has been allocated for experimentation.

Remember Standard Broadcasting?

The novelty of FM and television have somewhat obscured the boom in standard broadcasting. Near the end of the year, the commission had on hand approximately 470 applications for new stations in this service—more than half of the number of standard stations now on the air.

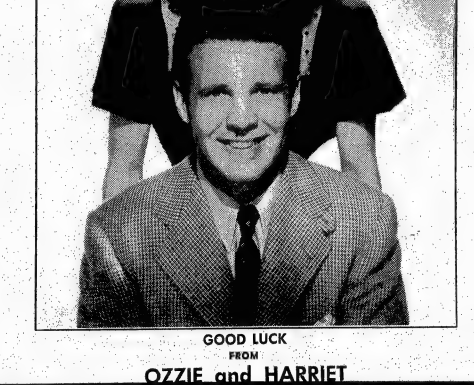
Facsimile, which is already feasible from a technical standpoint, is arousing increasing interest among broadcasters. A considerable number of applications are expected in the immediate future. When this service reaches its full development, broadcasters will be able to send their listeners a complete newspaper, full texts of important addresses, maps to illustrate news commentaries, sheets of music to be used in connection with aural music lessons, etc.

Nowhere in the industry is there greater pioneering zeal than in the relay phase upon which we rely to make network broadcasting of FM, television and facsimile an actuality. All sectors of the relay front are extremely active. A. T. & T. has announced that it will furnish wire networks for FM and in mid-November, A. T. & T. announced that its coaxial cable between New York and Washington would be available for television broadcasts early in January. Ultimately, this cable will extend to the Pacific Coast, the total cost being $56,000,000. The Washington-Charlotte, N. C., link will be completed some time in 1946. The A. T. & T. is also experimenting with a radio relay chain between New York and Boston for both television and telephone traffic.

The Philco Corp. opened the first multiple radio relay for television on April 17, 1945, when it sent a program from Washington to Philadelphia. Other companies experimenting with relay systems for television and FM are Raytheon, General Electric, International Business Machines, Federal Telephone and Radio Corp., and Radio Corp. of America.

Westinghouse and Glen L. Martin will soon begin experiments with a relay and broadcasting system they call "stratovision." This method calls for planes circling at 14 points over the nation, six miles high, each broadcasting four television and five FM programs simultaneously and relaying the programs from plane to plane. They estimate they can cover 78% of the population.

An application now pending before the commission from Electronic Time, Inc., seeks authority to experiment with a broadcast station between 25 and 30 megacycles to transmit the time, news flash and the weather report every 15 seconds to receivers about the size of a watch.



GOOD LUCK
FROM
OZZIE and HARRIET

NBC-AFM Mute Pastor On 'Teen-Timers' Show To Avert AFRA Tiff

NBC and the American Federation of Musicians backed away from a jurisdictional fight over the use of bandleaders who are not AFRA members on the net's "Teen Timers" commercial (Sat., 11 a.m.). This past Saturday morning (5), AFRA was all set to pull all its members off the show if Dave Pastor, whose band guested on the show the past three weeks, was given any lines to handle or songs to sing. If this has occurred, the AFM, according to persons connected with the broadcast, was all set to yank its musicians off NBC's N. Y. outlet (WEAF).

Apparently the producers of the show thought better of battling AFRA and at the last minute rewrote the script to eliminate Pastor's personal participation. His band only performed. At one place in the script Pastor was given a watch as a present, but only that fact was mentioned. It was not formally presented to him at the mike.

Argument started when AFRA insisted leaders on the show join AFRA.

Jo Ranson to WHN

Jo Ranson is resigning as publicity director of WNEW, N. Y., and moves over to WHN, the Metro-owned N. Y. indie. He succeeds George Lewis.

Ranson checks in at WHN on Jan. 14.

San Antonio — Southland Industries, Inc., owners and operators of WOAI, have filed a request with the FCC for permission to increase the station's power from its present 50 kilowatts to 750 kilowatts.

Radio's Role in Selling International Understanding

By JAMES D. SHOUSE

(Vice-President of the Crosley Corp., in Charge of Broadcasting)

Cincinnati.

A tragic aftermath of the war is the almost complete numbing of our capacity to think, or even to care about the future. It is the problem faced by governments who, grasping the last reserve of the world security organization evolved at San Francisco, are trying to meet the age of the atom.

This I think, also is the problem faced by radio—that instrumentality of the mind and the emotions of millions of persons.

We, in radio, are dealing with millions whose capacity to react has been so vexed, tortured and eventually anaesthetized that we may mistake this numbness for lasting paralysis.

The United Nations Organization represents international thinking on highest governmental level.

Radio, if it will, can do more than ever before to represent international thinking on the level of the people.

The two jobs are closely interrelated. The highest governmental level of thinking will be impotent without support on the level of the people.

It is not the task of radio to formulate international policy. But it is the unique capacity of radio to let our people know the need for international understanding, through the extremely simple process of getting them to know other peoples far removed by distance, and ethnic and in statute thousands of miles.

WLW began a unique experiment to that end early in the war. In cooperation with the British Broadcasting Corp., we worked out a series of programs from Britain to America which were effective because they struck home.

I mean literally that. Ordinary persons in England talked about their wartime problems in a way—and this, I submit, is a new departure—that recognized that their listeners thousands of miles away had problems not a great deal different.

They weren't all war problems. For instance, a Dorset farmer had solved the problem of feed for ailing cattle, and remarked that it was about the same solution he had heard Joe Stokes, on Rural Route Three, about 15 miles from Cincinnati, had discovered for his herd of 20 Guernseys when the American farmer ran into just about the same problem.

Also, a London commentator talked about the crowds that passed through Trafalgar Square. He said it wasn't too different from the way he pictured Monument Circle in Indianapolis, except at the coming of night—all dark in London; lights on theatre marquees and in the windows of stores (not shops) around Monument Circle.

Thousands of midwestern men and women who might have switched to something else listened. Rural Route Three, Monument Circle. The person shortwaving from London was talking about places they never had seen —but also about places they had seen and that were a very part of them. And they realized that London was not 4,000 miles away; it was as close as a neighbor, with a pleasant voice, who was interested in things out their way.

And it overcame the resistance to listening to things people might have thought they weren't interested in hearing. It was the difference between a warm personal letter and a circular that begins "Dear Friend."

WLW, which long ago established itself as one of the best sales media for merchandise, went on the job of selling international understanding. It went over. With the unlimited cooperation of the BBC, with hours of special effort on both sides of the ocean being put into each three-minute broadcast, international programming, tailored to a huge segment of people, proved itself.

The BBC found persons with stories and the proper voices. WLW acted as an editor by remote control. Our international division started with such things as advising "stories" not "shops," and acted as liaison with directors of specific WLW programs on which the NBC pickups were heard.

Then, to guarantee audiences for grams of established popularity, not buried somewhere in less desirable time. The pickups, conversely, had to be of such content that they would enhance the show of which they formed a part, and the BBC did a magnificent job of meeting the standards set by the individual directors.

A few the test of listenership—a University of Denver survey of listeners to the BBC programs on a specific station in New York over one weekend showed that 18% had heard one or more shows. The survey disclosed 48% of listeners on a test of WLW.

From this successful beginning in 1942, the arrangement was extended to other countries whose voices could help bring home the way the war world was thinking and doing.

Through contacts in embassies in Washington and through foreign bureaus in New York, the same painstaking liaison was established with China, Australia, Canada, Turkey, Sweden, Switzerland and other nations, both allied and neutral. From each, regularly, came those three-minute excursions behind the curtain of distance, war and censorship.

This project cost time and money. An expert International Division was developed at WLW in 1943 to handle the broadcasts, which in that year exceeded 500 in number, with origination points in 18 different countries.

The difficulties involved can be appreciated when it is remembered that all these programs had to be handled by staffs at WLW and in foreign countries, who never saw each other, and whose only link was the cablegram and a sense of the value of what they were getting accomplished.

For each of these 500 broadcasts a blueprint relating to the WLW midwest had to be drawn up, transmitted to the country involved, and then, through frequently uncertain communications, the requested programs would come back, monitored in New York or Ventura, California, or in Cincinnati, and put on the air.

With the departure of hundreds of thousands of our own troops overseas for the European and Pacific operations, the value of the groundwork WLW had laid was immediately evident. As a result of the cooperative arrangements set up, we have been able to broadcast literally hundreds of servicemen's voices from points overseas, bringing the feeling of war dramatically to the home area.

As an illustration of the speed and sometimes startling impact of these programs, there was the case of the BBC's Rose Buckner, now almost a legendary figure to WLW listeners who hear her weekly on Ruth Lyons' "Morning Matinee." Mrs. Buckner, London housewife and mother, became a favorite with

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Season's Greetings From
MEREDITH WILSON

Chi Radio: Where To?

By BILL HUNT

Chicago.

It's been many a long year since Chicago radio has taken the beating that it did in the year just past. Many and varied are the reasons dished up with actors, writers, producers, account execs and network toppers each giving their own theory of why shows and performers are taking a walk to either Hollywood or New York.

Actors give as age-old excuse that they can get a two-for-one deal for their money by doubling in legit in New York or in pictures on the Coast as well as getting two or three times the AFRA scale that is common practice in Chi. It's pretty safe to bet that many of the actors and actresses who trekked east or west can be compared to house players or gamblers. They always brag about their winnings but seldom talk about their losses. Hence the success stories about the performers that hit. Influence these who still remain in the midwest picture but those who are having a tough time trying to establish themselves east or west are seldom mentioned.

Writers might well be the ultimate solution to the whole problem of radio here in the years to come, yet, in the first days of 1946 there are few if any competent craftsmen outside of a few old standbyes. Situation can be laid squarely at the door of the agency and network top execs who have refused in almost all cases to give air credit to writers with the result that few if any of them have attained enough of a reputation to command much over a less-than-average living wage.

There's a Place for Chi

This in turn has forced writers out of Chicago if not out of the industry itself. Agency heads, network execs and sponsors alike freely admit that there is little likelihood of star-studded shows ever again being aired from Chicago but they do insist that no-nage shows of the type of "Mr. District Attorney," and in fact every type of dramatic show that can be staged without big names is a natural for midwest origination with its lower-production costs, yet in the final analysis they refuse to build the one thing that would make this type of show possible for Chicago. Writers!

Producers in the main are kept pretty much under wraps with low-salary brackets and few if any opportunities to let themselves go on really creative shows and in the few cases where they do get a green light they usually have a Hammond organ instead of a full orchestra and are held down to a minimum of actors' and writers' time.

Account execs generally usually take the easy way out by peddling glamor to their sponsors and clients regardless of what local shows might

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THINGS HAVE CERTAINLY CHANGED

By LESTER GOTTLIEB

SCENE: *A conference room in the Washington headquarters of the Research Association of Radio Advertisers.*

TIME: *Shortly before the 40th anniversary issue of* Variety went to press.

CHARACTERS: *Sullivan Arbuthnot*, an executive of RARA. *Sgt. George Spelvin*, who has the lowest Hooper in the U. S. Army, and prior to induction, was an avid radio listener. *Miss Fuddle*, Sullivan Arbuthnot's secretary.

ARBUTHNOT: Sit right down, Sergeant Spelvin. Make yourself at home.

SPELVIN: Thank you, sir.

ARBUTHNOT: Have a slow-burning, apple-honeyed, firmly packed cigarette?

SPELVIN: Don't smoke, sir.

ARBUTHNOT: Too bad, one of your favorites of the ether endorses them y'know. Say, you look a bit peeked. Before we begin this interview would you like to freshen up with a handy bar of that four-soaps-in-one, that fine, lathery castile? It's good for babies and the dishes, too.

SPELVIN: No, thanks.

ARBUTHNOT: How about a drink? Bokew Swashib.

SPELVIN: What's that?

ARBUTHNOT: Come, don't pull my leg, Sergeant. Didn't you serve overseas?

SPELVIN: Yes, but what is Bokew Swashib?

ARBUTHNOT: Sanskrit, that means have a coke. Certainly we have time for the pause that refreshes. Or perhaps your want you-know what hits the spot?

SPELVIN: Sorry, sir. It makes me burp.

ARBUTHNOT: Don't worry about that, Sergeant. Quick-acting, speedy Sal Hepatica or bromoseltzer. Bromoseltzer, bromoseltzer will have you feeling fit as a fiddle in the morning.

SPELVIN: Well, sir, if you don't mind, skip it. I'm rather tired. Didn't get much sleep last night.

ARBUTHNOT: Must have been the caffein in your coffee. Oh, well, shall we get on with it?

SUELVIN: That would be splendid, sir.

ARBUTHNOT: Now just for the record, so Miss Fuddle can get all of this, give us your full name and rank.

SPELVIN: George Spelvin, Technical Sergeant, United States Army Air Forces.

ARBUTHNOT: When did you join up?

SPELVIN: I was drafted in 1940.

ARBUTHNOT: You mean, Spelvin, you were ready when your country called you.

SPELVIN: My draft board voted 3 to 0 against my appeal.

ARBUTHNOT: Strike that out, Miss Fuddle. Where is your home?

SPELVIN: 38-02-01 Third Avenue, Corner Spruce, Ozone Gardens, Flushing.

ARBUTHNOT: According to our records, Sergeant, you were before 1940 an avid radio listener.

SPELVIN: That's right. Been radio-crazy since the crystal sets.

ARBUTHNOT: And in a way, quite a celebrity.

SPELVIN: How you mean the time Hooper and Crossley called me the same night. Gosh I'll never forget it, the boys down at the poolroom kept getting a busy signal. Were they sore.

ARBUTHNOT: Never mind the details, Spelvin. How long have you been listening to the radio?

SPELVIN: Around 1922, when I bought my Atwater Kent and got KDKA, Pittsburgh, direct!

ARBUTHNOT: (*nostalgically*) Ah, those were the days.

SPELVIN: What ever happen d to the A & P Gypsies?

ARBUTHNOT: (*haughtily*) How should I know? Now, is it true your Public Relations officer ordered you here as a typical G. I. Joe, so that we of the radio industry can help to bring you and your buddies up-to-date on all the new radio stars and shows you have missed since you went overseas?

SPELVIN: Sort of, they asked for volunteers. I figured maybe I could win a prize on a quiz.

ARBUTHNOT: No, Spelvin, but you are rendering your buddies a real service. Now you just ask anything you want to know about radio, and quicker than you can say Paul Porter we'll give you the answer.

SPELVIN: What about the A & P Gypsies?

ARBUTHNOT: Look, Spelvin, for all I know, they opened tearooms. We're —talking about new things.

SPELVIN: Oh. Pardon me. OK. Look, when I went in, I read that Bob Hope and Fibber McGee & Molly were the most popular stars on radio. Who are the big shots now?

ARBUTHNOT: Bop Hope and Fibber McGee & Molly.

SPELVIN: What's new about that?

ARBUTHNOT: Ask another question.

SPELVIN: Any new comedians around?

ARBUTHNOT: (*suspiciously*) Not exactly. Why, do you know of any good ones?

SPELVIN: What about the quiz shows? Don't tell me they still are around?

ARBUTHNOT: Certainly, they're still around. Truth or Consequences, Double or Nothing, Take It or Leave It. . . .

SPELVIN: I tried to get on those shows when I was a civilian. Maybe now I'm in uniform they'll take me.

ARBUTHNOT: No, Spelvin, they're back to civilians again.

SPELVIN: Well, in the old days, I used to listen to Portia Faces Life. Always wanted to hear the ending. Tell me, Mr. Arbuthnot, how did it end? Did Portia get life?

ARBUTHNOT: Spelvin, it hasn't ended yet.

SPELVIN: Still going strong, eh? Portia must be awfully tired by now.

ARBUTHNOT: Spelvin, are you sure you like the radio?

SPELVIN: Why, Wanna see my Lone Ranger badge? Tell me, is Fred Allen still feuding with Jack Benny?

ARBUTHNOT: *Now*, there's something new! Fred is now feuding with Charlie McCarthy.

SPELVIN: Who has the most popular dance band now?

ARBUTHNOT: Guy Lombardo, according to a poll of radio editors.

SPELVIN: That's where I came in. How about the news commentators? What ever happened to Gabriel Heatter and H. V. Kaltenborn? Have they retired?

ARBUTHNOT: Of course they haven't retired. Still tops.

SPELVIN: You mean there's still good news tonight? Say, did they ever do anything about fellers like Upton Close and Fulton Lewis? Weren't they being investigated?

ARBUTHNOT: No, Spelvin, Congress is now investigating Cecil Brown, William Gailmor and Ray Swing.

SPELVIN: Well, that's a twist. Any new big networks?

ARBUTHNOT: No, the big four are still going strong. NBC, CBS, Mutual and ABC.

SPELVIN: Don't kid me, Mr. Arbuthnot, ABC is a radio station. What happened to the Blue?

ARBUTHNOT: Look, Spelvin, ABC is the Blue. They changed the name. That's new, isn't it?

SPELVIN: Confusing, ain't it? What about television?

ARBUTHNOT: When it comes on the horizon, listeners will see and hear the most revolutionary contribution to science and entertainment the world has ever known.

SPELVIN: That's what they said in 1940. What's new about that?

The Royal Hotfoot For Video's Haloed Heads

By JOHN F. ROYAL

(NBC Vice-President in Charge of Television)

After nearly 40 years in various branches of the entertainment world, I find it thrilling to approach the most exciting phase of public entertainment—the art of television. The year 1946 will see the launching of a service to the public on a large-scale programming schedule and a record-breaking sale of sets. The world—by a combination of sound with sight—will be brought into the American home. It will be a welcomed visitor.

This will be accomplished despite the deliberate attempt to confuse the public mind by suggesting that television wait for some time in the distant future when we may have a new and somewhat mythical advancement in television methods. Never has the word "wait" been used in the vocabulary of the show world. It is not a part of a showman's philosophy. Back in 1912, Edison offered a talking picture gadget with the projector machine in the booth synchronized with a phonograph back of the screen by a silk thread. It was rather ghastly—but there was no waiting. When the Warner Bros. burst forth with Vitaphone, there was a raising of brows in the picture industry and some hesitation on the part of a few dickards, but Warner Bros. did not wait for miracles. They went smashing ahead and created an industry—and the others quickly jumped on the bandwagon. It is true the film method of sound recording was soon developed, and the changeover from recordings was accomplished in stride but the show went on as usual.

Television is much too important to have any broadcasters with a dull-glowing halo around their economic brows attempting to retard its progress by promises in slick double-talk with some mysterious miracle that is just around the corner.

Meet the Miracle

That miracle has been around the same corner for the past two years. The great preponderance of engineers—all good men tried and true in the world of kilocycles—see nothing in the immediate offing to change their optimistic desire to have 1946 see the first big splash of television and to meet the miracle head-on when it decides to appear. It is these same tried and true men, and not pages of half-truths, double-talk and pretty prop art, which is not factual, who will bring about the miracle.

The public will tear down the dealers' doors to buy television sets. Of course, we know the pictures are not perfect, but I am willing to risk my professional neck by stating the pictures are far ahead of any other form of entertainment at its inception. Recently a writer about our Army-Navy game pick-up said the picture detail was "only as good as 'A Birth of a Nation.'" That is a greater tribute than we ever expected. That picture was an epoch in the film industry and a real sensation when shown.

The Play's the Thing

It is amusing that, with all the chatter about the mechanical aspects of television, we hear very little about what's going to be put on the programs. Everyone—including the halo-wearer—can put down in his little book that, regardless of whether the sets are black-and-white, color or even if they find an electronic method of distributing odors—the success of television will depend upon the show. That is the challenge to the telecaster. At the present time there is too much consideration of television on the basis of radio background and operations. Except for a few minor similarities television is vastly different from radio and must be so considered in making plans for its future.

Our good friends in the movie industry know the good men and true of the laboratory will get out a picture to satisfy the audience, but they ask with a leering smile, perhaps a sneer, where will the shows come from? To them we say, have no illusions. There will be shows—the greatest and most exciting programs in the world of clean, wholesome amusement—brought into the American home by television. And this will start in 1946.

This new form of entertainment will be supplementary to the existing forms, and will not disturb them in the least. That statement will be challenged by some who always see the new things destroying the present. I remember those who wailed that the movies and radio would kill the theatre. What casualties occurred in the theatre world were due to business suicide, short-sightedness and stupidity, not competition. Just try and get a ticket for a good show. Managers have the jitters trying to get good shows written—and I might add on the side, so have the artists. That is the basic problem in the show world in all its phases: Where is the material coming from?

There will be much work done in television during the coming year, getting working conditions arranged with all participating groups. This will take careful planning and consideration on both sides. Television has not reached the bonanza stage, and it will carry a heavy financial burden for several years. This thought must be kept in mind by all concerned.

The Minute Men at Lexington and Concord could not throw aside their flintlocks to await the atomic bomb. They went forward to victory with the will to win with what they had.

Television is the atomic bomb of culture. The potentialities are beyond anything we have ever conceived. It will need the enthusiastic cooperation of everyone—because everyone will have a part in it.



GREETINGS
BEN GRAUER

Television's Tomorrow

By DR. ALLEN B. DuMONT

(President, DuMont Laboratories)

Probably the most completely presold service in the history of communications is television. When we were first in the laboratories with the forerunners of today's television, prophetic reporters, fearful of being lumped with the ones who scoffed at Fulton and Ford, began heralding the revolutionary art of television. They were so enthusiastic in their efforts that today, with television a fully evaluated and well-explored medium, its true arrival seems anticlimatic.

Yet, for the record, today's television is a good, sound, practical service capable of entertaining home and theatre audiences in an entirely satisfying manner with good quality images and entertainment of professional standards. Today we can fulfill the dramatic claims made for the medium years ago. We have large screens, both direct-view tubes 20 inches in diameter and projection systems, giving pictures approximately the size of a page in Variety. Standards are set for the medium. The Federal Communications Commission has shown great understanding of and sympathy with television. Consumers, retailers, distributors, manufacturers, broadcasters and theatre owners are ready and waiting for television to become the multi-billion dollar industry it is destined to be.

It All Depends on OPA

Were it not for the OPA's severely low prices on components essential to television receiver manufacture, production would have been well under way by the end of 1945. As it now stands, we will be well into 1946 before any real increase in the size of the television audience will be felt, providing that the OPA restrictions are lifted soon.

Television's today, then, is bright. Its tomorrow is even brighter. Coaxial cable networks are being rapidly laid to weave the nation together. Successful experiments in relay broadcasting are rapidly extending the range of stations and linking metropolitan areas together. Channels for television have been assigned to 140 principal communities and these channels will soon be assigned to various applicants for broadcast licenses. As stations are built, new markets will open, new outlets will develop for the talents of entertainers and new communities will carry their shares of the burden of major network broadcasts.

In time, color television will arrive. The first experiments have been conducted and, it may be possible that after a decade or more of experimentation and development, color of brilliance and high definition, transmitted and received electronically, will seek its more permanent standards. If those standards are well chosen, the public will receive more than the results of first investigations. It will be offered completely explored and well-developed color television that represents the finest attainment responsible engineering finds possible. Then television may very well gradually adopt a parallel system of broadcasting equivalent to the way FM (corresponding to color in the higher set of frequencies) now is paralleling AM or standard broadcast (corresponding to 525-line black-and-white television in its present set of channels).

So far, international television is little more than an intense desire on the part of television's proponents. It is entirely possible from a technical viewpoint, but the economic practicality and the international agreements have not yet been completed. Yet, international television, linking the principal communities of first the Americas and later the world, is a safe bet for the future.

Live studio programs will spiral to quality heights that will challenge and sometimes surpass the most elaborate of radio programs and often match lavish theatrical offerings. Specially prepared motion pictures for television will evolve as a new art apart from those movies designed for large theatre audiences. In the merging of live and film programs, with studio shows interspersed with film clips, we will attain a type of presentation which is completely authentic and convincing.

'THAT'S TELEVISION!'

By WORTHINGTON MINER

(Manager, CBS Television)

A vast percentage of all the experiments attempted to date in television have either been adaptations or direct steals from other media. These efforts have met with varying degrees of success—sometimes derived from the quality of the material itself, sometimes from the method of treatment, but to our knowledge at no time has anyone produced a program possessing a sufficient mastery of the idiosyncrasies of the medium to cause the observer spontaneously to reply, "That's television!"

None of us facing the year 1946 can escape the tremendous burden of the recent FCC minimum of 28 hours a week. It would be all too easy, under present limitations of equipment and space, to apply a quantitative yardstick to our entire program thinking. But this will not produce the answer. Faced with this enormous organizational problem, every broadcaster in the business must sap from every potential creative source the leaven of a rising standard.

It is too early for anyone to make a didactic statement regarding the exact balance that he hopes to achieve in the coming 12 months between live studio productions, remote pickups, and motion-picture film. We at CBS do not pretend to know at this time the precise ratio of maximum effectiveness that will govern our conduct and thinking a year from now. We do know that for the first time television will be forced to broaden its perspectives, to search its imagination, and to create the foundation for a more mature program service than has ever existed heretofore.

The governing procedure around which our developments will center will be variety and creative imagination. Sometimes our purpose may not be fully and immediately apparent; sometimes we will undoubtedly fail; but it is our firm belief that a certain percentage of failure will be essential as a tribute of pain to the birth of a new and living form.

In the early part of the year our contemplated efforts will be focused upon a combination of new forms in "live" studio production, combined with an expanded range of mobile coverage. There also will be film.

But above and beyond this type of programming, we will be making further experiments in the use of color—color as an improvement in direct programming, color as an advertising medium, and color as an aid to the art of reporting. It is our controlling conviction differential between the success and failure of television to attract and to hold the public's attention may reside in an exciting and imaginative use of color.

If from our whole schedule, which for the year 1946 will be largely an experimental one, we are able to point to one single, unimpeachable example of true television, the year's effort will be richly rewarded.

Chi Video, Slowed by War, Begins To Roll; Nets, Indies Push Plans

By FRANK MORGAN

Chicago.

Television development in Chicago up to now has been on a hit-or-miss basis, not of choice, but because of circumstances. The city's pioneer video outlet, Balaban & Katz' WBKB, had no sooner got under way on a fairly substantial experimental operation, when Pearl Harbor blew up the works.

Immediately the station's complete facilities, the space it had taken over for studio expansion in the State-Lake Building, and the services of William C. Eddy (USN Ret.), WBKB television head, were offered to the Navy, with the result that it became that branch of the service's Radar Instruction Center during the war, with Eddy commander-in-charge.

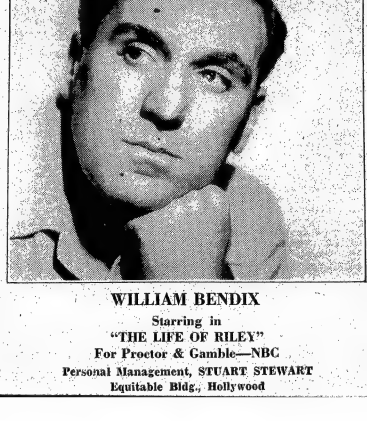
The station itself was then staffed with women camera operators, technicians, directors and execs, and managed to televise regular programs four nights a week during the war. Shows are produced in cramped studio quarters, with staffers praying their equipment would hold up every time it went into operation.

Being on an experimental basis, although a comercial license had been granted, programming was difficult, to say the least. Talent had to be booked on a no-pay basis, and many times didn't show up, hour forcing the program director to use anything available to fill in. Luckily there were only about 400 video sets in operation in the Chi area, so there weren't too many complaints. The regular schedule of telecasts stayed on.

The Navy has since given up the space it used for school purposes, also its connection with the station. Eddy, out of the Navy, is back as chief of WBKB with full speed ahead instructions to make it an outstanding television outlet.

A total of $500,000 dollars has been earmarked for new equipment as soon as available, also for construction of new studios and facilities. In the interim, broadcast technique is being improved, as are

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WILLIAM BENDIX

Starring in

"THE LIFE OF RILEY"

For Proctor & Gamble—NBC

Personal Management, STUART STEWART

Equitable Bldg., Hollywood

Radio: Next 25 Years

By NILES TRAMMELL

(President, National Broadcasting Co.)

Any prognostications of what's to come in the next 25 years in radio or any other industry must be classed as guesswork in the new atomic era which our world has entered. But no matter what is in store for the world in the next quarter-century there can be little doubt that television and radio will play a dominant part in the lives of all.

Commercial television is ready for the public. The rules and regulations recently laid down by the FCC confirmed NBC's long-held belief that a sight-and-sound development has reached the point where it can give the public a full measure of entertainment and education. However, it is imperative that government and labor see the necessity of giving this infant industry sympathetic encouragement and support. Both have a great stake in television. For this new medium, if properly guided, can help break down international economic and political barriers and serve to knit the whole world together.

The next 25 years will find television made available to every home through a national network operating over co-axial cable and radio relays. Full electronic color, when color is necessary to the picture, will replace present mechanical methods just as full electronic black and white television has replaced the crude mechanical scanning disks of the 1920's and early '30's.

New developments which will improve television at both the transmitting and receiving ends are in the offing. And as the years go by network operators, through practical experience, will be constantly improving methods of presenting a wealth of varied programs from football games to full-length dramas.

There's Room for Both

Although it is impossible to foretell, it may be supposed that television eventually will be the predominant air medium. However, it's unlikely that viewing will completely supersede listening in the homes. It's more likely that video and sound broadcasting will supplement each other, with each finding a niche where it can best serve the public.

Even while considering the future, we must pay close attention to the present to protect the American system of broadcasting which has flourished under freedom of speech and discussion and freedom of enterprise. Broadcasters must ever be on the alert against any invasion of the economic and social freedoms which have made our country as great as it is.

For the present, too, we must continue to make our facilities available for full and free discussions of the great problems which face our country in the postwar era. We at NBC are attempting to do this through our new program, "The National Hour." It is my thought the local broadcasters must do as much and more, if possible, in their local communities to carry forward the work which they have done so admirably in the war period.

My faith in this country and its people is unbounded, and I firmly believe that we will eventually overcome all our vicissitudes and problems. My chief concern is that radio broadcasting, which is still a comparatively young industry, shall play a leading role in the future as it has done in the past.

By PAUL W. KESTEN

(Executive Vice-President CBS)

American broadcasting moves into its first peacetime year since 1941 with two important legacies from four years of war. The first is a legacy of experience in carrying the heaviest burden of national responsibility in its 25-year history. The second is a legacy of new tools won from wartime electronic research. In the strength of its maturity, and with the new technique if now has at hand, radio looks toward the future with almost impatient vision.

We in broadcasting have learned, as never before, just how effectively a free radio can be used in the service of a free people. We know what free radio can do against controlled radio; against international barriers of suspicion and misunderstanding. We have, in these years ahead, a tremendous opportunity to apply our warborn knowledge in fostering peaceful working relations between peoples and nations.

Millions of young Americans are now returning from distant places all over the world. American listeners will want not only entertainment and relaxation from their radios, but information, stimulus and discussion.

Technical advances are already moving from dreams to realization. Most of us at CBS have believed, from the very early days of FM, that, except in certain rural areas, FM was technically destined to replace AM transmission. The war caused a transition at an early stage, and other hazards have now been erected. But these prove temporary, as I hope they will, a magnificent and orderly new system of radio broadcasting will proceed to take the place of one that was not so magnificent and not so orderly.

Quality Must Move Forward Too

Nor will the improved technical quality of the new system be our greatest gain. The intrinsic nature of FM will automatically transpost emphasis from station power to station programs. Few communities in the United States will be dependent on distant stations for radio service. Most communities will have a wider choice of stations and programs than they have yet enjoyed. For broadcasters, those facts should stimulate a healthy competitive urge to better service, nationally and locally.

Television, of course, is radio's greatest wartime beneficiary. It was wartime electronic research that made our demonstration of high-frequency television in full color possible within two months after V-J Day. What CBS had hoped the industry as a whole might develop within a year after the war has now been developed, almost single-handedly in our own laboratories. Individually and collectively, the FCC has agreed that television's eventual location in the radio spectrum must be in the ultra-high frequencies. Space has been reserved there for more than twice as many channels, each more than twice as wide, as television now occupies in the lower frequencies.

More could not reasonably be expected of the FCC at this time. It has clearly indicated the direction of television's future, both to the industry and to the public. FCC engineers are now working with our engineers on propagation tests from New York to New Orleans. When these are completed—in a matter of months—I have no doubt that the Commission will move quickly to shift high-frequency television from an experimental to a full commercial status.

With concerted action by equipment manufacturers under the authority of the FCC, it is wholly possible for the radio industry to give the public high-definition television before Variety publishes its next Anniversary Issue.

By MARK WOODS

(President, American Broadcasting Co.)

To predict radio's features 25 years from now is something like describing your boy's features when he becomes a man.

We like to think that radio, which is still in its youth, will grow up to be handsome, successful and popular by 1970, and enjoying its most productive years. Everything points to that kind of development.

Certainly we know that it is not a stagnant industry: Television, FM and Facsimile keep us all stirred up enough to guarantee a lively future.

From a business standpoint it is a fair assumption that manufacturers will continue to increase their advertising expenditures in the broadcasting medium because radio will improve in both audience-size and the quality of its production and transmission. The competitive aspect of American radio is our best guarantee of that.

FM will gradually supersede AM during the next few years. We can forecast with some accuracy the economic pattern of FM because it represents a change in degree rather than in kind. Until FM becomes physically and economically feasible for remote listening, AM will continue to serve the outlying areas of the country. Meanwhile, the business fundamentals will remain relatively constant for the broadcaster.

It is difficult to foretell the business structure of the industry when television is in full growth—which it will surely be in 1970. The cost factors must be quite different. Talent, production and engineering personnel are already after-hours students of television, so the same faces will be seen around the studios as those presently comprising our staffs.

The things we cannot be certain about are the technical advances in transmission, or the ultimate developments in television network operations. So questions of rates for time and costs of programs are cloaked in the mystery of the next quarter-century.

Basically, our system of commercial support and competition will be with us. Our country's inventiveness will keep us as far ahead of other lands as we are today.

The comforting thing about these predictions is that we who today are gazing publicly into the crystal ball will—in the year 1970—be living on our Social Security in Florida, while some young whippersnappers are predicting the events of 1995.

By EDGAR KOBAK

(President, Mutual Broadcasting System)

Broadcasting in 1946? I will not touch upon FM, television, and the technical side; more than enough, probably, has been said in the 25th anniversary statements. Let me, rather, confine myself to what I believe are the two major services which broadcasting can perform for listeners in the coming year—both in programming. This takes me back to August 5, 1945, that date, not January 1, marks the true beginning of programming for 1946.

When the atom bomb was hurled at Hiroshima, not one event, but two, took place; first, the end of the war; second, the beginning of a new era, the era of atomic power about which little is known and a great deal is feared.

But the end of the war didn't bring the peace that we hoped for: abroad or at home. Look at the headlines from Java, China, Iran, Argentina, Germany and many other spots. Look at the headlines about reconversion, and industrial and factional strife. And the unveiling of atomic energy has already started new international rivalries, with implications, the scientists tell us, of a final catastrophe.

In face of this, it seems to me that we must recognize two states of mind in the listener: He is war-weary, he is tired of listening to continuing stories of fighting and dissensions. (This is the viewpoint that caused elements in the radio industry to say that, once the war was over, interest in news programs would fade right out of the picture.)

They Need News Now

But there is a second state of mind: With the world still in a chaotic condition in spite of peace, the listener is afraid of not listening, not knowing and not understanding what is happening; he realizes very well that events do not occur in a vacuum and at a distance, but that whatever does happen, exerts a direct impact on him and his personal life. So he continues to listen to news—finds it still important.

I feel that broadcasting can perform a major service in meeting each one of these two states of mind of the listener.

He is war-weary: So radio has the duty to devote a fair share in its schedule to programs that provide relief and entertainment, so the listeners can get a certain measure of relaxation and enjoyment, pure and simple. Radio, in this respect, has the advantage over most other media.

The listener wants to be kept informed: So radio has the duty to do its level and sober best to broadcast the news as it happens; to interpret its meaning in terms of the listener; to give all aspects of important events; and, going even further, to take up and discuss, through forums and interviews with men in the news, happenings of the political, social and military scenes not only in the United States, but throughout the world.

It seems pretty clear that public opinion plays an important part in the shaping of events. Certainly if the world of 1946 is to be shaped and guided in the right directions, it won't be done unless the main body of public opinion is well and accurately informed.

It is in this double task of broadcasting for entertainment and for enlightenment that I think radio can do its best work in 1946.

How Fred Allen's Tag Happened

Fred Allen, nee John Sullivan, later professionally known as Freddie Sullivan and Freddie James, recalled how he got his present nom-de-profesh. The passing of the vet Fox Vaudeville booker, Edgar Allen, touched off the reminiscence.

It had to do with the time that Allen was booking Fox's City on East 14th street, N. Y., in opposition to Keith's Jefferson a block away, so that out-of-town or new acts, who were aspiring to a Keith or Orpheum circuit booking, risked professional tabu if they played the opposition. None the less many of them did, under pseudonyms, and Freddie James merely assumed Edgar Allen's surname for his City theatre booking.

In those days the powerful Keith circuit, aware of this chicanery, would scout the city and kindred "opposition" houses, but the human element played in favor of the smalltime acts who were forced to blackmarket bookings, so to speak, because the Keith hirelings would merely reprint the out-front roster of nets and "report" to the home-office that there was no backsliding. The actual job of the big time office was to review the opposition theatre for new talent and also to ferret out any chiseling.

So happened that a "good" report came back on Fred Allen, so good in effect that the juggler from Boston found himself wedded to what is still his professional name.

Abel.

Tibetan Border Adventure

By LOWELL THOMAS

From Sichong we were to go deeper into Central Asia, to the Province of Sikiang. Our immediate destination a place with the melodious name of Yiang Kwan Jai, on the China side of Tibet. Yiang Kwan Jai is at the foot of the highest and most spectacular mountains on earth. The Lolos and the Tibetans call it Minya Konka.

Col. Dan Mallon and I flew with Capt. Eric Shilling, the ex-Flying Tiger. Also we had aboard two Tibetans who had brought horses for Chiang's armies, from the mountains toward which we were heading. They lived near Yiang Kwan Jai, and a ride in a C-47 would save them weeks of arduous travel.

In 15 minutes we climbed to 9,000 feet, and from there on we were out of this world, above a vast sea of clouds. In another 15 minutes we had climbed to 18,000. In half an hour, we had vaulted from a couple of thousand feet above sea level to an altitude higher than the great plateau of Tibet.

In the Bolivian Andes, above the city of LaPaz, there is a glacier where a few hardy skiers go for their favorite winter sport. There at much less than 18,000 feet, they find the air so rarified that they gasp for breath even when sliding down hill. So, as we headed toward Minya Konka, we by now were taking long pulls on our oxygen tubes.

Col. Mallon was sitting in a jeep. We were carrying a jeep in the middle of the cabin. The Colonel was too busy with his oxygen mask to gaze to right or left. I had usurped the radio operator's desk in the compartment back of the cockpit where, between gulps of oxygen, I wrote in my notebook, and watched the lettering on the instruments. I kept wondering at what altitude they would begin to blur. The speed with which we had climbed to 18,000 had been so great that it made me a little lightheaded. Aside from that there seemed to be no effects.

The Two Tibetans

The two Tibetans, Dumba and Gunga, squatted at a window, chattering wildly throughout the flight. It was their first. They didn't even seem to notice that the rest of us were wearing oxygen masks. What did they know about oxygen? Having lived all their lives at high altitudes, suddenly going from 2,000-feet seemed to have no effect on them.

At two o'clock we sighted towering Minya Konka off to the left, almost hidden by the clouds. But in the clouds before us there wasn't an opening. Yiang Kwan Jai seemed out of question.

At that point Capt. Shilling turned over the controls to Co-pilot Andy Longbotham and came back to tell me of something that was worrying him. He said he had just remembered that we had only enough parachutes in the plane for the regular members of our party. Meaning that if we got into trouble within the next few minutes there would be no chutes for the two Tibetans, Dumba and Gunga. Then he smiled and said, "Ah, I've got it figured out; when we get to the vicinity of Minya Konka I'll open the side door of the plane. Then I'll call the Tibetans and say, 'Well boys, here we are. Your home's right down there.' But look out for that first step."

We never did find Yiang Kan Jai. Within a few minutes we were in clouds that went up to 26,000 or 27,000 feet. We had to high-tail it to some other part of China and find a place to land before running out of gas.

The place decided on was the remote Chinese walled city of Chengtu, which Marco Polo called Sindafu.

When we came down at Chengtu, Dumba and Gunga put on an act that I'll never forget. They seemed to think that the flight somehow had transformed them into birdmen. They went leaping and cavorting around the field, shouting: "We can fly! We can fly!"

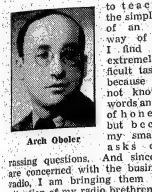
What a tale they must have made of it when they finally got home to Yiang Kwan Jai!

Oboler Tosses the Ugly Word: 'There's Humbug On the Air'

By ARCH OBOLER

Hollywood.

My small son is reaching the age at which I find it necessary for me to tell him a few ethical precepts of life. To put it simply, I am finding it necessary to teach him the simple facts of an honest way of life. I find it an extremely difficult task, not because I do not know the words and ways of honesty—but because my small son asks embarrassing questions. And since they are concerned with the business of radio, I am bringing them to the attention of my radio brethren.



Arch Oboler

"Liar" is a fighting word, for its connotation is that one has been untruthful in a society which, over the slow centuries of groping to a way of life which makes it possible for human beings to live together, has discovered that truthfulness is a basic necessity. And so to be called liar is to be called outside of the pale of decent human society, so the word is a hateful one.

When my small son listens to the radio, and asks me questions about certain statements that he hears, in truthfulness I have to tell him that those statements are lies of varying shades and degrees, and so he hears that grown men are being dishonest in a world which, I have been trying to tell him, is based upon mutual honesty, so he is far more confused than a small boy has a right to be.

An unfortunate part of the most important segment of radio time is devoted to humbug. This is commentary on the programs concerned, their comic or dramatic or musical qualities. It has simply to do with the method of presenting the products advertised. And this is the chicanery, the disgraceful dishonesty which I will have difficulty in explaining to my son.

Are You Sneezing?

For an example let us take the case of the soap manufacturers. All morning, and into the late afternoon, their salesmen exhort the housewives to buy a dozen brands of soaps or soap powders or soap flakes. Research indicates that there is very little to choose, actually, between the standard brands as far as quality is concerned, and yet a tremendous industry, dedicated to public service, focuses its brains and its talents on "putting across" a changing set of bombastic falsehoods as to why the soap is better than the flakes or better than the powder and are you sneezing, lady?

And to put the soap wrapper around it all, some of the manufacturers individually put out, under various trade names, not only bar soap, but also powders and flakes, and so one is treated to the sardonic spectacle of a manufacturer trying to prove during one 15-minute segment that his flakes are the best and please ignore his previous quarter-hour exhorting the charms of the bar soap!

Shall we move onto another one of the sources of radio's advertising revenues—cigars? Neither manufacturer nor advertising agency executive nor broadcaster, in his right mind, would take an oath that there is enough appreciable difference in the content, or taste, or therapeutic values between the various standard brands of cigarets to justify the amazing claims and counter-claims made by the cigaret proponents over the airways. From blindfold test to laboratory analysis there is no evidence to justify the bombastic statements being given to the public. Yet tremendous campaigns are concocted out of nothingness; a minute difference in nicotine content, or the war-shortage necessity of changing certain preservative agents, is enough to set the kilocycles turbulating.

Or shall we turn to the nostrums, patent medicines, the many stomach and head soothers which, through joke and jingle, speak their own brands of falsehoods. Their copy, because of governmental warnings, are masterpieces of evasion and per dollar, they are permitted the freedom of your living room.

I need go into no further particularities of radio advertising dishonesty; each of you knows that which is true, and that which is false.

"In Terms of—"

This is not an attack upon advertising; such an attack, in the light of advertising's great record in offering incentives and raising standards of living, would be ridiculous. But surely private enterprise, in its finest sense, means that one assumes personal responsibilities—and radio advertising has not assumed its responsibilities to the basics of honesty.

To him who is saying, "Don't be naive! Of course radio advertising is honest—in terms of business!" I can only add that being honest "in terms of"—selling scrap metal, and oil, and machinery, and patents to the forces of evil—is a horror-memory for too many in our business world.

I do not want my small son—nor do you want yours—to be honest, to have integrity and a sense of justice and mutual obligation—"in terms of."

I believe that only those products which have unique merits—honest merits—should be permitted to advertise them on the free air. If a product is a worthwhile one yet has no special virtues, I do not believe the manufacturer should make claims concocted out of the blue sky above the advertising agency; his case, on the air, should be stated honestly from the standpoint of his own manufacturing integrity, and he should profit in the general demand for the commodity.

This that I am talking about is no more visionary than integrity itself; in this time of the threat of sudden disintegration, we have suddenly realized that the only hope and the only safety and the only future for all of us everywhere is a re-examination and a re-orientation of ourselves and our relation to our world.

I do not believe that a man can live a business life and a be a proper citizen in a decent world. Our radio franchise rests on service, not in trumped-up claims and counter-claims of pseudo-virtues, either in ourselves or what we sell.

Today the business of radio advertising has a singular opportunity to strike a new note in a new way of the world. This keynote is simply the truth.

TED BATES ACQUIRES RALEIGH BILLINGS

Ted Bates agency, effective Feb. 1, acquires the Brown and Williamson (Raleigh cigarets) publications account formerly held by Russell Seeds agency. Latter, however, is still in possession of the radio billings, which include the Red Skelton show, Hildegarde and "People Are Funny."

Switchover of the publications billings, however, has cued considerable speculation in the trade as to whether or not it was the initial move toward a wholesale reshifting of the B&W account to Bates.



BILL PERRY
Tenor
"SATURDAY NIGHT SERENADE"
9:45-10:15 p.m., EST, CBS
Going on 9th Year With Pet Milk

CBS Tele Up the Flu

Flu epidemic that floored five of CBS' key engineers and forced a postponement of the web's long-awaited color television demonstration for the press may prove a boon to CBS in the long run. Demonstration was originally skedded each afternoon from Monday (7) through Thursday (10).

Web is presently readying its new high-powered Federal transmitter atop the Chrysler Bldg. tower for use when it switches over to its new video channel assignment. Postponement may make it feasible to use the new equipment for the color demonstration, which would result in far better images. Dr. Peter Goldmark, CBS director of engineering research and development, announced new dates would be set as soon as possible.

Radio Smitten By the E.T.'s

By MIKE CONNOLLY

Chicago.

Not to be dogmatic about it, but it looks like the networks have the e. t.'s. That's something like the d. t.'s, inasmuch as it too produces a shaky feeling. Spelled out, the disease is "electrical transcription-itis."

Reason for the shakiness is simple, boiling down to something like this: Agencies and their clients have learned that the scarcity of network time isn't as great a handicap as it threatened to become in 1941-'42, the beginning of the present boom era. This is because they've found that recordings are not only feasible but in many instances downright advisable.

Sum result would therefore seem to be that the webs, who are currently in the plushiest era of their history, will have to make more of their strongest agreements when net time is again available, so menacing to their welfare has the platter biz become. This conclusion, platter producers aver, is undeniable, in view of how their outfits are growing.

It all began, of course, when, as live time grew scarce, the nets started shoving small-time smaller accounts—and even some pretty big ones. It was then that spot broadcasting, which was radio before the webs came into existence, had a renaissance.

A lot of agencies, it'll be recalled, went tooth and nail after the spot business in '41-'42. At first they bought time on a newscast in St. Louis, say; map-on-the-street in Philly; hillbilly in Atlanta; homemakers' show in Denver; mystery in L. A.

This, however, seemed to the agency guy like an awfully hard way to earn his 15%, as compared with the very simplified system of lining up a show or the night to hit all these centers. Net operations was always more attractive for that reason: simplification of supervision, time-buying, etc. And this despite the fact that many stations in between these big markets that they wanted most to reach had to be purchased along with the others, even though they weren't needed by the sponsor.

Came the Problem

Came the problem, with loss of nets, of buying a local show at each market desired. Difficulties here, it developed, were not only because there were so many varied shows, resulting in the added problem of doping out plugs to fit the particular tone of each, but also because of the problem of supervision, brought on by a multiplicity of talent and time contracts.

So they started giving attention to making the same type of show available in each market. In other words, New York, Chi, Denver and L. A. all got the same thing: news show, participation show, morning-clock program or what have you. There still remained, however, that terrific job of talent and time supervision.

Many local stations, of course, handle talent contracts, but there were other bargaining matters that had to be arranged. If the show succeeded, there was haggling to be done between agency and station to tie it up month after month or year after year. When the show hit, naturally the talent got itchy and wanted to go network. Hence, the

A Sentimental Journey Into Radio's Early '20s

By WILLIAM C. ACKERMAN

Director, CBS Reference Department

Of course, broadcasting really isn't very old. It marked its 25th anniversary only last fall, and that isn't much as anniversaries go. As a matter of fact, broadcasting is so young you can sit at the counter in Colbee's, as I did the other day, and find yourself talking to an actor who had a part in the first dramatic production on a New York station. And that actor hasn't a gray hair in his head.

There were *simpler* days in the early 1920s, to be sure, before radio people got themselves involved in Crossleys and Hoopers, program analyzers, full-network discount plans, and all the other elaborate complications of more recent years. And to many of radio's "oldtimers" those first few years already evoke the nostalgic fascinations of "good old days."

Such vignettes of the early '20s for example, as Anna Case of the Met singing "Ave Maria" and "Old Mother, My Love" into the radiophone (which looked more like a megaphone); and Sophie Tucker and her jazz band doing "I'm Nobody's Fool" and "Dapper Dan." These were features of the "10 triumphant days of radio" at the New York Electrical Show in September, 1921, and they were heard by *thousands*, contemporary accounts said. Besides the more formal entertainments broadcast from the Electrical Show, a half-hour of dance music was played at the request of the Get-Together Boat Club of Goose Creek, L. I., whose members "danced foxtrots and waltzes played by Tom Higgins on the banjo, with piano accompaniment."

An estimated 300,000 persons heard the Dempsey-Carpentier fight at Boyle's Thirty Acres on July 2, 1921, many of them via loudspeakers (instead of earphones) for the first time. Eager groups gathered in theatres, halls and other public places to hear the so-called "Battle of the Century." The event gave broadcasting a tremendous boost with the general public.

Came the Dawn—With Sound

By the fall of 1922, barely two years after the first regular public broadcasting began, radio had caught on, solidly. Important people said so in important articles and speeches. And the fact was plain for anyone to see in the pell-mell rush to own a radio. Some of the names in the ads may help you remember those early days—Magnavox, Grebe, Atwater Kent, to name only a few. Sets were sold by such ads as: "It is so simple to operate and the instructions are so clear that it is practically fool proof." Or perhaps you had someone make a set for you, or helped in the operation, learning about such things as crystals, "A" and "B" batteries, variable condensers, and detector tubes.

Those were the days, too, when phonographs were rigged up to serve as loudspeakers. As one ad said: "Fifty miles away is the broadcasting station. Paul Whiteman of the Palais Royal will now play the "Sheik,"' says the announcer. And the strains of the 'Sheik' ripple out through the room." Couples dance to the music in scores of radio homes. The music comes from the phonograph, used solely as a loudspeaker."

There was a vogue then, too, for seeing how many different and distant stations you could get, despite the general din of tuning squeals and the crackle of static. And people vied for notoriety in using radios in novel places—in bathtubs, in the dining car of a train, on a baby-carriage, on horse-back and on the golf course. There were gag pictures galore in the magazines, showing dogs, monkeys and even an elephant wearing headphones; movie actresses listening "on location"; Ed Wynn sitting astride the hood of his car, wearing headphones and tuning his radio, Ed Wynn, incidentally, fathered the first successful attempt to broadcast an entire musical comedy production, when he presented "The Perfect Fool" on Feb. 19, 1922. More than 2,000 letters asked for more.)

The Birth of a Natural

One night in 1922 Eddie Cantor, after singing a few songs into a tomato-can mike, said, "Let's see now, there must be something like 100,000 persons listening to me. If each one of them would send me a dime—" In the next day's mail were some 400 letters containing a miscellaneous mass of trinkets, foreign exchange, collar buttons, shoestrings, and coins. The advertising industry soon began to draw conclusions from such chance demonstrations of listener response.

In those first two years, radio came prominently into the cartoons (surely a sign of social impact), and has stayed there ever since. A talent manager complained in 1922 that everybody wanted to get into the act. "Every person," he said, "who could twang, pick or scrape a string, every person who could touch or blend a keyboard, and anyone at all who was not tongue-tied became possessed of the idea that he must be heard over the radio."

A song called "Kiss Me by Wireless" was inspired by the voice of Norma Shearer "on the Radiophone." And after Billy Jones (of Billy Jones and Ernie Hare) had sung "Kiss Me by Radio," he received a tinted and perfumed letter from Romeo, Mich.

Such was some of the content of contemporary magazines in the early 1920's. But there were serious things, too, being said on the air by churchmen and educators, and serious thinking being done on the future of the new apparatus. "When William Jennings Bryan speaks nowadays over the radio," a magazine said significantly in 1922, "a quarter-million people hear the Great Commoner."

Twentyfive years from now, when radio reaches the proud state of a golden anniversary, Variety will probably ask someone to write an "affectionate almanac" of earlier years. Chances are the early 1940s like the early 1920s will look then like a time of modest, perhaps even quaint, beginnings.



KNOX MANNING

50 shorts for Warner Bros. in 1945.

Monday thru Friday on CBS for McMahan Furniture, 12:30 p.m.

S.&W. Foods, 5 p.m.

Hollywood Preview, Tuesday even-

Longines Sponsors 'Rick' Disk Series

Capt. Eddie Rickenbacker will be featured in a new transcribed radio series, "The World's Most Honored Flights," a history of the development of aviation, for a 13-week period beginning Monday, Feb. 2, with Longines-Wittnauer Watch Co., inkrolling the stanza.

The series will be broadcast coast-to-coast, as far west as Hawaii, as far north as Fairbanks, Alaska, and as far south as Panama City. Capt. Rickenbacker will act as emcee and historian on the broadcasts but, at his request, all fees he ordinarily would receive will be paid by the sponsor to the Army Air Forces Aid Society to swell the fund for needy AAF widows and orphans and AAF men and women disabled in line of duty.

Col. Hans Christian Adamson, radio scripter and aviation historian who formerly wrote the CBS School of the Air "New Horizons" series, is author of the series

Wanted: Criteria

(Continued from page 113)

of show business rules, even the Vannry Radio Critic. I am sure, approaches his job with some humility.

However, show business is still show business for the most part in any medium and most of the rules still apply. That is why Vannry reports, which are written by show-wise reviewers who are conscious of the fact that commercial radio is advertising, are an integral and helpful part of our business. As long as they continue to applaud our worthy efforts and point out the weaknesses in our others, we will be satisfied.

By PHILLIPS CARLIN

(Programming Veepee, Mutual Network).

It is my opinion that, by and large, radio reviews stimulate good performance and are therefore a healthy institution. Few performers, writers, or producers question the critic's authority when given a favorable notice. I sometimes timidly wonder whether there has been sufficient experience and background to qualify the critic (regardless of the review's pro or con nature). I muse; are reviewers chosen primarily for their slick writing or because they know show values? Or both? But whatever the reason, they average up well.

It seems to me if I were to join the brotherhood that I'd do two things. First, I would examine my own judgment and knowledge of the following: writing, acting, singing, playing, directing, pacing, and I would also consider whether my interests were about normal. Second, I would decide whether I would try to review shows as a layman or as a pro. If I were to be strictly a pro, then I should never allow a "message" in a show put over in an unlikable manner, or a paper's policy notwithstanding. If I were trying to write as Mr. Average Listener, then I should use one standard—does the program hold my interest, to what degree, and why.

My pet quarrel with reviews runs as follows:

On a Note of Caution

An editorial box appears proclaiming in bold type that radio is dying, decaying, or already dead, because the Big Ten are still the Big Ten. No new comedians, no new comedy writers are being developed. But let one modest radio sustaining or commercial comedy show rear its ugly little face on an opening night and wham, off with its head! "Poor writing, weak direction, no timing, no comedian, no nothin'!" Perhaps Sir Critic is too young to remember how many months, years, dollars were expended before Brother Hooper even noticed some of those guys and gals who now lead the parade. I remember! You boys with the sharp pencils sometimes don't even wait for the cast to meet each other before the axe is out and the premiere is given the works. Thereupon the Creators, Writers, Producers & Co. sadly go to work slightly behind the eight ball with their network officials and prospective buyers. Occasionally a show has died a'bornin' and we never knew whether or not it was another candidate for the Big Ten in the years ahead.

A caution—beware, my friends, of "discovering" comedians who hit New York's eight spots after broadcasting from other cities without a tumble. They were just as funny before they were discovered! But I love you all when I realize that you'll lose your job if you don't listen to shows.

Perhaps the networks should follow suit with their own staffs. I now bow my bloody head in reverence to your infinite wisdom, accuracy, and patience. And listen. I'm only kidding in this "essay" because you fellows have been swell. At least to me. I've done better than I deserved with the shows I've scheduled over the years. If I could bat as high an average in discoveries as you do in culling the turns, I'd probably be called Christopher (Columbus) Kobak and be made the first Czar of radio. That is all!

OUT ON A LIMBO

Some Wishes for a Bright and Preposterous New Year

By BENSON INGE

(Radio Publicity Director, Ted Bates agency)

It's been noted that one city alone, New York, harbors at least 13,000 publicity felons. Stretched across the nation, the lineup must be pretty appalling. But where's the slide-rule guy who'll hazard totsling up the ideas, mainly the stillborn lulus that have sprung from these many sad flacks?

I sometimes wonder. I wonder about the crying ideas, especially those that have nearly-but-not-quite come off. Is there a kindly Limbo, do you suppose, that receives them, notes, annotates, evaluates and, after a due process of nuclear refinement, marks them for re-transmission?

Of course, it's all a matter of how ridiculously or wonderfully preposterous these ideas are, or were in their original conception.

Time was when many, many more preposterous ideas were sprung in our business than they are today. A palling sense of quietude seems to have settled over things. There isn't the zest or enthusiasm for pulling a "Ben Hur" type of promotion. That hurts. In fact, if we don't do something about it fast, chances are we'll all turn into a benevolent kind of Sissie's Society.

A few examples out of a glittering past may sharpen this point. Who, in our strictly dishonorable profession, for instance, can forget the time when:

Charley McCarthy was kidnapped?

A trucking service dumped a hundred-pound sack of sheep manure on an editor's desk?

Right after the 1929 crash, when some smartie sent his clients Turkish towels to cry into?

A feller "borrowed" a blanket from a New York hotel (with the hotel name stamped on it) and sold it to a Navajo Indian?

A guy placed an ad in the classified for "used Christmas trees," signing some other guy's name? (The poor sucker's street was littered with them.)

And so on, ad infinitum.

Hail the Floperoo!

Those are some of the larks that came off. What about those that didn't? Such dream stuff as:

The creation of a mystery novel in which the ending points to the reader as the murderer. The post flack is still trying to dope that one out.

The time Elsie the Cow was feted in one of the swankier hosteries.

The attempt to organize the street corner Santa Clauses.

The attempt to discover a female singer by having her voice cut in on a local station for a duet with a major singer broadcasting from the east.

The guy who dragged a cat up in a plane to make the world think it could spark electricity when up in the clouds.

The gal who wanted to place a Pied Piper in New York's tallest building to prove that the edifice harbored no rats.

Hares and Hounds

Of course, all hare-brained ideas are not the publicity man's alone. Sometimes they are thrust on him by a hare-brained client, a hound for publicity. Or by inspired visitors.

The droppers-in have either no idea, or, paradoxically, the most outlandish notion of what constitutes publicity. They'll suggest almost anything that may get them a free ride on the publicity bandwagon. Like the time the City of New York was auctioning off its elevated structures as scrap metal. Some character placed a deposit on the deal, had himself photographed with the Comptroller, and was never heard from again.

They'll do it every time. Suggestions for tie-ups with Alaskan developments, deep-sea divers, "Grandma Americas," with slogans, buttons and throwaways. One party approached me for funds to swing a touring exhibition of Egyptian mummies, another for a covered-wagon troupe of stock players. All in the name of publicity. All of which makes one wonder all the harder . . . where, oh where, are the Titans of yesterday?

Maybe they're in some special ward at Bellevue, sweeping the drafts out of doorways. Maybe they're working on a Manhattan Project of their own, scheming a free ride on an atom bomb. Maybe they're just bulldozed by the new, awesome term, "Public Relations." Whatever it is, it's a sad commentary on our overly-sober times.

See what I mean? If this situation grows worse, what will posterity think of us? There can't, there mustn't be, any posterity without the preposterous.

Once a colleague received one of my ideas with a quizzical, "Uh-huh, something like an Inge with the flurry on the top." Think that stopped me? I told him, "I can dream, can't I?"

So let's make it a really gay, sparkling, and, above all, preposterous New Year!

NAB Sets Chi For Oct. Confab; Urges All Standard Time

Hollywood.

Board of directors of the National Assn. of Broadcasters, at two-day session at the Roosevelt hotel, chose Chicago as site of its national convention in Oct., 1946. Record turnout is expected as it will mark the first nationwide meet of broadcasters in two years.

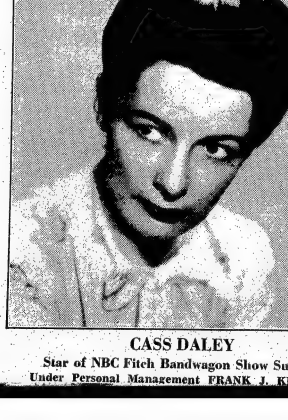
Directors acted on a report for establishment of uniform time throughout the country and moved to ask Congress to adopt standard time for the entire country. Radio timing was thrown into confusion by the action of some states to either refuse to accept daylight savings time or revert to former standards. Prexy Justin Miller of the NAB was authorized to appoint a committee on radio freedom similar to the group on news freedom recently appointed by the American Society of Newspaper Editors. Ivar Peterson, former assistant general counsel of the National Labor Relations Board, was named assistant director of the employer-employee relations department. A director will be named later.

Chi Video

(Continued from page 119)

some of the regular programs, and the staff is being strengthened against the day when the station "goes commercial all the way." At present several sponsored shows are presented, with advertisers paying talent costs and WBKB contributing facilities and directorial services.

Last year a special class of advertising execs from local agencies was given a thorough course in what makes television tick. WBKB management used studio demonstrations. Invitations were extended to make use of the station's facilities for experimental shows, but the offer, unfortunately, wasn't taken advantage of by a single firm. Outside of the Ruthrauff & Ryan ad agency, which has established a television dept., Chi agencies have been extremely lax in their viewpoint toward video.



CASS DALEY

Star of NBC Fitch Bandwagon Show Sundays

Under Personal Management FRANK J. KINSELLA

What Radio – What Peace?

(Continued from page 114)

going to be of help certainly radio and the airplane are chief among property used. radio can do more for international relations than ambassadors, visiting generals, Olympic teams, exchange professors, and even—oh heresy of heresies—the Nobel Peace Prize. But it is idle to think that radio can be properly used while the society of which it is a part remains divided, psychologically out of joint, and prey to fears, inhibitions and antagonisms. Radio does not, like its tubes, function in a vacuum. As with all inventions, it can be well used or ill used. Its magical properties of reducing the earth to the size of a room can be put to evil purposes, as Hitler so disastrously showed us.

I believe it not only banal but dangerous to think of radio as a winged messenger of peace, crossing borders as easily as daylight. It is more often a winged messenger of soap operas and commercial announcements, and it can be stopped more easily than airplanes at the border of any country. I presume you have all heard of jamming.

Radio's highest function of state is to transmit the voices of government leaders, but if those leaders are deceitful and corrupt, so will be their voices coming out of the loud-speaker. Radio is not a system of filters and purifiers. Would that it were.

I have heard it argued that radio is uniquely equipped to educate. Well, so it is. And so is the film and the printing press. But if radio were the instrument of education, which it is far from being, that still would make little difference to its potential for serving peace. Should you be inclined to challenge this view, I commend you to the remarkable address made by Sir Norman Angell before this very body a year ago. In that speech Sir Norman said, "This is the most educated generation of recorded history . . . and never has history revealed a generation so destructive or more confused. And of all this highly educated generation, the German has been perhaps the most educated, the most encyclopaedic and learned."

But First You Need a Free Radio

Let's face it. First of all, radio can be of no value whatever to peace unless it is free. It was not free in the Axis countries. It is not free in Spain today. It will not be free in this country if the sinister Rankin-dominated Wood Committee on un-American Activities — successor to the notorious Dies Committee—succeeds in its current attempt to muzzle liberal commentators. It will not be free if all its best time is bought up by sponsors so that unsponsored programs of purely cultural, educational and patriotic import cannot be heard by large audiences. It cannot be free if it is constantly in fear of interference and encroachment by Government agencies or pressure groups or crackpot Congressmen.

Radio has superseded the newspaper as a swift disseminator of news. That is the only department in which it is clearly and constantly superior to other media of entertainment and communication. In this country only part of the radio industry places public service above other considerations—and that part does so only part of the time. I am neither condemning nor criticizing this condition of radio, although I regret that there is not more initiative from within the industry. I am merely reporting. I am not saying that American radio hasn't got its great merits. I am not saying the present system is not a good one. It is. It happens to be the best in the world. But it will keep its defects—many of them grave ones—until the society which it serves and reflects cleans itself up. Thus had better be pretty soon, if we care about living.

It is convenient and, to some people, comforting to believe that World War II ended on August 14. But the phase of the war with which all of us are most deeply concerned —the moral war—will go on for a long time.

It will go on through ugliness and anguish, through new panics, depressions, fighting and bloodshed, until a true democracy, not merely a nuclear democracy, is achieved for the entire world.

I believe that ultimately we will get where we want to go. It will be grim en route, and tense, especially now that U235 is among us. But I think there is nothing whatever to be said for cynicism and despair, and everything to be said for getting out and working toward a secure and better world.

I have no panacea. I am no prophet. I can't suggest a grand plan of action. All I know is that we must fight every inch of the way (and by "we" I mean *all* of us—there will be no immunities if the atomic bombs start coming over). We must fight for the issue as it comes along, aiming for the roots of the issue, and using for our weapon the truth as we know it and as we believe it. Only in this way can we hope to achieve an honest and just peace, as against the double-talk variety—a lasting peace as against a mere uneasy truce—a peace of abundance rather than one of scarcity—a peace in which the atom is man's greatest assistant, not his assassin.

* *Talk delivered by Norman Corwin at American Nobel Dinner at Astor hotel, N. Y., on Dec. 10.*

CBS JUBILAIRES SKED TOUR

"Jubilaires," currently with Arthur Godfrey's early aycm gab and songfest (CBS), go on a leave of absence Feb. 1, for their annual one-nighter tour of the country. They will hit the south and midwest and before their trip are skedded for a warmup in Harlem's Apollo theatre, N. Y., Jan. 25.



Piano star of TEXACO STAR THEATRE

LIBERACE

GUEST-ARTISTRIC

Per. Mgr.: W. Patrick Burkhardt

Congratulations

to

VARIETY

on its

40th Anniversary

FOOTE, CONE & BELDING

Advertising

New York · Chicago · Los Angeles

San Francisco · Hollywood

in 1945, as in

but, dear sirs,



1944, as in...

we could go so far back!

SO, TO BEGIN . . .

WOR, in 1945, carried—is carrying—more spot business than any other major station in New York.

More specifically, WOR repeatedly carried more spot business than all other major New York stations combined.

Turning another figure-freckled page gingerly, we might add: That month after month, for every month during the years 1944 and 1945, more advertisers used WOR *exclusively* than used any other major New York outlet.*

★ ★ ★

We do not think that the recent eclipse of the moon in mid-December, or the continuing absence of the little old lady who used to sell lavender at 45th St., near Madison, in New York, has any great bearing on these facts.

We think the reasons are that shrewd spot advertisers from Portland (Maine) to El Paso know . . .

. . . that no station covers New York, and 15 of America's other great cities, quite as intensively, economically and productively as WOR.

. . . that no station has been used alone as often as WOR to make markets for new products, and solidify and extend markets for old ones in one of the greatest listening territories on the Eastern Seaboard.

. . . that, since its founding in 1922, WOR's unique personalities and intimate methods of programming have so cultivated the confidence and warm friendship of the majority of the 18,399,713 people in WOR's 7-state area, that spot selling works more quickly — and stays working longer — on

wor

that power-full station

at 1440 Broadway, in New York

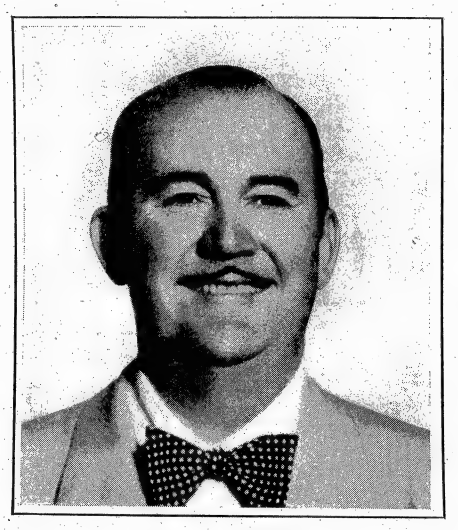
*According to National Radio Records

MUTUAL

Celebrating its

The PHILCO

continues to honor stars of the show world made great by Public Recognition



"It has been a great satisfaction, during these three years, to have spoken for Philco in paying a well deserved tribute to my colleagues of the profession."

Bing Crosby

Beginning January 20th, the Radio Hall of Fame will originate from Hollywood for a period of Ten Weeks

3rd Anniversary

Radio Hall of Fame

DURING ITS 3 YEARS ON THE AIR, THE RADIO HALL OF FAME HAS HONORED THESE STARS:

Larry Adler
Gloria Agostini
Brian Aherne
"Aldrich Family"
Fred Allen
Gracie Allen
Elvia Allman
Amos and Andy
Andrews Sisters
Los Andrinis
Annabella
Kay Armen
Mary Astor
Gene Austin

Mildred Bailey
Tallulah Bankhead
Benny Baker
Kenny Baker
Phil Baker
Red Barber
Sheila Barrett
Ethel Barrymore
Eileen Barton
Robert Benchley
William Bendix
Mimi Benzell
Elizabeth Bergner
Milton Berle
Joe Besser
Beulah
Janet Blair
Ray Bolger
Victor Borge
Connie Boswell
Charles Boyer
Tom Breneman
Fanny Brice
Carl Brisson
Mills Brothers
Joe E. Brown
Nigel Bruce
Johnny Burke
Bob Burns
George Burns

Louis Calhern
Milton Caniff
Charles Cantor
Eddie Cantor
Judy Canova
"Can You Top This?"
Leo Carillo
Ilka Chase
Audrie Christie
Anita Colby
Ronald Colman
Jerry Colonna

Perry Como
Jackie Coogan
Victoria Cordova
Laird Cregar
Bing Crosby
Milton Cross
Robert Crum
Xavier Cugat

Jean Darrell
Gloria De Haven
Joe De Rita
Mr. District Attorney
Dorothy Donegan
Brian Donlevy
Morton Downey
Alfred Drake
Jimmy Durante
Leo Durocher

Ray Eberle
Billy Eckstine
Joan Edwards
Ralph Edwards
Duke Ellington
Anita Ellis
Dale Evans
Maurice Evans
Wilbur Evans

Clifton Fadiman
Aunt Fanny
Frank Fay
Gracie Fields
Geraldine Fitzgerald
Jay C. Flippen
Joan Fontaine
Helen Forrest
Rudolf Friml
Jane Froman

Reginald Gardiner
Ed Gardner
William Gargan
Judy Garland
Darlene Garner
William Gaxton
Georgia Gibbs
Billy Gilbert
Jackie Gleason
Paulette Goddard
Benny Goodman
Bill Goodwin
Robert Graham
Bonita Granville
Katherine Grayson
Eddie Green

Jack Haley
Sir Cedric Hardwicke

Margaret Harshaw
Bob Hawk
Richard Haydn
Helen Hayes
Dick Haymes
Milt Herth Trio
Hildegarde
Harriet Hilliard
Hi, Lo, Jack and the Dame
Portland Hoffa
Lou Holtz
Bob Hope
Howard and Shelton
Willie Howard
Tom Howard
Bud Hulick
Ted Husing
Marlin Hurt
Betty Hutton
Marion Hutton

Burl Ives

George Jessel
Chuck Johnson
Raymond E. Johnson
Bob Johnston
Al Jolson
Allan Jones
"Carmen Jones"
Louis Jordan

Oscar Karlweis
Gene Kelly
Guy Kibbee
King Sisters
Evelyn Knight
Alexander Knox

Bert Lahr
Hedy Lamarr
Gil Lamb
Carole Landis
Frances Langford
Gertrude Lawrence
Jerry Lester
Ted Lewis
Oscar Levant
Beatrice Lillie
John Loder
Ella Logan
Peter Lorre
Diana Lynn
Lum and Abner

Jeanette MacDonald
Marjorie Main
Matty Malneck
Frederic March
Rose Marie
Mary Martin

Nora Martin
Robert Maxwell
Eddie Mayehoff
Chico Marx
Groucho Marx
Lulu McConnell
Don McNeill
Johnny Mercer
Burgess Meredith
Robert Merrill
Lauritz Melchior
Jackie Miles
Carmen Miranda
Garry Moore
Victor Moore
Frank Morgan
Ella May Morse
Zero Mostel
Paul Muni
Dean Murphy
George Murphy

Claire Niesen
Gertrude Niesen
Bob Nolan
Lloyd Nolan

Arch Obeler
Helen O'Connell
Walter O'Keefe
Ole Olson

Les Paul
Al Pearce
Jan Peerce
Jean Plummer
Dick Powell

Claude Rains
Carlos Ramirez
Martha Raye
Alan "Falstaff" Reed
Quentin Reynolds
Robert Ripley
Maurice Rocco
Doc Rockwell
Roy Rogers
Adrian Rollini Trio
Lina Romay

Andy Russell
Sue Ryan

Harriet Sampson
Dorothy Sarnoff
Bidu Sayao
John Sebastian
Artie Shaw
Ginny Sims
Frank Sinatra
Red Skelton
Cornelia Otis Skinner
Smith and Dale
Ethel Smith
Kate Smith
Hanley Stafford
Jo Stafford
Maxine Sullivan
Raymond Gram Swing

Art Tatum Trio
Deems Taylor
Alec Templeton
Danny Thomas
Lowell Thomas
Kay Thompson
Lawrence Tibbett
Martha Tilton
Franchot Tone
Arthur Treacher
Sophie Tucker

Vera Vague
"Vic and Sade"

Orson Welles
Ernie Whitman
Earle Wilde
Mary Lou Williams
Ward Wilson
"Winged Victory"
Charles Winninger
Jane Withers
Barry Wood
Ed Wynn
Keenan Wynn
Nan Wynn

Allan Young
Henny Youngman

Including, each week,

PAUL WHITEMAN
and the Radio Hall of Fame
Orchestra and Chorus

MARTHA TILTON, Singing Star

Great Moments in Music*

As The Celanese Hour enters its fifth year on the air, it wishes to make public acknowledgment to the distinguished artists who, during the past year, have made the program truly *Great Moments in Music:*

JEAN TENNYSON
JAN PEERCE
ROBERT WEEDE

NATALIE BODANYA
ROSEMARIE BRANCATO
NADINE CONNER
MIRIAM DAY
ANNAMARY DICKEY
ANNE ROSELLE
GENEVIEVE ROWE
FLORENCE VICKLAND
DOREEN WILSON
FRANCES YEEND

MAURICE AMES
VIVIAN BAUER
LOUISE D'ANGELO
SUZANNE STEN

KURT BAUM
MARIO BERINI

JOHN GRIFFIN
WILLIAM HAIN
RAOUL JOBIN
EDWARD KANE
JOSEPH LADEROUTE
MARIO LANZA
JOHN BROOKS McCORMACK

RICHARD BONELLI
VAUGHN TRINNIER
EARL WRIGHTSON

JEFF ALEXANDER
DAVID BROEKMAN
ANTAL DORATI
SYLVAN LEVIN
GAETANO MEROLA
RAYMOND PAIGE
GEORGE SEBASTIAN
LEOPOLD STOKOWSKI

The Celanese Hour, presented by Celanese Corporation of America, is broadcast every Wednesday evening at 10:00 P. M., E. S. T., over 139 stations of the Columbia Broadcasting System

*Reg. U. S. Pat. Off.

Great Moments in Music*

During the year just past, The Celanese Hour has presented to the American public this broad variety of fine music of the great composers, selected from operas, operettas, musical comedy, and folk songs of many nations:

Verdi's
LA FORZA DEL DESTINO

Gershwin's
PORGY AND BESS

Romberg's
DESERT SONG

Verdi's
IL TROVATORE

Saint-Saens'
SAMSON AND DELILAH

Music by
JEROME KERN

Giordano's
ANDREA CHENIER

Music by
RIMSKY-KORSAKOV

Gounod's
FAUST

SONGS OF ERIN

SONGS OF SPRINGTIME

Wagner's
PARSIFAL

Lehar's
THE MERRY WIDOW

Verdi's
AIDA

Puccini's
MANON LESCAUT

A Musical Tribute to the
SAN FRANCISCO CONFERENCE

Romberg's
THE STUDENT PRINCE

Music by
VICTOR HERBERT

Mascagni's
CAVALLERIA RUSTICANA

Friml's
VAGABOND KING

Rossini's
BARBER OF SEVILLE

Bizet's
CARMEN

GREAT MOMENTS
IN AMERICAN SONG

Kern's
SHOW BOAT

SUMMER IN SONG

Kalman's
GYPSY PRINCESS

Music of
RICHARD RODGERS

Music of
NOEL COWARD

SONGS OF NORWAY

De Koven's
ROBIN HOOD

Music of
SIGMUND ROMBERG

HIGHLIGHTS FROM
MUSICAL COMEDIES

MUSIC OF RUDOLF FRIML

SONGS OF STEPHEN FOSTER

Puccini's
LA BOHEME

Leoncavallo's
I PAGLIACCI

Johann Strauss's
DIE FLEDERMAUS

Thomas's
MIGNON

Puccini's
TOSCA

Verdi's
OTELLO

SONGS FOR THANKSGIVING

SONGS BY
AMERICAN WOMEN COMPOSERS

Victor Herbert's
SWEETHEARTS

A VISIT FROM ST. NICHOLAS

IN A PERSIAN GARDEN

and these special broadcasts of original programs:

A SALUTE TO THE RED CROSS, on behalf of the American Red Cross

IN HONOR OF V-E DAY, commemorating our Victory in Europe

7 STEPS TO VICTORY, on behalf of the Seventh War Loan

A TRIBUTE TO THE UNITED NATIONS, celebrating the Victory over Japan

PEACE MUST BE WON, in support of the Victory Loan Drive

*Reg. U. S. Pat. Off.

THANKS TO:

THE SIX HUNDRED

LADIES AND GENTLEMEN OF THE PRESS

FOR

ELECTING ME

"QUEEN OF COMEDY"

FOR THE

THIRD CONSECUTIVF YEAR

JOAN DAVIS



Dear Joan:

We just want you to know how very proud we are of our "Queen of Comedy."

And we want to tell the world how very wonderful you have been to us.

Affectionately,
YOUR DEVOTED SUBJECTS

ANDY RUSSELL
HARRY VON ZELL
VERNA FELTON
SHIRLEY MITCHELL

P.S.: We Ain't In the Picture, But We Feel the Same Way:

DICK MACK
JAY SOMMER
JACK HARVE
SI WILLS
PAUL WESTON
EARL ROSS
PAT McGEEHAN
JACK MELVIN
BARBARA FISHEL
DOROTHY DIETZ
JOE ALLABOUGH
BILLY GOULD
CAM McCULLOCH



PORTRAIT OF A MAN WHO PRODUCES AND DIRECTS

A RADIO SHOW

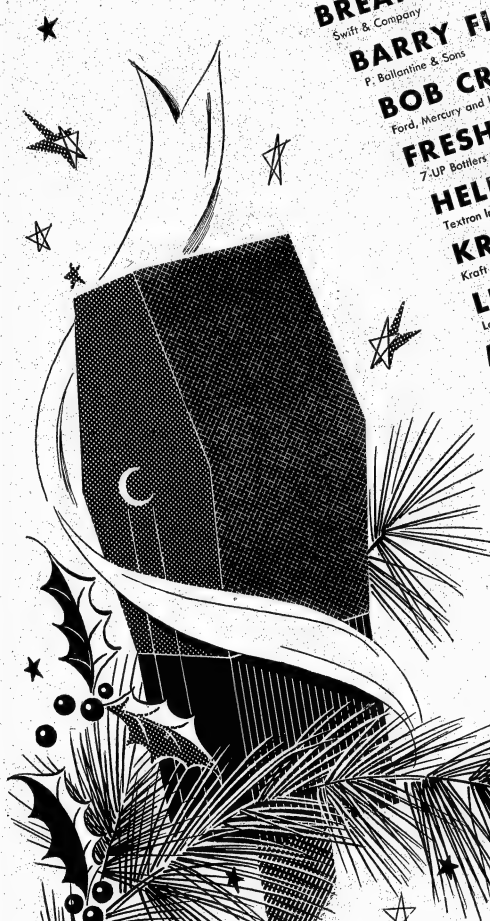
HALF IN THE KITCHEN

AND

HALF IN THE BATHROOM

A HAPPY NEW YEAR TO ALL
OUR FRIENDS EVERYWHERE
with
PEACE ON EARTH AND GOOD
WILL TOWARD ALL MEN

HILDEGARDE
and her manager
ANNA SOSENKO



FRED ALLEN
Standard Brands Incorporated

EDGAR BERGEN & CHARLIE McCARTHY
Standard Brands Incorporated

BREAKFAST CLUB
Swift & Company

BARRY FITZGERALD
P. Ballantine & Sons

BOB CROSBY
Ford, Mercury and Lincoln Dealers

FRESH-UP SHOW
7-UP Bottlers of America

HELEN HAYES
Textron Inc.

KRAFT MUSIC HALL
Kraft Foods Company

LUX RADIO THEATRE
Lever Brothers Co.

MY TRUE STORY
Libby, McNeill and Libby

NEWS WITH NED CALMER
The Parker Pen Co.

NEWS WITH BILL HENRY
Johns-Manville Corp.

ONE MAN'S FAMILY
Standard Brands Incorporated

RCA VICTOR SHOW
Radio Corporation of America

WILLIAM L. SHIRER
J. B. Williams Company

TENNESSEE JED
Ward Baking Company

. . . and successful program and announcement campaigns for 29 advertisers over 450 stations from coast to coast.

J. WALTER THOMPSON COMPANY

J. WALTER THOMPSON COMPANY maintains 23 offices throughout the world. . . . *In North America:* New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood, Seattle, Atlanta, Denver, Mexico City, Montreal, Toronto, Latin-American Division in New York. . . . *In South America:* Buenos Aires, Rio de Janeiro, São Paulo, Santiago. . . . *In:* London, Johannesburg, Capetown, Bombay, Calcutta, Sydney, Melbourne

GREAT NAMES IN RADIO

aired by N. W. Ayer



JIMMY DURANTE



GARRY MOORE

THE REXALL DRUG RADIO SHOW

THE TELEPHONE HOUR
DONALD VOORHEES
and his Orchestra
with some of America's finest stars of the world of music





HIRES SUNDAY EVENING PARTY
FELIX KNIGHT
and his Orchestra



LOUISE CARLYLE



THE ELECTRIC HOUR
NELSON EDDY
presents many famous guest stars



PHIL DAVIS *and his Orchestra*



ROBERT ARMBRUSTER'S
Orchestra



N. W. AYER & SON, Inc.

PHILADELPHIA NEW YORK CHICAGO DETROIT SAN FRANCISCO HOLLYWOOD BOSTON HONOLULU LONDON

QUICK AS A FLASH!

SECOND HIGHEST HOOPERRATED EVENING SHOW ON
THE MUTUAL NETWORK STARRING

KEN ROBERTS

WITH RAY BLOCH & HIS ORCHESTRA

SUNDAYS—WOR-MBS—6:00-6:30 E.S.T.

SPONSORED BY

HELBROS WATCHES

THROUGH

WILLIAM H. WEINTRAUB & COMPANY, INC.

Announcer FRANK GALLOP
Writer GENE WANG
Publicity SOBEL-HARTMAN and FAGGEN

OWNED—PRODUCED BY

PROCKTER and LEWIS

WHO — Gratefully Acknowledge the Friendly and Efficient Cooperation and Coordination of All Those Named Above

WITH — Special Thanks to America's Critics Whose Praise Has Been Unanimous

GREETINGS
from

JACK BENNY

AND FROM MY CAST

MARY LIVINGSTONE
PHIL HARRIS
ROCHESTER
DON WILSON
LARRY STEVENS

•

FROM MY WRITERS

SAM PERRIN
GEORGE BALZER
JOHN TACKABERRY
MILT JOSEFSBERG

•

FROM MY PRODUCER

BOB BALLIN

•

AND FROM MY SPONSOR

LUCKY STRIKE CIGARETTES

Schwimmer & Scott

ADVERTISING AGENCY

CHICAGO

BARBARA LUDDY

AND

OLAN SOULE

"FIRST NIGHTER"

BEST WISHES

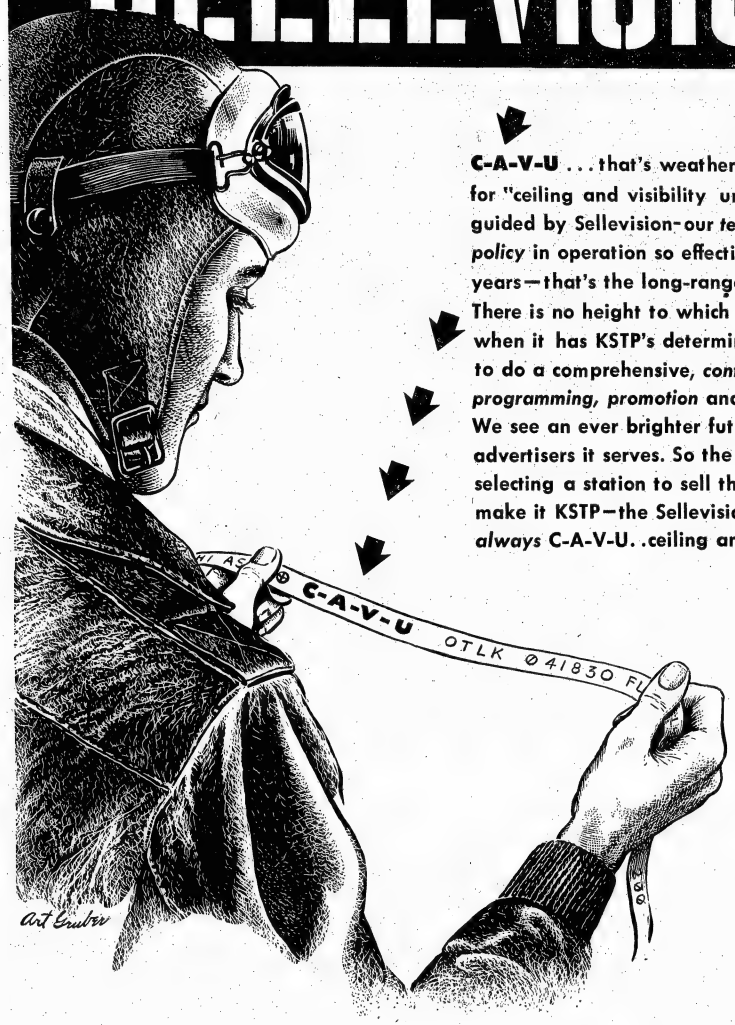
from

IRNA PHILLIPS

AND

CARL WESTER

SELLEVISION



C-A-V-U . . . that's weatherman-to-pilot parlance for "ceiling and visibility unlimited." And, guided by Sellevision-our *tested station Betterment policy* in operation so effectively the past four years—that's the long-range forecast for KSTP. There is no height to which a station can not rise when it has KSTP's determination and know-how to do a comprehensive, *continuing* job of *programming, promotion* and *merchandising.* We see an ever brighter future for KSTP and the advertisers it serves. So the next time you're selecting a station to sell the Twin Cities' Market, make it KSTP—the Sellevision Station—where it's *always* C-A-V-U. .ceiling and visibility unlimited!

50,000 WATTS • CLEAR CHANNEL
NORTHWEST'S LEADING RADIO STATION
EXCLUSIVE NBC AFFILIATE FOR THE TWIN CITIES
Represented Nationally by Edward Petry & Co.

KSTP
MINNEAPOLIS . . . ST. PAUL

For Making this Year a Happy One

MY THANKS to Irna Phillips and Carl Wester . . . and to the many fine actors, musicians and technicians who have given the lie to the tired old bromide that "there is no talent left in Chicago."

Herb Fulran

WRITER and DIRECTOR • THE WOMAN IN WHITE on NBC

PHIL COHAN

PRODUCER-DIRECTOR

Of that Hectic Friday Night Show

WITH

MOORE
[The Haircut]

DURANTE
[The Nose]

FOR

United Rexall Drug Co.

ON
CBS



Proper timing of sales efforts, through good times on good stations, sends products pirouetting into consumer homes. Radio time buyers from coast-to-coast depend on full-time help from cooperative Weed & Company.

WEED
AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD



UNITED REXALL DRUG CO.
Friday—CBS—10 p.m., EWT.
Mgt.: LOU CLAYTON

Season's Greetings

ROY BARGY

MUSICAL CONDUCTOR AND ARRANGER

For

JIMMY DURANTE

GARRY MOORE

RADIO PROGRAM FOR

REXALL

On CBS Every Friday Evening

Management: WM. McCAFFREY

Showmanship in Advertising

Among the many important accounts of Buchanan & Company, Inc., the following are listed for their important place in, and their relationship to, these major mediums of entertainment.

MOTION PICTURES

G.C.F. (General Cinema Finance)
International Pictures, Inc.
Paramount Pictures Inc.
PRC Pictures, Inc.
United Artists Corporation

RADIO

Adam Hats
The Eskimo Pie Corporation
Teen-timers, Inc.
The Texas Company
The Welch Grape Juice Company

TELEVISION

Allen B. Du Mont Laboratories, Inc.

★

BUCHANAN & COMPANY, Inc.

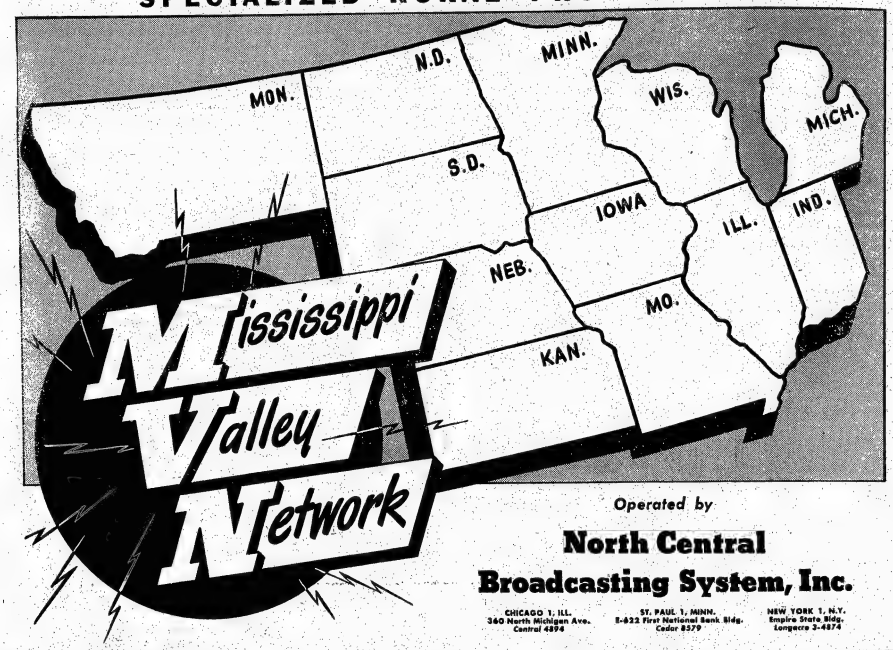
Advertising

1501 BROADWAY, NEW YORK 18, N. Y.

CHICAGO • SAN FRANCISCO • LOS ANGELES • BEVERLY HILLS

AMERICA'S LARGEST REGIONAL

SPECIALIZED RURAL PROGRAMING



Operated by

North Central Broadcasting System, Inc.

CHICAGO 1, ILL. 360 North Michigan Ave. Central 4494

ST. PAUL 1, MINN. E-622 First National Bank Bldg. Cedar 8579

NEW YORK 1, N.Y. Empire State Bldg. Longacre 3-4874



SEASON'S GREETINGS!

HUGH STUDEBAKER

BACHELOR'S CHILDREN—CBS
(Dr. Bob—11th Year)

CAPTAIN MIDNIGHT—MBS
(Ikky Mudd)

WOMAN IN WHITE—NBC
(Dr. Purdy)

BEST WISHES!



ED PRENTISS

GENERAL MILLS HOUR—NBC
(Your Host)

CAPTAIN MIDNIGHT—MBS
(Captain Midnight)

FREEDOM OF OPPORTUNITY—MBS
(Narrator)

BOWMAN MUSICAL MILK WAGON—NBC
(Announcer)

"FIRST NIGHTER" . . . MR. FIRST NIGHTER . . . CBS

Thanks for Guesting—

JOEY ADAMS
KAY ALLEN
MOREY AMSTERDAM
TONI ARDEN
BELLE BAKER
FIDEL LA BARBA
EILEEN BARTON
MILTON BERLE
SHEILA BOND
JOAN BROOKS
CAROL BRUCE
CAB CALLOWAY
DEL CASINO
4 CHICKS AND CHUCK
ROBERT COLEMAN
PERRY COMO
EDDIE CONDON
LES ELGART
DUKE ELLINGTON
EDITH FELLOWS
SHEP FIELDS
JAY C. FLIPPEN
SENATOR FORD
CHUCK FOSTER
GEORGIA GIBBS
JACKIE GLEASON
WOODY HERMAN
HARRY HERSHFIELD
HARRY HINES
LENA HORNE
BUDDY KAYE
SAMMY KAYE
LENNY KENT
FRANCIE LANE
JOE LAURIE, JR.
BUDDY LESTER
JOE E. LEWIS
JOHNNY LONG
LA MARTINIQUE GIRLS
BILL McCUNE
JOHNNY MERCER
BUDDY MORROW
LIZA MORROW
ART MOONEY
NANCY NORMAN
LEW PARKER
MONTE PROSER
MARTHA RAYE
JACK ROBBINS
DON SAXON
SENTIMENTALISTS
TED SHAPIRO
FRANK SINATRA
BOBBY SHERWOOD
SUNNY SKYLAR
CHARLIE SPIVAK
JO STAFFORD
THREE SUNS
ROMO VINCENT
JERRY WALD
GLENN WALLICHS
JERRY WAYNE
MARGARET WHITING
BARRY WOOD
HENNY YOUNGMAN



BARRY GRAY

"MOONLIGHT SAVING TIME"

WOR-MUTUAL

2:00 to 5:45 A.M., EST, Nightly

Management
JERRY ROSEN
204 Central Park South, New York
Circle 7-7216-7218

The Coca-Cola Bottlers of America

PRESENT



MORTON DOWNEY

FOR

FOURTH CONSECUTIVE YEAR

Under Exclusive Management of
MUSIC CORPORATION OF AMERICA

Season's Greetings

FROM

DAVE ELMAN

AND

HIS TWO BIG NETWORK SHOWS



HOBBY LOBBY

FOR

ANCHOR HOCKING GLASS CORP.

C.B.S.

RADIO AUCTION

FOR

RENSIE WATCHES

M.B.S.

EDDIE CANTOR

"I Love To Spend Each Wednesday With You"

NBC 9 P.M. EST

For Bristol-Myers

Thru Young & Rubicam

★

To

VARIETY:—

I Love To Spend Each Wednesday With You, Too!



EVERY THURSDAY NIGHT, NBC

7:30 P.M., PST—8:30 P.M., MST—9:30 P.M., CST—10:30 P.M., EST

RUDY VALLEE

PRESENTS

THE DRENE SHOW

WITH

PINKY LEE

Betty Bradley as Fifi

Harry, "The Hipster" Gibson

Bennie Krueger's Music—Truman Bradley, Announcer

WHO ALL HOLD FORTH IN THE MYTHICAL NIGHT CLUB

THE VILLA VALLEE

Writers
SELMA DIAMOND
JACK ROBINSON
ROBERT MARKO

Production and Direction
MR. VALLEE

Representing NBC Production
HOWARD WILEY

What is good Radio?

• The primary purpose of any sponsored radio show is to sell goods profitably.

It is true that the show should be good entertainment, in good taste, and in the public interest. But if it be all these things, and fail to sell goods profitably, it isn't good radio.

The following network radio shows, produced by Young & Rubicam, sell goods profitably for the clients who sponsor them:

DAY	NETWORK	TIME	PROGRAM	SPONSOR
Sunday	CBS	6:00-6:30 p.m.	"The Adventures of Ozzie and Harriet"	International Silver Company
Sunday	CBS	6:30-7:00 p.m.	"The Baby Snooks Show" starring Fanny Brice	General Foods Corporation (Sanka Coffee)
Sunday	CBS	10:30-11:00 p.m.	"We, the People"	Gulf Oil Corporation
Monday	Mutual	8:30-9:00 p.m.	"The Adventures of Sherlock Holmes"	Petri Wines
Monday	CBS	8:30-8:55 p.m.	"The Joan Davis Show"	Lever Brothers Company (Swan Soap)
Tuesday	CBS	9:00-9:30 p.m.	"Inner Sanctum"	Thomas J. Lipton, Inc. (Tea and Soup)
Wednesday	NBC	9:00-9:30 p.m.	"The Eddie Cantor Show"	Bristol-Myers Company (Trushay and Ipana)
Wednesday	CBS	10:00-10:30 p.m.	"Great Moments in Music"	Celanese Corporation of America
Thursday	NBC	8:30-9:00 p.m.	"Dinah Shore's Open House"	General Foods Corporation (Birds-Eye Frosted Foods)
Friday	CBS	7:30-8:00 p.m.	"The Ginny Simms Show"	The Borden Company (Institutional)
Friday	CBS	8:00-8:30 p.m.	"The Aldrich Family"	General Foods Corporation (Grape-Nuts & Grape-Nuts Flakes)
Friday	NBC	8:30-9:00 p.m.	"Duffy's Tavern"	Bristol-Myers Company (Minit-Rub & Vitalis)
Friday	NBC	10:00-10:30 p.m.	"Mollé Mystery Theatre"	The Mollé Company (Mollé Brushless Shaving Cream)
Monday-Friday	CBS	11:30-11:45 a.m.	"A Woman's Life"	Lever Brothers Company (Swan Soap)
Monday-Friday	CBS	2:00-2:15 p.m.	"The Second Mrs. Burton"	General Foods Corporation (LaFrance & Satina)
Monday-Friday	CBS	4:00-4:25 p.m.	"The G-E House Party"	General Electric Company
Monday-Friday	ABC	4:45-5:00 p.m.	"Hop Harrigan"	General Foods Corporation (Grape-Nuts Flakes)
Monday-Friday	NBC	5:15-5:30 p.m.	"Portia Faces Life"	General Foods Corporation (Grape-Nuts and Grape-Nuts Wheat-Meal)
Monday-Friday	ABC Regional	5:00-5:25 p.m.	"What's Doing, Ladies?"	Hunt Brothers
Monday	WOR Regional	8:00-8:30 p.m.	"The Adventures of Bulldog Drummond"	The Borden Company (Horton's Ice Cream)

YOUNG & RUBICAM, Inc.

ADVERTISING

New York, Chicago, Detroit, San Francisco, Hollywood, Montreal, Toronto, Mexico City, London

"CAN YOU TOP THIS?"



"PALMOLIVE"
NBC

ED. J. WEBER
Gen'l Mgr.
156 W. 44th St., New York 18, N. Y.

"KIRKMAN"
WOR

JACK MILLER

Musical Director

•

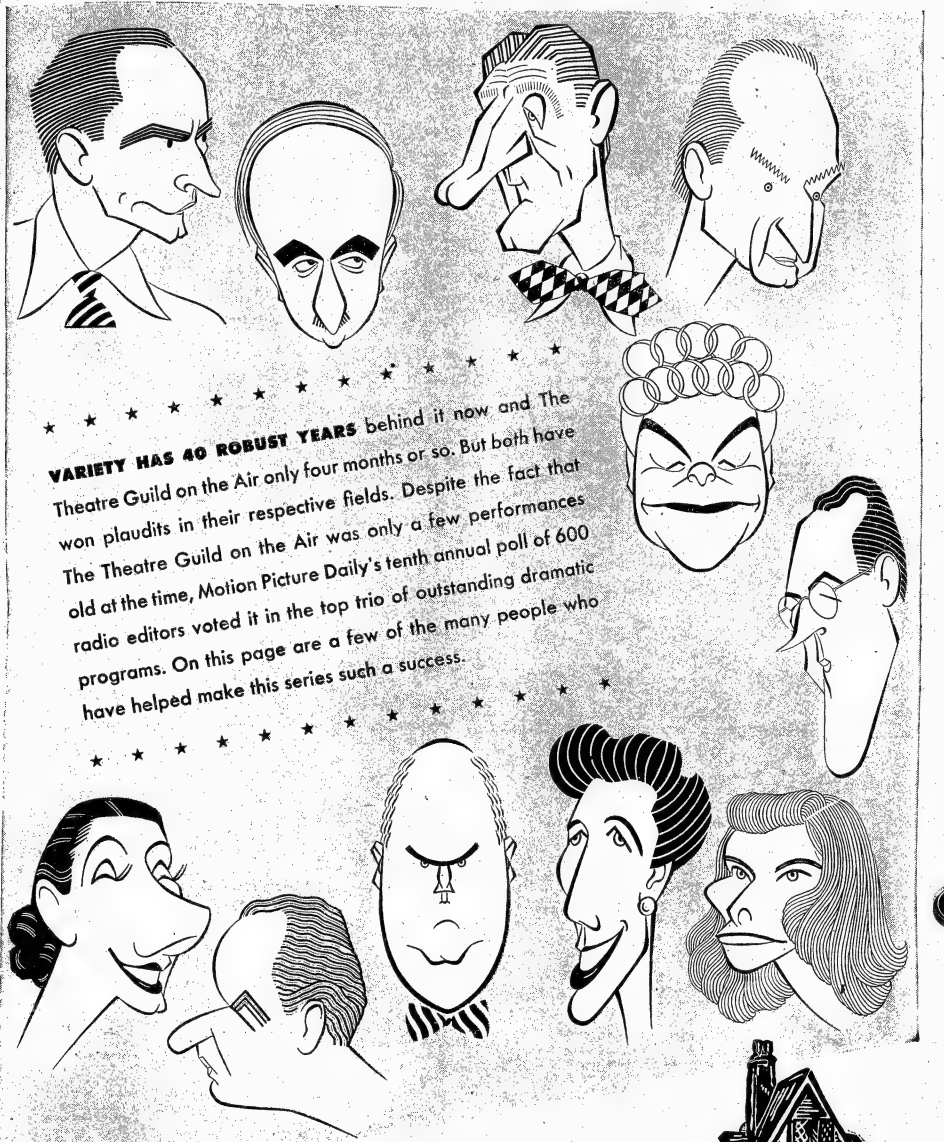
"KATE SMITH SINGS"

CBS

FRIDAYS, 8:30, EPT



MARY MARGARET McBRIDE



VARIETY HAS 40 ROBUST YEARS behind it now and The Theatre Guild on the Air only four months or so. But both have won plaudits in their respective fields. Despite the fact that The Theatre Guild on the Air was only a few performances old at the time, Motion Picture Daily's tenth annual poll of 600 radio editors voted it in the top trio of outstanding dramatic programs. On this page are a few of the many people who have helped make this series such a success.

The Theatre Guild on the Air

Sponsored by

UNITED STATES STEEL CORPORATION



Season's Greetings to all of my friends throughout the world.

Joan Edwards

It's my Fifth Happy New Year on "Your Lucky Strike Hit Parade"

Management—MUSIC CORP. OF AMERICA

Congratulations VARIETY on Your 40th Anniversary

MAY YOUR NEXT 40 EVEN BE BIGGER AND BETTER

I HOPE, I HOPE, I HOPE

AL PEARCE

THE AL PEARCE SHOW
Monday Through Friday
3 to 3:30 p.m., E.S.T.
AMERICAN BROADCASTING CO.

REPUBLIC STUDIOS
Now Shooting
"ONE EXCITING WEEK"



"GIVE 'Variety' my very best wishes!"
Dr. I. Q.

"Lots of luck from all of us."
Curtain Time

"Best Wishes."
Tena and Tim

"Congratulations."
Judy and Jane

"Good luck, always."
Don Gardner

"My very best."
Victor H. Lindlahr

"Season's Greetings."
Alexander's Mediation Board

And from all the other Grant radio productions. *Greetings to* VARIETY

Grant Advertising, Inc.

CHICAGO • DALLAS • NEW YORK • DETROIT • MIAMI • MEXICO
HAVANA • MEXICO CITY • MONTERREY • RIO DE JANEIRO
SAO PAULO • BUENOS AIRES • CARACAS • LONDON • TORONTO

GLADYS SWARTHOUT • Dr. JAMES F. BENDER • BOB KESSLER • ADELAIDE HAWLEY • JOHN FEENEY • HARRY CONOVER ANDRES SEGOVIA • BETTY PAGEL • BARTALINI • ANIA DORFMANN • I LOVE A MYSTERY • JOHN CHARLES THOMAS RAFFLES • JAY LIVINGSTONE • SELMA KAYE • SAMMIE HILL • ASADATA DAFORA • STEVE COCHRAN • RICHARD DYER-BENNETT • ALAN WARD • LAURIE STEVENS • LEE SIMONSON • RED GATE PLAYERS • ROC ROGERS • SIMON BARERE • JANET HUCKINS • VICTOR HUGO GREENE • TILLY LOSCH • ALEXANDER JANTA • HALLELUJAH QUARTET • FAY McKENZIE • LEO SMIT • JAN PEERCE • SUE READ • LOUIS KAUFMAN • DR. CHANDRA-SEKHAR • NORMAN JAY • LOUIS S. JOHNSON • EDMUND KURTZ • FLEETWOOD LAWTON • HILDA OHLIN • GRILLER STRING QUARTET • WALLY MOHR GUY MADISON • AGNES SMEDLEY • JOHN RAITT • YES OR NO • TOM, DICK AND HARRY • OLGA COELHO • MASON ADAMS • ADVENTURES BY MORSE • ROBERT HALL COLLINS • MARIAN ANDERSON • FRANK BUCK • FRANCES GREER • JOHN JACOB NILES • Dr. FRANCIS McMAHON • EMMA OTERO • JULIE OSHINS • JACQUES LA BRECQUE

SEASON'S GREETINGS AND BEST WISHES TO VARIETY ON ITS 40th ANNIVERSARY

FROM **ncac's**

MORE THAN **300**

STARS OF RADIO, OPERA, CONCERT, THEATRE, MOTION PICTURES, AND THE LECTURE PLATFORM

National Concert and Artists Corporation

NEW YORK CHICAGO SAN FRANCISCO HOLLYWOOD

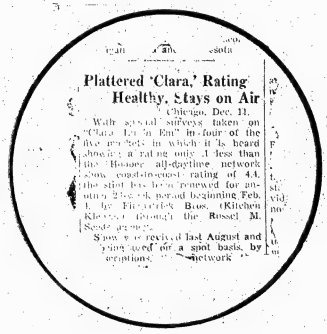
BENNO RABINOF • GUILET STRING QUARTET • VIRGINIA HASKINS • ROSALYN TUREK • LEONARD PENNARIO • ROBERT SLOAT • FRANCES McCANN • LeROY — BALOGH — SCHOLZ ENSEMBLE LEE GILMORE • EARL HIEFKER • JARMILA NOVOTNA • RAY SUBER • ROBERT WEEDE • NIKITA MAGALOFF • BILL STERN • AMERICAN BALLAD SINGERS • RICHARD DuBOIS • RENEE MAZELLA ETHEL BARRYMORE COLT • ANATOLE KITAIN • HOWARD PETRIE • FRANCIA WHITE • CARLOS SALZEDO • NATIONAL MALE QUARTET • EARL KENNEDY • SIDNEY FOSTER • MARION BARNEY RAY YEATES • GUENTHER REINHARDT • EVERETT MITCHELL • KIRSTEN FLAGSTAD • THE ICELANDIC SINGERS • ELIABELLE DAVIS • THE FOUR VAGABONDS • THURSTON KNUDSEN • EDWARD EVERETT HORTON • ARTHUR OLSON • FRANZ RUPP • STELLA UNGER • Dr. HENRY PRATT FAIRCHILD • WINIFRED HEIDT • NEGRO DRAMA GROUP • ISAAC STERN • MARTIAL SINGHER • HORTENSE MONATH J. CHARLES GILBERT • AL PRIDDY • JAN SMETERLIN • JESS WALTERS • Dr. FREDERICK STAMM • ALBERT K. ROWSWELL • CLAIRE LEIGHTON • EDWIN FRANCO GOLDMAN • LEON FLEISHER • GIULIO GARI DICK BENJAMIN • BARBARA BROWN • GEORGE ERNEST CARAKER • Dr. ALEXANDER LAING • POLDI MILDNER • LOWELL PETERS • BILL WYATT • JAY STONE TONEY • PATRICE MUNSEL • HERTA GLAZ Dr. DAVID SEQUERA • HARRY McNAUGHTON • JOHN B. HUGHES • GEORGE CZAPLICKI • JACQUES ABRAM • DORIS DOREE • HARPER LEECH • KATHRYN GRILL • ROMELLE AND RUSSELL ERIC SINCLAIR • ALDO SOLITO DE SOLIS • EFREM ZIMBALIST • DR. L. M. BIRKHEAD • ALEXANDER BRAILOWSKY • EDITH ADELE DAVENPORT • JOSSLEYN HENNESSEY • RAOUL JOBIN

HENRY L. SCOTT • JOHN GARRIS • ORIGINAL DON COSSACK CHORUS AND DANCERS • HELEN BENNETT • ROBERT BRUMBY • ARTHUR CARRON • THE CADETS • ATTILIO BAGGIORE • ELAINE CARRINGTON • JOSE ECHANIZ • GLENN DARWIN • FRANCINE FALKON • DON DOOLITTLE • PAULINE KNOER • MACK HARREL • GOLD AND FIZDALE • FRAZIER HUNT • THE BALLET THEATRE DAWN BENDER • EDNA LEE BOOKER • DEZSO ERNSTER • RALPH DUMKE • CHRISTINE JOHNSON • STUART HAMBLEN • ARTHUR HENLEY • HELEN HIETT • MARTHA GRAHAM AND HER DANCE COMPANY WITH ORCHESTRA • ROBERT MERRILL • RENE LeROY • AUBREY PANKEY • SALZEDO ENSEMBLE • BETTY WRAGGE • HUGH THOMPSON • MARIE ROGNDAHL • MELODY USA • M. A. RASCO RICHARD TUCKER • HARRY STANTON AND GROUP • ED THORGERSEN • TOM SCOTT • EFFIE PARNELL • CARLTON E. MORSE • ALICIA MARKOVA — ANTON DOLIN AND BALLET ENSEMBLE WITH ORCHESTRA • WALTER J. MURPHY • ROSALIND NADELL • WILLIAM STANLEY SIMS • DORIS STOCKTON • CHICK VINCENT • FERENC MOLNAR • SAMUEL DUSHKIN • JEAN DICKENSON • ERNO BALOGH • SUSAN B. ANTHONY • JOSE FOCHE • DUSOLINA GIANNINI • STRICKLAND GILLILAN • CARL KROENKE • LOTTE LEHMANN • SPENCER ODUM • NEAL YOUNG • NOLA LUXFORD • JANOS SCHOLZ • ROBERT PARKER • BASIL WALKER • JOSEPH SZIGETI • THOMAS L. THOMAS • ADMIRAL WILLIAM HARRISON STANDLEY • PRIMA DONNA • JACK DUGGAN • RUTH BURCH • GARRY MOORE • SAUNDRA BERKOVA • LUBOSHUTZ AND NEMENOFF • INGEBORG NORDQUIST • FRANK SINGISER • TORSTEN RALF • EARL WRIGHTSON • BLANCHE THEBOM • PAUL D. R. RUTHLING

KERN PERSONS • METROPOLITAN OPERA ARTISTS ENSEMBLE • DOTTIE MANN • MURIEL RAHN • WILLIAM SLATER • YOUR HOLLYWOOD NEWS GIRL • HERBERT C. PELL • E. ROBERT SCHMITZ • JODY HUTCHISON • VICTORIA FAUST • BARRY FARIS • FRITZ KREISLER • MARION MANN • JOHNNY O'DAY • GILBERT RUSSELL • RUTH POSSELT • CARMELITA MARACCI AND HER DANCERS • Dr. HENRY S MAY • JOSEPH SCHUSTER • EZIO PINZA • MIRIAM SOLOVIEFF • BETTA STRIEGLER THE SONG SPINNERS • DONALD NOVIS • JANE GREEN • WILLIAM EDMONSON • HARTWELL DALEY • JANE DILLON DO YOU LIKE MUSIC • GEORGE FREEDLEY • DUNNINGER • MARY COOK COWERD • VIVIAN DELLA CHIESA • CLAUDIO ARRAU • Dr. EDWARD J. BYNG • JOEL BERGLUND • NATHAN MILSTEIN • Mrs. CARVETH WELLS • EMIL LUDWIG MARTHA SLEEPER • ALEXANDER UNINSKY • THE SOUTHERNAIRES • MARGARET WALKER • BRENDA LEWIS • HAROLD KEEL RAYA GARBOUSOVA • FRANK BLACK • PEPPER YOUNG'S FAMILY • MARTHA BRINEY • J. ELDER BLACKLEDGE • MARIO BERINI • CHRISTINA CARROLL • RENEE DeMARCO • THOMAS CHALMERS • HARRY DAVIS • HELEN GAHAGAN DOUGLAS

W. BIGGIE LEVIN
SIX TWELVE NORTH MICHIGAN AVENUE
CHICAGO

VARIETY Wednesday, December 12, 1945 RADIO



Plattered 'Clara,' Rating Healthy, Stays on Air

Chicago, Dec. 11.

With special surveys taken on "Clara, Lu 'n Em" in four of the five markets in which it is heard showing a rating only 1 less than the Hooper all-daytime network show, continuous rating of 4.4, the stint has been renewed for another 26-week period beginning Feb. 1 by Procter & Gamble. (Kitchen Klenzer) through the Russel M. Seeds agency.

Show was revived last August and going used for a spot basis, by exceptions, ... network ...

Still Available For Many Markets

If any of your clients need a tested top-rating show (5 times weekly) send us your list of territories for an immediate report on availabilities and prices.

Eddy Howard
and His Orchestra



My hat's off!

TO ALL THE FOLKS WHO BOUGHT

OVER HALF A BILLION DOLLARS WORTH OF "E" BONDS TO SEE

"TRUTH OR CONSEQUENCES"

DURING THE EIGHT LOAN DRIVES

AND SINCERE THANKS TO THE HONORABLE FRED VINSON FOR PRESENTING ME WITH THE DISTINGUISHED SERVICE CITATION OF THE U. S. TREASURY

HAPPY CONSEQUENCES

RALPH EDWARDS

Work Starts Soon on New $1,250,000 KHJ-Don Lee Studios

Ground breaking ceremonies for the Don Lee Broadcasting System's new $1,250,000 Hollywood studios to be located on Vine Street between Homewood and Fountain will be held shortly after the first of the year, it was announced recently by executives of the network.

Thomas S. Lee, president; Lewis Allen Weiss, vice-president and general manager; and Willet H. Brown, vice-president and assistant general manager, in jointly making the announcement, stated that the structure should be completed by the end of September.

The three-story building will feature a 150-foot tower, equipped with an elevator, which will house antennas for television sight and sound and for FM. The antennas will beam to the transmitters which will be located on both Mt. Lee and Mt. Wilson by the time the Vine Street building is completed. Currently, both Don Lee's FM and television activities are transmitted from Mt. Lee.

An additional strip of land 55 feet by 300 feet was purchased only last week to bring the company's property holdings at the new site to 350 x 300 feet. Of this, 90,000 square feet will house the building itself, the balance to be used for a parking lot at the rear.

Main entrance to the new studios will be centered on Vine Street, with employee and talent entrances in the rear of the building. Ground floor will be devoted to studios, with four theater studios seating 350 persons, four medium sized studios, and three smaller studios. Each of the studios is actually a separate structure, not physically connected with the rest of the building. In other words, each studio is surrounded by an air space which serves to isolate it from the building as a whole and from all outside vibration.

On the second floor, general offices will be located with executive offices on the top floor. The entire building will be air-conditioned and temperature controlled, with liberal use of modern plastics and glass throughout.

Plans for the building were drawn by Paul Williams, leading industrial architect, from specifications outlined by Brown. Brown not only made negotiations for the purchase of the land, but also has been responsible for acoustical and engineering innovations incorporated in the building. He has incorporated a modified poly-cylindrical array type of construction in the studio acoustical treatment. This new treatment uses curved surfaces to diffuse the sound and provide natural reverberation, or liveness, for all studio broadcast pickups.

In charge of all radio equipment installations in the new building is Frank M. Kennedy, chief engineer for the network, who has assisted Brown materially in preparing plans for the studios. Kennedy started the plans for the speech amplifier equipment, and the associated master control, over a year ago. Cost will be $250,000. Latest scientific features available have been incorporated in the equipment to provide highest quality of sound pickup in the new studios.

Brown is blending the new scientific development, the poly-cylindrical array, into the architectural design. According to Kennedy, this will provide a pleasing and modern effect and at the same time achieve a new fidelity in sound reproduction. When the studios are completed, they will be at least five years ahead of any network's plant now in existence.

The studio will serve as headquarters for the Don Lee Broadcasting System, for Station KHJ, KHJ-FM, and KTSL, and in addition will be the origination point for all Mutual Broadcasting System programs from Hollywood. Current Don Lee studios are located at 5515 Melrose Avenue.

Willet H. Brown—Lewis Allen Weiss—Thomas S. Lee



Artist's drawing of the new studios for the Don Lee Broadcasting System to be constructed in Hollywood at a cost of $1,250,000. Executives who have planned the new headquarters are, left to right, Willet H. Brown, vice-president and assistant general manager; Lewis Allen Weiss, vice-president and general manager; and Thomas S. Lee, president of the network.

Mutual DON LEE BROADCASTING SYSTEM — *The Nation's Greatest Regional Network*

EASY ACES

TO

Andrew E. Holmes, Toni Conry
ANGOSTURA SHOW, WOR, Sats., 5:45-6:00 P.M.
Roger Kenna, Paul Hedrick, Bernard Craven
MARLIN BLADES AND SHAVE CREAM
Jack Wilcher, Russ Harris
ADAMS CLOVE, DENTYNE, BEEMAN'S GUM
Carl Mark, Milton Gladstone
"SEVENTEEN MAGAZINE," "COCILANA COUGH NIPS"
Nat Strom
"GUEST WIFE," "GETTING GERTIE'S GARTER"
Bill Pludo
"I GO FOR A MAN WHO WEARS AN ADAM HAT"
Bob Cornelius
"SATTLER'S DEPARTMENT STORE," "In Buffalo-o"
Leroy Lustig
"PLASTI-KOTE," "MRS. WEISS' NOODLE SOUP," Etc.
Herb Gordon, Ted Ashley, WM. MORRIS AGENCY
. . . and to all our friends in
ADVERTISING, RADIO, and MUSIC:





Holiday Greetings

"Lanny 'n' Ginger" Grey



Saludos Amigos

And

Holiday Greetings

From

Charlie McCarthy

Mortimer Snerd

And

Edgar Bergen

The Chase and Sanborn Show
Sunday on NBC

•

Walt Disney Productions
"Mickey and the Beanstalk"

AIR FEATURES

INC.

247 PARK AVENUE

NEW YORK

tops



TRANSCRIBED and LIVE *in* RADIO SHOWS

Stars and programs that have won the approval of countless millions from coast to coast. Now available to local sponsors.

PRE-TESTED
A word to remember. Write or wire at once for auditions and complete information.

So the Story Goes

Dynamic, ace-narrator Johnnie Neblett tells of the amazing quirks of fate that have changed the destiny of man and of the world. Two gripping stories on each 15-minute program. 260 transcribed episodes. Produced to allow full opening, middle and closing commercial periods.

Louise Massey AND THE WESTERNERS

The perfect musical program! Superb blend of singing and instrumental, group and solo, old and new numbers. Embodies supreme pull of all-listener appeal. 156 15-minute transcriptions. Ideally adapted to re-run. Full opening, middle and closing commercial time.

TALES OF TREASURE · CURTAIN CALL · SPEAKING OF YOU

Three more top programs. Pre-tested for audience appeal. Now ready to sell your product or client thru live or custom-built transcribed presentation.

NEBLETT RADIO PRODUCTIONS
Programs with Proven Power
360 N. Michigan Avenue Chicago 1, Illinois

DAVE BACAL
CBS — WBBM
CHICAGO, ILL

GREETINGS
RALPH GINSBURGH
AND HIS
PALMER HOUSE ENSEMBLE
WGN — MUTUAL

FRANKLYN FERGUSON
ANNOUNCER
BETTY CROCKER (ABC) SMOKE DREAMS (ABC)
JACK ARMSTRONG (ABC) "SO THE STORY GOES" (WBBM)

From Cradle to College

WHEN the late Scott Howe Bowen took over the active management of Radio Station WIBX, Utica, N.Y., in 1938, he inaugurated a series of programs of an educational character to better inform the parents, and the public, of the good work that the schools in Central New York were doing in educating the citizens of tomorrow.

SINCE 1938, the Educational Department of WIBX, with Betty Cushing Griffin as Director (with the full co-operation of the Principals and Teachers of all schools—and the guiding genius of our President and General Manager, Mrs. Scott Howe Bowen) has written, produced and broadcast every week the following series of educational programs:

"Youth Presents" Variety Show, Drama and Music ..... Saturdays 8:30 P.M.
"Wizard and Witch of Quiz" ..... Saturdays 9:30 A.M.
"Young America Speaks" ..... Mondays 4:30 P.M.
"Cavalcade of Choirs" ..... Fridays 4:45 P.M.

DURING 1945, an additional program was conceived —called "Let's Go to School" and is exactly what the name implies—a broadcast direct from the classrooms of Utica and vicinity schools. Each week, WIBX takes its recording equipment into a classroom and records an actual classroom lesson—grades from kindergarten thru 6th. This recording is then placed at the disposal of the Board of Education and Parent-Teachers Organizations for use as deemed advisable.

HERE is a typical classroom scene taken Monday, October 10, 1945, at the Hughes School, Utica — 2nd grade studying social studies and broadcast Tuesday, October 16, 1945, at 3 P.M. All subsequent programs were recorded on Monday and broadcast Tuesday.

THEN AGAIN, to perpetuate the memory of her late husband, Mrs. Bowen in March, 1945, offered a Radio Scholarship Award of $500 in cash to the student—senior or post-graduate—who best answered the question "Why I want to make radio my life work!" The contest was eminently successful and the winner is now attending Syracuse University.

ANOTHER FEATURE of this educational series is the Scholastic All-Star Football Team Contest and the Most Valuable Football Player Contest conducted by the WIBX Sports Department with Michael Sandy, Director. Coaches and players on the teams were asked to vote for players who played during the 1945 football season. Thirteen schools in the area were eligible. Score sheets were sent to all coaches and cards to be filled out and returned. At the conclusion of the Contest, 4278 postcards were returned out of a possible 5000. The program is broadcast Tuesdays and Thursdays at 4:30 P.M. (this is in addition to the 11:15 P.M. nightly Sports Program by Michael Sandy Sundays thru Fridays).



WIBX
1230 ON YOUR DIAL CBS AFFILIATE
"Voice of the Mohawk Valley"
UTICA, N.Y.



JUST ANOTHER PUBLIC SERVICE TO ITS AUDIENCE

OTHER PUBLIC SERVICE PROGRAMS HAVING WON FOR WIBX 5 NATIONAL AWARDS:
W. B. LEWIS, BILLBOARD, PEABODY AND VARIETY

THE JACK CARSON SHOW ORIGINATES AT KNX

... so does Tom Hanlon's "World of Sports"





Jack Carson yields the lamp of learning to no man. By his own admission, he's the all-time authority on everything from love to marsupial wombats. That's the way his listeners like him. They dote on this brash young man whose male vanity reaps a wave of chuckles from coast-to-coast.

Carson's abundant self-confidence gets plenty of support at KNX —where a master technical staff makes sure that every Carson quip travels the transcontinental airways at its laugh-luring best. The Campbell Soup Company and its super soup salesman depend on KNX for this production perfection—just as much as local personalities like Tom Hanlon do.

Tom Hanlon brings *World of Sports* before the KNX mike every Thursday for the Weinstein Jewelry Company of Los Angeles. His high-spirited review of the sports scene wellnigh makes local fans leap from their easy chairs shouting for the home team . . . and keeps KNX staffmen jumping behind-the-scenes to capture the full color of his masterful descriptions.

It's a big job, but one they never fail at—as Southern Californians and coast-to-coast CBS listeners alike can tell you. Why not let them put their experience to work building a show for you? Results are guaranteed as a long line of successful KNX advertisers can tell you. Call us or Radio Sales—and we'll deliver.

Palace Hotel, San Francisco 5 — Columbia Square, Los Angeles 28
Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Columbia's Station for All Southern California



Congratulations, Variety, on 40 Great Years—and '45 Was a Great Year for Me, Too

Thanks to:

"SONG OF NORWAY"—69th wk.

FORD RADIO PROGRAM—56 wks.

Larry Brooks

Exclusive Direction:
WILLIAM MORRIS AGENCY, INC.



Larry Doyle

Selected by National Radio Editors' Poll

FIRST PLACE—Studio Announcer
SECOND PLACE—Master of Ceremonies

THANKS TO: EDDIE CANTOR
JOAN DAVIS
DINAH SHORE FOR MAKING IT POSSIBLE

Motion Picture Management
ROBERT E. SATTERFIELD

WISHES FOR A "Sparkling" NEW YEAR

FROM THE QUIZ Kids . .



LOUIS G. COWAN INC.
CREATOR and OWNER
250 WEST 57th ST., NEW YORK, N. Y.
8 SOUTH MICHIGAN AVE., CHICAGO

JAMES PARKS
EXCLUSIVE
RADIO REPRESENTATIVE
333 NORTH MICHIGAN AVE., CHICAGO

★ ★ ★ ★ ★

NOW ON THE "Fizz" PROGRAM 6 years

And from the whole Miles Laboratories family of Network Programs

NATIONAL BARN DANCE • • • *12 YEARS OLD*
LUM AND ABNER • • • *5 YEARS OLD*
NEWS OF THE WORLD • • • *5 YEARS OLD*
NEWSPAPER OF THE AIR • • • *10 YEARS OLD*
HISTORICAL ALMANAC OF THE AIR • • • *3 YEARS OLD*

and the baby: ***"QUEEN FOR A DAY"***

Quiz Kids is broadcast SUNDAYS, 7:30 P.M. (EST), Blue Network

Produced by

WADE ADVERTISING AGENCY

General Advertising Counsel

CHICAGO • LOS ANGELES

ALKA-SELTZER • • • ONE-A-DAY (Brand) VITAMINS • • • AT ALL DRUG STORES

"CARNATION CONTENTED HOUR"
"ROY SHIELD & CO."
"NATIONAL BARN DANCE"
"DESIGN FOR LISTENING"
"JIMMY BLADE"

NBC TENOR



RICHARD PAIGE



MARILOU NEUMAYER

JOYCE RYAN IN
"CAPTAIN MIDNIGHT"
STELLA CURTIS IN
"MA PERKINS"
"FIRST NIGHTER"
"AMERICAN FAMILY NEWS"
"WOMAN IN WHITE"
AND OTHERS

Many thanks to "Chicago"

CHUCK RAMSEY IN
"CAPTAIN MIDNIGHT"
SMELLY CLARK
ORVILLE WHEENY
MERVIN SPRAWL
L. J. GERTNER in
"VIC AND SADE"
AND OTHERS

Thanks to Chicago radio



JOHNNY COONS

BEST WISHES TO VARIETY ON YOUR 40th ANNIVERSARY

JERRY IN "JUDY AND JANE"
MR. HUTCHINSON IN "TENA AND TIM"
AND OTHERS IN CHICAGO
FOR
NBC
CBS
MUTUAL
ABC



WILMS HERBERT

Thanks To:

JOHN DAVIDSON
TED ROBERTSON
ARTHUR JACOBSON
JOE AINLEY
PHIL BOWMAN
ALAN FISHBURN
ED KAHN
SHERMAN DRYER
SHERMAN MARKS

HARRY HOLCOMBE
NORMAN FELTON
AL CREWS
RUSS YOUNG
ALAN WALLACE
HARRY BUBECK
AL CHANCE
HERB FUTRAN
HERB HOWARD

LEW GREEN
FRED KILIAN
LARRY KURTZ
ED BAILEY
O. J. NEUWERTH
BERT WHALEY
BOBBIE BROWN
DEAN SCHAEFFER

FOR ANOTHER GOOD YEAR IN "CHICAGO"

MAURICE D. COPELAND

Press Representatives: DUTTON-LIPPOLD



Hail, ye editors and leg men—
Upper crust and lower peg men!
Hola, muggs, and linotypers—
You with beards and you in dypers—
Cease performance! Stop rehearsal!
Hark to matters anniversal.
Accept this humble accolade
From one upon whose neck you've trod,
From one on whom you've also smiled.
When, perchance, his act beguiled.
There are no critics any brainier
In New York or Pennsylvanier.
Likewise, none of greater nuisance,
Except in Boston, Massachuisance.
I sometimes love you, sometimes hate you,
Never do I underrate you.
I speak of you with glowing radiance
To Americans and Canadiance.
I sometimes mutter in my beard,
"Their taste is nothing short of weird."
And yet, upon this festive day,
I find that I have nought to say,
But "A Happy New Year" to your sheet,
May life for you be long and sweet,
And may the Fates hold much in store
For You. O, yes, and—

GARRY MOORE

Sponsored by REXALL DRUGGISTS
Wet-Nursed by PHIL COHAN
Serenaded by ROY BARGY
Announced by HOWARD PETRIE
Written for by LEO SOLOMAN
ALLAN WOODS
HENRY TAYLOR
ROLAND SCOTT

Bewildered by

JAMES DURANTE



Happy New Year

FROM

LANNY ROSS

"IT'S NICE TO BE HOME"

Exclusive Management
WM MORRIS AGENCY
Thru Bill Murray

LANNY ROSS enjoys a splendid War record . . . and a splendid record in show business.

He served twenty-seven months overseas in the Southwest Pacific area in the Special Services Division of the Army . . . Inaugurated the first soldier show in Japan . . . earned four battle stars . . . won the Legion of Merit . . . served two years on General MacArthur's staff . . . Went overseas as a Lieutenant in July of 1943, returned as a Major. . . .

In Show business, pre-War, Lanny "served" as star of the NBC Maxwell House "Showboat," seven years . . . One year each on Packard's "Mardi Gras" and Lucky Strike's "Hit Parade" on CBS . . . and three years via NBC on the Campbell Soup Franco-American "Memory Lane" program . . . plus Hollywood films and stage appearances.

Welcome home!

Est. 1898 WILLIAM MORRIS AGENCY, Inc.
New York, Chicago, Beverly Hills, London

A RADIO STATION IS KNOWN FOR THE COMPANIES IT KEEPS

AND WNEW KEEPS THE FINEST...YEAR AFTER YEAR

For a real selling job in New York City—the nation's leading advertisers use—

WNEW

1130 ON YOUR DIAL

NEW YORK 22, N. Y.

TEN THOUSAND WATTS — ON THE AIR TWENTY-FOUR HOURS A DAY

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

Season's Greetings

"The JACK KIRKWOOD Show"

Monday Through Friday
C. B. S.

LILLIAN LEIGH—Comedienne
JEANNIE McKEON—Vocalist
IRVING MILLER—Musical Director

GENE LAVALLE—Straights and Characters
JIMMY WALLINGTON—Announcer
PAUL FRANKLIN—Director

JACK KIRKWOOD
What's Left Over

WRITERS

MARGARET WILKINS
LOUIS SCALES
NED CRONK
CROWELL BEECH
BILL DEMLING

Sponsored by IVORY SOAP



For years, KXOK has grown steadily and impressively, gaining appreciative audiences and selling important markets.

Today, KXOK's vast daytime audience covers 114 counties—the rich oil fields of central and southern Illinois; the bounteous agricultural areas of northwest Kentucky, southwest Indiana, central and eastern Missouri, and several cities throbbing with industry.

KXOK's present important standing has been gained through top programs with all-round appeal and complete, award-winning promotional activities.

PRESENT, FUTURE

KXOK's sturdy past and present make a strong foundation for a mighty future. The "blueprints" for its future now include the conditional FM grant and applications for television and facsimile*—and, of course, tops in programs and energetic, consistent promotional activities.

KXOK
SAINT LOUIS 1, MISSOURI
Owned and Operated by the St. Louis Star-Times

630 KILOCYCLES, 5,000 WATTS, FULL TIME — AMERICAN BROADCASTING CO.
*Soon To Be Filed

Represented by John Blair & Co. • Offices in New York • Chicago • St. Louis • Los Angeles • San Francisco



FRED WARING
and his
PENNSYLVANIANS

NBC—MONDAY THRU FRIDAY—11 A.M., EST

THE INDUSTRIAL GIANTS PROVE IT!

WESTERN ELECTRIC COMPANY, New York and New Jersey
RCA, Harrison and Jersey City, N. J.
HYATT BEARINGS DIVISION, GENERAL MOTORS, Harrison, N. J.
CHEVROLET and GENERAL MOTORS, Bloomfield, N. J.
CURTISS-WRIGHT CORPORATION, Caldwell and Clifton, N. J.
FEDERAL SHIPYARDS, Kearney, N. J.
EASTERN AIRCRAFT DIVISION, GENERAL MOTORS, Linden, N. J.
FORD MOTOR COMPANY, Edgewater, N. J.
GENERAL CABLE CORP., N. J.
L. BAMBERGER & CO., Newark, N. J.
R. J. GOERKE, Elizabeth, N. J.
LAWRENCE AERONAUTICAL CORP., Linden, N. J.
SIMMONS COMPANY, Elizabeth, N. J.
CIBA PHARMACEUTICAL COMPANY, Summit, N. J.
GENERAL ELECTRIC COMPANY, Bloomfield, N. J. and N. Y.
THE HOME STYLE LAUNDRY, Montclair, N. J.
HAHNE & COMPANY, Newark, N. J.
KRESGE-NEWARK, Department Store
MERCK AND COMPANY, New Jersey
WESTINGHOUSE ELECTRIC, N. J.
PUR-O-LATOR PROD. INC., Newark, N. J.
LIONEL CORPORATION, Irvington, N. J.
AMERICAN STORES, N. J.
COLUMBIAN LAUNDRY, Newark, N. J.
ARMOUR & COMPANY, N. J.
HEARNS, Newark, N. J.
COLGATE-PALMOLIVE-PEET COMPANY, Jersey City, N. J.
ATLANTIC & PACIFIC TEA COMPANY, N. J.
WALTER KIDDE CORPORATION, N. J.
THOMAS A. EDISON INDUSTRIES, West Orange, N. J.

It was the hectic period of V-J Day celebration. Northern New Jersey's Industrial Giants HAD to get information to their workers in America's Fourth Largest Market . . . about time-off . . . when to resume work . . . about emergency shift changes . . . about picking up pay envelopes. The problem, HOW TO DO IT BEST? Naturally, they called on WAAT-Newark to contact their people, *because they know:*

WAAT delivers more listeners per dollar in America's 4TH Largest Market* than any other station—including all 50,000 watters!

** Do you realize this market contains over 3½ million people; more than these 14 cities combined: Kansas City, Indianapolis, Rochester, Denver, Atlanta, Toledo, Omaha, Syracuse, Richmond, Hartford, Des Moines, Spokane, Fort Wayne.*

WAAT

970 KC
NEWARK, N. J.

(National Representatives: Radio Advertising Co.)

"DOLLAR FOR DOLLAR NEW JERSEY'S BEST RADIO BUY"

JIMMY BLADE

AND HIS

MUSIC

WMAQ
6:00-6:15 P.M.
Monday thru Friday
for
Chicago Motor Club
-94TH WEEK-

o o o

JIMMY BLADE

AND HIS

LEAFTONS

NBC
5:45-6:00, EST
Saturday
for
Leaf Gum
"Tin Pan Alley of the Air"
-50TH WEEK-

BOB TRENDLER

WGN

MUSICAL CONDUCTOR

★

"Swings the Thing"—Brach Candy
"Freedom of Opportunity"—Mutual of Omaha
Chorus Director of "The Chicago Story"
"Chicago Theatre of the Air"

JACK LA FRANDRE

—WGN—

WRITER-PRODUCER

★

"Chicago Theatre of the Air"
"Chicago Story"
"Chicago Philharmonic"



KENNY CARLSON and SCRAPPY O'BRIEN

Available Now—Wire, Write
Personal Rep.—P. O. Peane
Fox Bldg., Phila. 3, Pa.

Season's Greetings



ANDY RUSSELL

CAPITOL RECORDS

Latest Release

"I CAN'T BEGIN TO TELL YOU"

From Dolly Sisters

"LOVE ME"

From Stork Club

ALBUM

"FAVORITOS"

Represented by

SAMUEL H. STIEFEL

CONGRATULATIONS

JOAN DAVIS

For Winning

"QUEEN OF COMEDY"

Award

Third Successive Year

★

RADIO

"JOAN DAVIS SHOW"

Mon. Evening CBS

★

PICTURES

"STORK CLUB"

Paramount

"BREAKFAST IN HOLLYWOOD"

UA

"MAKE MINE MUSIC"

WALT DISNEY—RKO

Personal Management

BULLETS DURGOM

With All Our Best

GEORGE (Burns) and GRACIE (Allen)

THURSDAYS

MAXWELL HOUSE COFFEE TIME



Tufts, Linkletter, and Psychology Professor in scientific roundtable forum. Other serious subjects discussed weekly and daily on

"PEOPLE ARE FUNNY" and "G. E. HOUSE PARTY"

STARRING

ART LINKLETTER

JOHN GUEDEL RADIO PRODUCTIONS—HOLLYWOOD









These are network shows of some of the clients of

LENNEN & MITCHELL, Inc.

ADVERTISING

308 N. Rodeo Drive, Beverly Hills, Calif. • 17 East 45th St., New York, 17 N. Y.



MANN HOLINER

Vice-President in Charge of Radio

"GREAT STARS *PLUS* GREAT SHOWS *PLUS* GREAT SHOWMANSHIP"

Season's Greetings

LYN MURRAY

Your Hit Parade—
Texaco Star Theatre—
Harvest of Stars—
The Voice of Firestone—
Norman Corwin—

Decca Records—

Mgt.: CENTURY ARTISTS, Ltd.

Greetings
To my many friends

AL GOODMAN

PRUDENTIAL FAMILY HOUR

FRED ALLEN SHOW

• • •

Recording Exclusively For
R.C.A. VICTOR

HELL O AGAIN!

VIRGINIA PAYNE

•

MA PERKINS
12TH YEAR

LADY THUNDER
JACK ARMSTRONG

•

•

MAMA SCHULTZ
TODAY'S CHILDREN

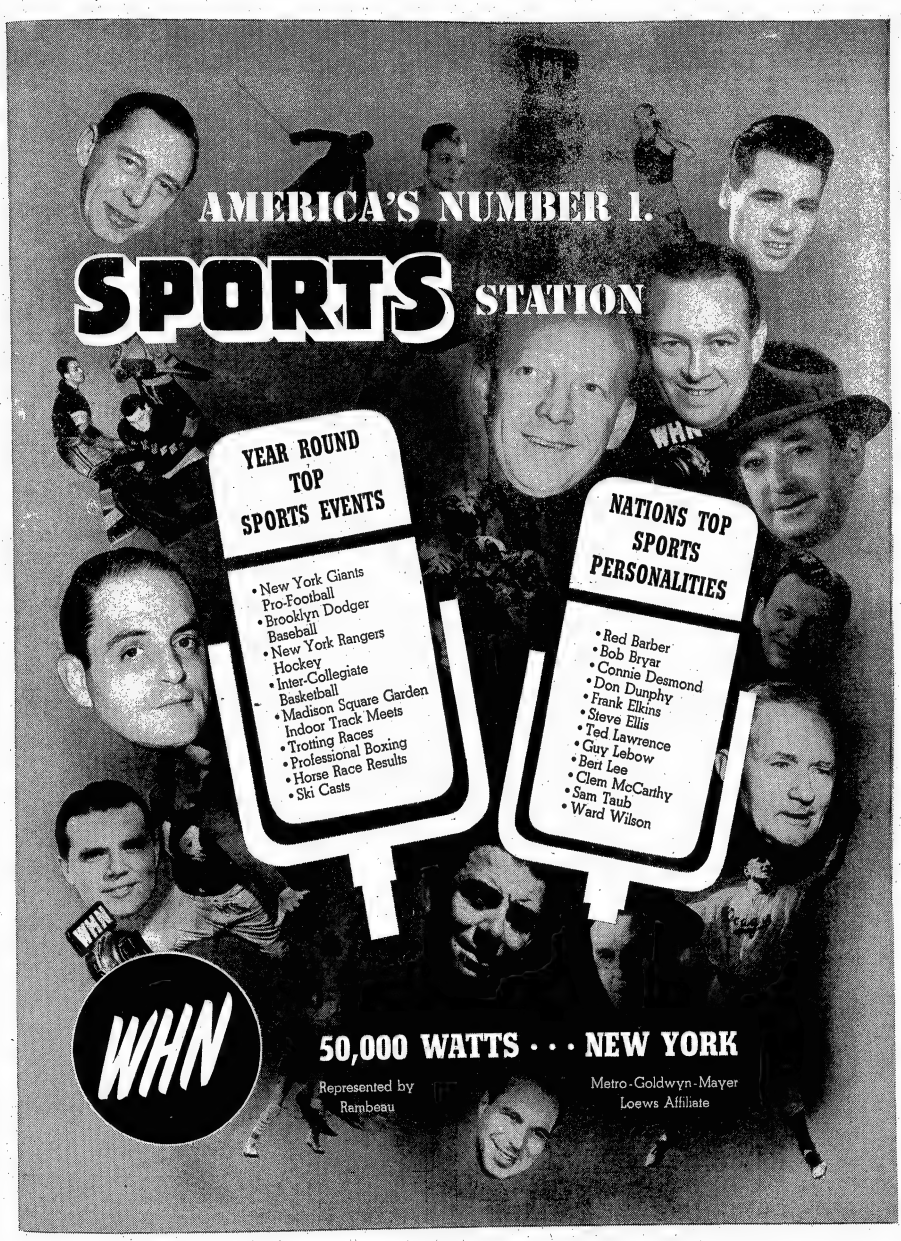
FREEDOM OF
OPPORTUNITY

•

•

SARAH
COUNTRY SHERIFF

FIRST NIGHTER


AMERICA'S NUMBER 1.
SPORTS STATION
YEAR ROUND TOP SPORTS EVENTS
• New York Giants Pro-Football
• Brooklyn Dodger Baseball
• New York Rangers Hockey
• Inter-Collegiate Basketball
• Madison Square Garden Indoor Track Meets
• Trotting Races
• Professional Boxing
• Horse Race Results
• Ski Casts
NATIONS TOP SPORTS PERSONALITIES
• Red Barber
• Bob Bryar
• Connie Desmond
• Don Dunphy
• Frank Elkins
• Steve Ellis
• Ted Lawrence
• Guy Lebow
• Bert Lee
• Clem McCarthy
• Sam Taub
• Ward Wilson
WHN
50,000 WATTS . . . NEW YORK
Represented by Rambeau
Metro-Goldwyn-Mayer Loews Affiliate
THE STATION FOR SPORTS • MUSIC • NEWS

STANDARD BRANDS, Inc.
TENDERLEAF TEA and
BLUE BONNET MARGARINE
Through
J. WALTER THOMPSON, CO.

Presents
Every Sunday Night at 8:30
Via WEAF-NBC Network

THE FRED ALLEN SHOW
STARRING
FRED ALLEN
Featuring
PORTLAND HOFFA
MINERVA PIOUS • KENNY DELMAR
PARKER FENNELY • IRVING KAUFMAN
Commercials by KENNY DELMAR
Vocals by the DE MARCO SISTERS
Music by AL GOODMAN
Management—WILLIAM MORRIS AGENCY

SEASON'S GREETINGS!

CURLEY BRADLEY

CONGRATULATIONS
VARIETY
ON YOUR 40th ANNIVERSARY

JACK CARSON

ON THE AIR
CAMPBELL'S SOUPS
C.B.S.
WED., 8 P.M., E.S.T.

SEASON'S GREETINGS

"THINKING OF YOU"

KAY KYSER

AND HIS

College of Musical Knowledge

HEARD
EVERY WED. NIGHT OVER NBC
FOR
COLGATE-PALMOLIVE-PEET, INC.

MANAGEMENT
M.C.A. ARTISTS, LTD.



How to measure the best

For transcriptions
For high-speed processing
For vinylite pressings
For phonograph records

. . . there are two reasons why Muzak rates tops with so many leading agencies, transcribed show producers and radio stations:

1. Fastest service in the world

2. Finest quality obtainable

Try Muzak . . . and see if any other service measures up to Muzak standards!

Unexcelled in modern facilities and master craftsmanship, Muzak is equipped to supply both Vertical and Lateral Cut transcriptions . . . reference recordings . . . line recordings for supplemental radio coverage.

Send us your "acetate" masters for top-speed, top-quality processing and pressing. We use only gold sputtering, high-speed plating, and press exclusively from highest grade Vinylite resin.

Next time . . . make it Muzak. A *plus* for AM, a *must* for FM!

Muzak* TRANSCRIPTION DIVISION

Licensed under U. S. Patents of Western Electric Co., Inc.

*Reg. U.S. Pat. Off.

STUDIO and RECORDING FACILITIES • PROCESSING and PRESSING PLANT

NEW YORK
151 West 46th St.
BRyant 9-1247

CHICAGO
La Salle Wacker Bldg.
Central 5275

NEW YORK
250 West 54th St.
COlumbus 5-8552

Starts Friday
January 11, 1946



LOWELL WATTS, KLZ's "Farm Reporter," is the son of a Colorado dairy farmer, with an outstanding record in agriculture himself. He graduated from Colorado A. & M. College, has had practical training in farm radio work, and served his country in the Army Air Corps.

KLZ 'FARM REPORTER'

A Daily Service Program Devoted Exclusively to the Advancement of Farming in Colorado

● For many years KLZ has served the farmers and ranchers of the Denver region in many useful ways. Continued expansion of service now requires the fulltime attention of a specialist.

With the complete resources and know-how of this station behind it, KLZ's daily noontime "Farm Reporter" program will give the Denver region its most useful and practical farm service program.

KLZ

DENVER

5000 WATTS ON 560 Kc

REPRESENTED BY THE KATZ AGENCY

CBS

SEASON'S GREETINGS

ANN NICHOLS

SEASON'S GREETINGS

SKIP FARRELL

Personal Manager—BERLE ADAMS AGENCY



We're trying to act our ages

It's a little difficult, sometimes. On the one hand, we pride ourselves on being a young, frisky network that puts all the energy and enthusiasm of youth into everything it does. On the other hand, we're still sporting the long beard of experience we grew while our network was known as "The Blue."

As *names* go, ABC is America's youngest major broadcasting company. Yet WJZ, our key station in New York, is practically as old as radio broadcasting itself—and our nearly 200 affiliates from coast to coast are rich in experience, too.

We're trying to act *both* our ages, so that the people we do business with can get the combined benefits of seasoned radio experience *and* the willingness of youth to do a job.

Our plans for the future are ambitious. We expect to do big things in radio and television. But our greatest ambition for the period ahead is to keep all of the good friends we made in the past—to enjoy the same pleasant dealings we've had with the hundreds of time-buyers, musicians, artists, salesmen and engineers who first got to know us as "The Blue" and who assisted in our rebirth as ABC.

American Broadcasting Company

A NETWORK OF 195 RADIO STATIONS SERVING AMERICA

HEY!

THIS AINT HAY
48 NETWORK BROADCASTS PER WEEK

RAYMOND R. MORGAN CO.

ADVERTISING

6362 Hollywood Boulevard, Hollywood 28 • Telephone HEmpstead 4194

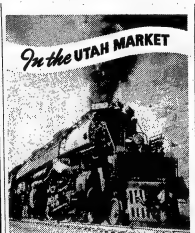
New York — Chicago — San Francisco

GREETINGS

MARY SMALL

CLARK CANDY GIRL
MARY SMALL—JUNIOR MISS SHOW

Personal Management
ED WOLF



Scores of powerful locomotives like this one operate in Utah on four trunk line railroads. Through this state goes 70% of the nation's enormous wartime rail traffic from the east to west-coast ports.

Approximately 20,000 Utah residents work for the railroads. They receive about $50,000,000 a year in wages and salaries—nearly $1,000,000 a week. This spendable income is an important factor in Utah's business vitality.

Local Advertisers Know

KDYL Brings Results

Railroad men and their families look to KDYL for their favorite network shows and for local features that sparkle with showmanship. Local AND national firms know by experience that sales messages on this station bring results.

The POPULAR Station

KDYL
SALT LAKE CITY
UTAH'S NBC STATION

National Representative:
John Blair & Co.

CONGRATULATIONS TO OUR

"INCREDIBLE, BUT TRUE"

SUBSCRIBERS
SALES STAFF
WRITERS
CAST
ORGANIST
ASSOCIATES

On a Job Well Done, and Our Sincere Best Wishes for the Season

UNUSUAL FEATURES
Syndicate

203 N. Wabash Avenue
CHICAGO 1, ILL.

SEASON'S GREETINGS

JACK BRICKHOUSE

RADIO WRITER AND EDITOR
MYRON GOLDEN
GRANT ADVERTISING, INC., CHICAGO



RCA's new television camera has a super-sensitive "eye" that sees even in the dimmest light—indoors or outdoors.

A television camera "with the eyes of a cat"

As a result of RCA research, television broadcasts will no longer be confined to brilliantly illuminated special studios—nor will outdoor events fade as the afternoon sun goes down.

For RCA Laboratories has perfected a new television camera tube, known as Image Orthicon. This tube, a hundred times more sensitive than other electronic "eyes," can pick up scenes lit by candlelight, or by the light of a single match!

This super-sensitive camera opens new fields for television. Operas, plays, ballets, musical comedies and concerts will be televised direct from their original performances in the darkened theater. Outdoor events will remain sharp and clear on your television set—until the very end! Television now can go places it could never go before because there was not enough light.

From such research come the latest advances in radio, television, recording—all branches of electronics. RCA Laboratories is your assurance that when you buy any RCA product you become the owner of one of the finest instruments of its kind that science has achieved.

• • •

Radio Corporation of America, RCA Building, Radio City, New York 20. Listen to The RCA Show. Sundays, 4:30 P.M., Eastern Time, over the NBC network.



RCA Victor television receivers with clear, bright screens will reproduce every detail picked up by the RCA super-sensitive television camera. Many treats are in store for you. Even today, hundreds of people around New York and vicinity enjoy weekly boxing bouts and other regular events over NBC's television station WNBT.

RCA **RADIO CORPORATION of AMERICA**

BOB BURNS

NBC

Coast to Coast

Every Thursday Evening

It's True That the Finest Radio Talent in New York and Hollywood Is Ex-Chicago Talent. It's Also True That the Finest Radio Talent in the Country Today Is Available in CHICAGO!

Our Grateful Thanks to SCHWIMMER & SCOTT, and . . .

AMERICAN BROADCASTING CO.
AMERICAN DAIRY ASSOCIATION
TED BATES, INC.
LEO BURNETT CO.
COLUMBIA BROADCASTING SYSTEM
DANCER-FITZGERALD-SAMPLE
FOOTE, CONE & BELDING
HARRY S. GOODMAN
GRANT ADVERTISING
ALLEN G. KAYE-MARTIN
KNOX-REEVES ADVERTISING
MITCHELL-FAUST ADVERTISING
NATIONAL BROADCASTING CO.
RUTHRAUFF & RYAN, INC.
STELLAR RADIO PRODUCTIONS
THEATRE GUILD, INC.
J. WALTER THOMPSON
WALLACE-FERRY-HANLY
W. G. N., INC.
W. L. S.
CARL WESTER & CO.

. . . For Making 1945 One of the Best Years Ever!

GERALDINE KAY •—• **ALAN M. FISHBURN**

LEADS AND CHARACTERS — WRITER-DIRECTOR

JOHN J. ANTHONY

PATRICIA DUNLAP



CURRENT LEADING ROLES
Jane Ryder
in Bachelor's Children, CBS
Bertha Schultz
in Today's Children, NBC
Sandra Lake
in The Crime Files of Flamond, MBS

TO THE RADIO EDITORS FOR THOSE VOTES IN 1941, 1942, 1943, 1944, 1945

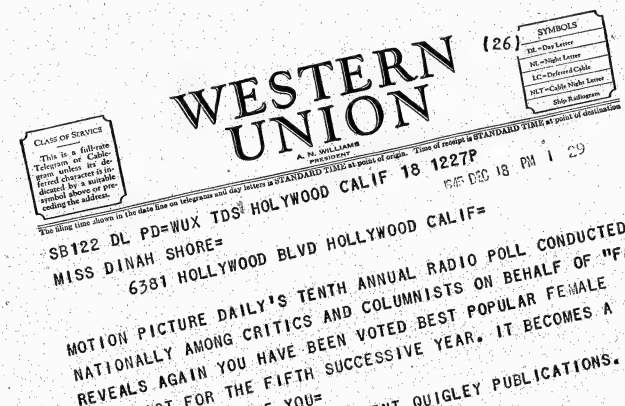
THANKS!

THANKS

THANKS

THANKS

THANKS



CLASS OF SERVICE
This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

WESTERN UNION

(26)

SYMBOLS
DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Blue=Radiogram

A. N. WILLIAMS
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SB122 DL PD=WUX TDS HOLYWOOD CALIF 18 1227P
MAR DEC 18 PM 1 29
MISS DINAH SHORE=
6381 HOLLYWOOD BLVD HOLLYWOOD CALIF=

MOTION PICTURE DAILY'S TENTH ANNUAL RADIO POLL CONDUCTED NATIONALLY AMONG CRITICS AND COLUMNISTS ON BEHALF OF "FAME" REVEALS AGAIN YOU HAVE BEEN VOTED BEST POPULAR FEMALE VOCALIST FOR THE FIFTH SUCCESSIVE YEAR. IT BECOMES A PLEASURE TO ADVISE YOU=

RED KAN, VICE PRESIDENT QUIGLEY PUBLICATIONS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dinah Shore

PARLOR MAGIC



Myrtle Labbitt's "**Homechats,**" after a solid ten-year run, is a morning institution in thousands of Greater Detroit homes. Myrtle's program is probably one of the most unique and informally simple shows in the country . . . homey as a parlor rocker, smart as a new Spring bonnet. "Homechats" is just another sample of CKLW programming that sends listeners merrily off to pay cash for things on dealers' shelves.

PROOF? On a recent food recipe-request campaign placed on nine nation-wide homemaker programs, our own "Homechat" show clocked *second* on the list in low net costs per inquiry . . . and, mind you, *five of the 9 stations were 50,000 watters!* How'd you like CKLW to sell YOUR wares that way for so little? For fast facts, write our Executive Sales Office, now!

• 5,000 Watts at 800 Kc., Day and Night •
MUTUAL SYSTEM
• Adam J. Young, Jr., Inc., National Representative.

In The Detroit Area, It's

CKLW

J. E. Campeau, Managing Director

Greetings and continued success to

VARIETY—America's No. 1

guide to show business and radio.

TOM SHIRLEY

The Telephone Hour—NBC
Armstrong Theatre of Today—CBS
"Try N' Find Me"—CBS
"Counter Spy"—ABC
"Two On A Clue"—CBS
and good old Stan Lomax

Personal Management—DELL PETERS

DON BERNARD

PRODUCER-DIRECTOR

HOLLYWOOD

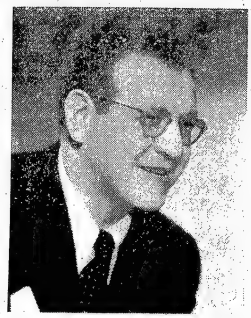


BEST WISHES

MARY PAXTON

M.C. and Copyright Owner of the
"WISHING WELL"

Sponsored by CARSON PIRIE SCOTT & CO.
MONDAY THRU FRIDAY—WBBM, WGN



- Dr. Malone . . ."Young Dr. Malone" . . . . . CBS
- Narrator . . . ."Exploring the Unknown" . . Mutual
- Announcer . . ."Valiant Lady" . . . . . CBS
- Announcer . . ."Bulldog Drummond" . . . . Mutual

CHARLES IRVING


Greetings!
CHARLOTTE GREENWOOD ★ ANDREWS FRENCH ★ BARBARA EILER ★ PAULINE DRAKE ★ NORMAN DEWES ★ CHARLES DANT ★
HARMON ALEXANDER ★ MARTIN BROONES ★
RICHARD CARROLL & BETTY HOPKINS ★ PHIL COLE ★
DON JOHNSON ★ BOBBY LARSON ★ ARNOLD MAGUIRE ★ WENDELL NILES ★
FRANCES PURCELL ★
THOMAS FREEBAIRN-SMITH ★ EDWARD RYAN
THE Charlotte Greenwood SHOW
MIKE STEWART ★
LOLA HALLOWELL ★ NORMA HARRIS ★ JACK HASTY
IAN WOLFE ★
SYLVIA THALBERG ★ HOWARD TOLLEFSON ★ ISABEL WITHERS

BILL RICHMAN

RADIO-TELEVISION

PRODUCTIONS

★

PERSONAL REPRESENTATION

★

RICHMAN–SANFORD PRODUCTIONS

10 EAST 43RD ST., NEW YORK, N. Y.

MURRAY HILL 2-5854

Season's Greetings From

JOHNNY OLSEN

COMIC-EMCEE OF

"LADIES BE SEATED"

Creator-Conductor of

"RUMPUS ROOM"

Broadcast Nationally Over

WJZ-ABC



THANKS

"VARIETY"

FOR THOSE

KIND REVIEWS

THANKS TO THE GANG WHO MAKE THIS

MERRIEST NEW YEAR POSSIBLE

Who Help Me Keep the "LADIES SEATED BY DAY" So I Can "RAISE A RUMPUS" by Night

PENNY (THE GOOD LITTLE ONE)

GEORGE WIEST—Director—(THE PAPPY OF 'EM ALL)

EUGENE BRESSON (REPRESENTING THAT EVER LOVIN' SPONSOR "AUNT JEMIMA")

HOWIE WILLIAMS
DICK BERRIAN

GEORGE HONNINGER
BILL REDFORD

JACK FORBES
BEN PRATT

TOM REDDY
BERNIE KAGAN



Danny Kaye Radio Show
Columbia Broadcasting Co.
Friday Night, 10:30 E.S.T.

Dear Variety and Other Progressive People Everywhere,

EVERY year for: KITTY and I want all Good,

GOODMAN ACE

DANNY KAYE

COLUMBIA BROADCASTING CO.

Our dear boss Mr. B. J. SINGLETON

(PABST BLUE RIBBON BEER CO.)

Also for each and every single one, even the least, of their Associates.

Most sincerely,

Butterfly Mc Queen

BEGINNING FIFTH YEAR "TAKE IT OR LEAVE IT"

PHIL BAKER

Management: WILLIAM MORRIS AGENCY

BIOW ADVERTISING AGENCY

QUESTIONS COMPILED BY MISS EDITH OLIVER, PH.D.

RAY BLOCH

MUSICAL DIRECTOR

EVENING IN PARIS
For BOURJOIS, CBS

BARRY WOOD
For PHILIP MORRIS, NBC

CRIME DOCTOR
For PHILIP MORRIS, CBS

TAKE IT OR LEAVE IT
For EVERSHARP, CBS

MARY SMALL
For CLARK CANDY, ABC

KEEP AHEAD
For EDELBREW, WOR-MUTUAL

QUICK AS A FLASH
For HELBROS WATCH, WOR-MUTUAL

J. SOMMERS
JACK HARVEY
SI WILLS

Exclusive Scripters to

Her Majesty

JOAN DAVIS

"America's Queen of Comedy"

SEASON'S GREETINGS



GUY LOMBARDO

AND HIS ROYAL CANADIANS

Currently At The

ROOSEVELT HOTEL

NEW YORK

M-G-M'S
"NO LEAVE NO LOVE"

FOR CHELSEA CIGARETTES
Tuesdays 9-9:30 p.m., EST
On ABC Network

Exclusive Management, MUSIC CORPORATION OF AMERICA

Our Latest DECCA RECORD
"IT SEEMS LIKE OLD TIMES"

Congratulations to Variety
from the boys and girls
of the Radio Department
at Erwin-Wasey

Morley Tanney
Jeanette Crotch
Harry R. Sullivan
Kate Brown
Jerry de Gogorza
Audrey Williams
Joe Brattain
John S. Coonie
Cy. Cottington
Keith Kettler
Marguerite Mueller
Rose Fleischmann
Emerson Graff

ERWIN, WASEY & COMPANY
Advertising
NEW YORK • CHICAGO • LONDON
STOCKHOLM • MINNEAPOLIS • SEATTLE
C. HALSTEAD COTTINGTON
RADIO DIRECTOR

Radio's Noblesse Oblige

By ED BYRON and BOB SHAW

(Shaw is author and Byron co-author - producer - director of "Mr. District Attorney.")

We think there's a feeling in the air, a conviction held by some of the radio moguls whose shows are consistently listed in the hallowed "First Ten." In our case, we believe it's a kind of thinking that's kept "Mr. District Attorney" up there for more than six years. We call it the "noblesse oblige" of the business.

Actually, it's an assumption that the air we occupy belongs to the people; that in borrowing it once a week and returning it with something added, we take on an obligation to the listener. We're obliged to entertain, of course, and to protect him from boredom, bad showmanship, poor taste. But on the positive side, the obligation goes deeper: We owe him protection. It's the rent we pay for the half hour he lets us use.

We believe the listener ought to be and wants to be protected from evils and menaces at work on him. If we know about a few of them, and there's a chance that he does not, it's up to us to use his half hour of air time not only to entertain but to tell him. The air, after all, belongs to the country for which we fought, and we (the listener and the program) intend to keep on fighting—together. In picking his half hour with material for the fight, we're practicing noblesse oblige.

Must Pay Off

The effectiveness of this combination of obligation and showmanship must pay off; the "Top Ten" listings are beginning to prove it.

What are the evils about which he wants to be told? Frank Sinatra can answer that one. So can "Assignment Home," "Town Meeting of the Air" . . . so can a healthy group of shows and showmen whose public acceptance rests not only on their talent but also on their willingness to use the air they occupy in getting their ideas across.

In the case of "Mr. District Attorney," the program's aim since its inception has been to enlighten as well as entertain, and we're determined to remain relentless in finding, studying, and exposing rackets to which our listener might be prey. During the war, this was a matter of showing him how home-front evils worked—how to recognize the subtle enemy, how to destroy him.

Now, in peace, we believe our job to be an unceasing campaign against the multitude of anti-democratic whispers and rackets perpetrated on the people. We intend to keep on clamping down hard on anyone or any group whose purpose is an America which is not for all Americans.

To accomplish this, we have a tux and we will travel. We'll go to court to hear the bum who'd make a sucker of a returning soldier, and we'll put his story on the air. We'll turn up at countless meetings and listen to flag-draped speakers who'd twist the meaning of democracy into something repugnant to us. We'll show him up, too.

We hear these bums and we get mad. And we think the listener wants to get mad, too. So we're going on telling him, fighting side by side with him. That's the noblesse oblige idea in radio.



Breakfast With
DOROTHY and DICK
WOR 8:15 A.M. WEEKDAYS
11:30 A.M. SUNDAYS

Things Have Changed

Continued from page 118

ARBUTHNOT: There seems to be differences of opinion as to the next immediate development.

SPELVIN: You mean . . .

ARBUTHNOT: *It ain't ready yet, Spelvin!*

SPELVIN: Well, look, Mr. Arbuthnot, don't get excited. You asked me here. I'm supposed to ask questions about what's new in radio, what the boys have missed. We're supposed to catch up with all the amazing new things. Well, just what did we miss?

ARBUTHNOT: Sergeant Spelvin, the interview is at an end. Thank you for coming. And although you didn't win the jackpot question, here's a trial-size bottle of Smooth-Handy, the new liquid velvety hand lotion. Good luck and God bless you.

SPELVIN: You mean God help me. Goodbye.

(SPELVIN EXITS. ARBUTHNOT PICKS UP THE PHONE AND DIALS THE PUBLIC RELATIONS OFFICER. MISS FUDDLE TUNES IN THE RADIO TO HEAR EIGHT CONSECUTIVE RECORDED ANNOUNCEMENTS.)

ARBUTHNOT: Hello, Lieut. Crunch? This is Arbuthnot of the RARA. Why the hell did you send that Spelvin character over here for? He's not a typical radio listener. He keeps asking for *something new!* Oh, you'll send a quiet one over tomorrow? Good. So long. *(Arbuthnot hangs up.)* *(Mopping his brow, talks to MISS FUDDLE.)* Miss Fuddle, tear that damned report up! That soldier was nuts. And shut that damned radio off, it's the same damned stuff you heard yesterday!

SLOW CURTAIN

Time to Remember

Chicago.

One use of the wire recorder that'll probably make a lot of people unhappy was demonstrated by WIND here over New Year's.

They made the rounds of various spots on the eve recording comments of various celebrants but didn't air the broadcast until the next afternoon at 2:30 at which time Hugh Marlowe, of "Voice of the Turtle," was surprised to hear himself answer a question with "I don't know, I think I've had too much giggle water."

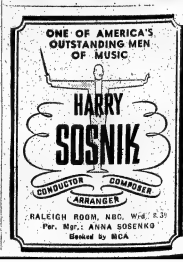
GALTICHIO UPPED IN CHI

Chicago.

Joseph Galtichio, NBC staff conductor for 13 years, was named to the post of NBC central division musical director, succeeding Dr. Roy Shield, recently appointed musical contractor for web's eastern division.

Bernard "Whitey" Berquist was named assistant musical director here.







STARS THAT SHINE FOR OUR CLIENTS...

RED SKELTON for The Brown & Williamson Tobacco Corporation.

HILDEGARDE in The RALEIGH ROOM for The Brown & Williamson Tobacco Corporation.

SIGMUND ROMBERG conducting AN EVENING WITH ROMBERG for The Brown & Williamson Tobacco Corporation.

ART LINKLETTER emcee of PEOPLE ARE FUNNY for The Brown & Williamson Tobacco Corporation.

HOME-TOWNERS stars of REVEILLE ROUND-UP for The Grove Laboratories, Inc.

CARMEN CAVALLARO and MAX HILL on the SHEAFFER PARADE for W. A. Sheaffer Pen Company.

RUSSEL M. SEEDS CO.
Palmolive Building
CHICAGO, ILLINOIS

They said it couldn't be done!

In 1936, when WQXR set out upon its unique policy of broadcasting only the best in music and strict adherence to quality and good taste in advertising, most radio experts sagely shook their heads.

But they overlooked one thing—within reach of WQXR's signal there are concentrated more lovers of fine music than in any similar area in the world. And WQXR is their only consistent means, day in and day out, of getting the kind of programs they like.

Grateful listeners from Canada to Carolina and as far west as Ohio were so interested in our programs and policy that many of them requested detailed information on WQXR's daily schedule.

WQXR complied with a program booklet which still sells for 10¢ a copy or $1.00 a year. The total current paid circulation is more than 25,000 a month. Surveys indicate that the number of our regular listeners in the New York Market exceeds our program subscribers more than 25 to 1, which means a total audience in this area of some 500,000 families—an audience with above-average taste and income that advertisers find highly profitable.

We'd like to tell you more about WQXR. Write today for your copy of our "Program Booklet Circulation Report" and the folder giving the results of a study of "Regular Listening to New York Radio Stations."

WQXR AND FM STATION WQXQ
730 FIFTH AVENUE, NEW YORK 19, N.Y.
The Radio Stations of The New York Times

IRMA GLEN



12 YEARS SUCCESSFUL NETWORK RADIO OUT OF CHICAGO

THANKS IN 1945 TO

McFARLAND AVEYARD — LEO BURNETT
WADE ADVERTISING AGENCY — NCAC
MITCHELL FAUST — ED McCONNELL
NEBLETT RADIO PRODUCTIONS — STAGE FOR ACTION
CRITERION RADIO FEATURES
NATIONAL BROADCASTING CO. — BIGGIE LEVIN

PROFESSOR BACKWARDS

(JIMMY EDMONDSON)

JUST COMPLETED 4 WEEKS
CHICAGO THEATRE, CHICAGO

OPENING SOON ON NBC
AS FEATURED COMEDIAN
In His Own Half-Hour Variety Show

Thanks to JULES HERBUXEAUX
PERSONAL MANAGER
HARRY GREBEN, 203 N. WABASH, CHICAGO

CANDY FIRM SUGARS ABC'S 'COUNTERSPY'

Chicago.

"Counterspy," half-hour mystery show that's been getting a ride on 189 ABC affiliates for the past two weeks without a sponsor, will be bankrolled by the Schutter Candy Co. of Chicago starting Feb. 3. Deal was set Friday (4) by Carl F. Kraltz Schwimmer & Scott, account executive.

Show, which was on from 9 to 9:30 p.m. Thursdays, was formerly sponsored by Pharma-Craft. It'll now swing to the 4:30 to 5 p.m. slot on ABC, starting Sunday (13). The free ride to Feb. 3 gives it three Sundays to catch on before the Schutter commercials start. Schutter formerly sponsored "Starring Curt Massey," but moved out from under the latter six months ago. Since then they've had nothing but spot stuff.

Shouse

Continued from page 118

her simple, warmly human stories of life in blitzed England.

Then, one day, WLW listeners were galvanized to hear Mrs. Buckner tell the most dramatic story she ever will have to tell—her own home had been hit by a buzz bomb that morning and virtually destroyed, yet two hours later she was at the microphone to meet her schedule to WLW. For sheer power, no program we have ever done will exceed the description she gave that morning of the tragedy that had just occurred. To WLW listeners it was as if it had happened to a close relative.

That's international understanding as it can be promoted in radio. We are not interested in propaganda, but we are deeply sympathetic to the suffering of human beings as a result of the war.

It was my privilege to go to London and meet with BBC officials in the early days of our mutual undertaking. Others of the WLW staff have made trips overseas to other countries since, in an effort to apprehend at first hand the story we felt must and should be told on our station.

And this year, WLW has moved into a new field—a sweeping program of exchange broadcasts in which the midwest United States is interpreted for France, England, Scotland, Canada and other countries later. These programs are not broadcast by us, but are produced by us for use of the BBC, Radio France and the CBC. It's the story of interpreting the world to the middle west, only in reverse.

To Canada have gone regular women's commentaries and farm discussions for use by the CBC. For broadcast by the BBC we are currently preparing features for "World Parade," heard on one of the English networks. These may be anything from a pickup at a county fair to a visit to a dairy farm.

And for Radiodiffusion Francaise we have been producing entertainment features, musical programs which uniquely serve to interpret this midwest to a people 4,000 miles away. A highlight in the newly-inaugurated service is "Midwestern Hayride," a Saturday WLW feature, mostly music and song, which is now revamped completely for French consumption, and broadcast with announcements in French.

The first of these programs was broadcast Nov. 24 over a 21-station network, from Normandy to the Mediterranean. And it was so well liked that Radio France asked to repeat it on Jan. 6.

Expansion of this arrangement for other countries is a pleasure to which we look forward in 1946.

I have been asked why WLW goes to all this effort.

To that, I can only say that peace and understanding are not alone the responsibilities of Government. They are the solemn mandate of those media which can do so much to preserve that peace and nourish that understanding during the days ahead.

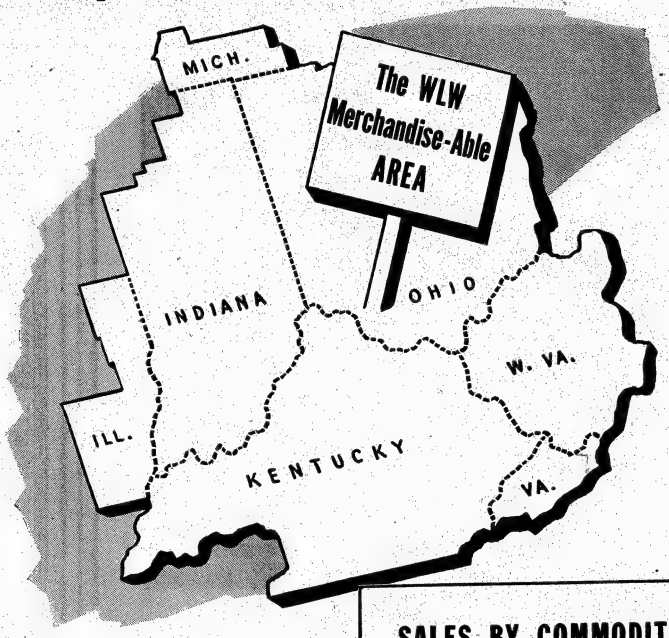
Radio is surely one of the most enormously effective of these media, if it faces its responsibility with no superficial thought of showmanship alone, but of showmanship plus a sense of awesome responsibility.

Warde Adams' New Post

Lynchburg.

Warde Adams, for 12 years program director at WRNL and WRVA, Richmond, and before that an announcer at WLVA in Lynchburg, has resigned.

A BIG, BIG MARKET...



THE WLW MARKET is big in more ways than one. Geographically it is composed of 330 counties spread over seven midwestern states—Ohio, Indiana, Kentucky, West Virginia, Virginia, Illinois and Michigan.

This market also has a large population—12,402,665 people live in this area.

But, more important, this market is big in total retail sales. Annual consumer purchases amounted to $3,456,284,000.00 in 1939, the last year for which complete data is available. This is 8.2% of the national total.

In the column to the right are consumer purchases by commodities in several important classifications based on the 1939 Census of Business made by the U. S. Department of Commerce.

In this area, Hooper surveys and Nielsen Listening Measurements show that WLW commands an appreciable audience... and in a great many of these counties WLW is a dominant influence on consumer buying habits. Because WLW has a sufficient habitual audience in this area to influence the movement of merchandise, this great section has become known as the WLW Merchandise-Able Area.

This WLW Merchandise-Able Area is a big, BIG market. And it is readily and economically merchandised through the facilities of the Nation's Station.

WLW
DIVISION OF THE CROSLEY CORPORATION

THE NATION'S MOST MERCHANDISE-ABLE STATION

SALES BY COMMODITIES IN THE WLW MARKET, 1939

DRUGS Medicines, Chemicals	$ 16,605,000.00
COSMETICS Toiletries, Soaps	$ 5,952,000.00
GROCERIES	$194,577,000.00
CIGARETTES Cigars, Tobacco	$ 46,565,000.00
CANDY Nuts, Soft Drinks	$ 34,380,000.00
CARS Trucks	$213,794,000.00
FARM IMPLEMENTS Tractors, Equipment	$ 17,765,000.00
GASOLINE (Filling Station Sales)	$155,288,000.00
HOUSEHOLD APPLIANCES (Gas and Electric)	$ 30,097,000.00
BUILDING MATERIALS Paint, Hardware	$ 85,079,000.00
FERTILIZERS	$ 6,055,000.00
SEEDS Bulbs, Nursery Stock	$ 2,485,000.00

FIBBER McGEE and MOLLY



SONGS AND WITTY SAYINGS



The Champagne Music Of

Lawrence Welk

A Distinctive Style For Easy Listening

DECCA RECORDS

WORLD TRANSCRIPTIONS

MUSICAL PICTURES SOUNDIES

MAJOR RADIO NETWORKS

Management: MUSIC CORPORATION OF AMERICA

RAYMOND SWING

Exclusive Management

THOMAS L. STIX—J. G. GUDE

SEASON'S GREETINGS

FROM

LARRY MARKS

CO-HEAD WRITER "DUFFY'S TAVERN"

The E. T.s

Continued from page 121

sponsor whose show proved successful, and who didn't have the talent under long-term wraps, got cold chills if it hit. He also got 'em if it didn't.

Out of all this came the transcription show, which enables an agency to build a program in every way comparable to a net show—one, that is, with a good formula for promoting the product, simplification of supervision, and control of the show to the extent that it's available, if successful, for a long enough time to plug the product properly.

The Advantages

Boiled down, these are the advantages that the e. t. producers claim offset the terrific disadvantage of the huge amount of time contracts, reservations, renewals, etc., to be faced in the e. t. field:

1. Elimination of unwanted stations. Sponsors who want to hit the east, midwest, Rocky Mountain territory and West Coast high spots don't have to take the in-betweeners too.

2. Selectivity. An advertiser can make open-enders, to plug one of its products in a territory where such plugging is particularly needed, and another product somewhere else.

3. Local announcers. As in the old days, before American Federation of Radio Artists stepped in and charged extra fees for cut-ins on live net shows, 'way above local rates, platter buyers now have the opportunity to cash in on a local announcer's popularity, which, of course, brings them closer to local audiences.

4. Selection of local spot times, following a show that's strong locally. Denver might have a local show with a good audience at 10:30 a.m.; New York might have one at 9 a.m.; agency can then pick a time near that show which one net time wouldn't be able to hit.

5. A Mutual (or NBC or CBS) station might not be as popular as an ABC (Blue) or what-have-you station in some localities. Agency can therefore pick out his berth in each area.

6. Elimination of problem of time differentials in various time belts. Hence, Bing, and Fibber & Molly, and Frankie won't have to do repeat shows.

7. Talent and agency will get a break because former can record as many as a dozen shows in one session and spend their spare time elsewhere; and agencies like the idea because they know they can supervise all dozen in one session, whereas if they had 12 broadcasts it would entail personnel for as many occasions.

8. It assures more perfect broadcasting. If fluffs are made, recording seshes are halted and a new record is made. Then, too, a great many listeners have expressed preference for recorded music—despite all the ballyhoo that they just must have their live shows—because it's more perfectly played than the live stuff.

9. Through records a broadcast can be reviewed by the agency before it goes on the air, providing a certainty that it'll go off exactly as planned.

10. Small stations welcome the e. t. biz because it's giving them name talent never before available to them, since they aren't net affiliates. It gives them good programs to add to their schedules.

FM in '46

Continued from page 117

born. Suppose someone charges that in airing the one, and closing its mike to the other, it is catering to the right, left or center of American thinking on current events and giving the shut-out to opposing types of thinking?

Obviously, the men who run these rural stations will have to find their own formulae, fix their own patterns of radio—or find themselves in trouble. That they'll find new ways, there is no doubt. There's also slight doubt that most of those who'll be in FM broadcasting, without the aid or handicap of experience in AM will, also dig their way to new methods. And these new methods will affect the big operators in the big production centers.

For a change, it looks as if the hinterland will set the pattern of programming in FM radio. Will that be bad?

CONGRATULATIONS

ALEC TEMPLETON

MARLIN HURT

PLAYING

Beulah and Bill

ON

"MARLIN HURT AND BEULAH SHOW"

FOR

TUMS

CBS, Sunday 8 P.M., EST

Management
KEN DOLAN CO.

SEASON'S GREETINGS TO

VARIETY

FROM

AL SACK

MUSICAL DIRECTOR

FOR

"BEAULAH," CBS Every Sunday

"MAISIE," CBS Every Wednesday

JUST COMPLETED
"VELVET MOODS" ALBUM
FOR BLACK AND WHITE RECORDS

Management, KEN DOLAN CO.

BIOW'S BRACE OF NEW PHILIP MORRIS SHOWS

With the cancellation of its two shows skedded for the end of this month, Philip Morris, via Biow agency, will sponsor two new programs in the slots it currently holds on CBS and NBC. Feb. 1 show on CBS will find "It Pays To Be Ignorant" off the air in favor of "Holiday & Co.," featuring vaudevillians Ray Mayer and Edith Evans and Ray Block's orchestra. Situation comedy show will be handled by Abe Burrows.

The "Johnny Presents" opus will make way on NBC, Jan. 22, for a musical format featuring Johnny Desmond, Margaret Whiting, Herb Shriner and Jerry Gray's orchestra. Desmond is skedded to leave his current chore on "Teentimers Club," Feb. 16, the end of his 13-week cycle. Show is NBC airer sponsored by Teentimer, Inc., and handled by Buchanan agency.

British vs. U. S.

Continued from page 114

scending German bombs in the early days of the blitz.

Previously a comparatively unknown music hall comic, Handley caught perfectly the spirit and temper of the British mind. With them, he rose to magnificent heights to dissolve fears with laughter, terror with tableaus.

The flood of danger receded, but Handley's esteem overflowed the sluices to spill into the Britishers' hearts. There are yet no indications of a backwash.

Returning then to our original observation: pundits have maintained that the humor of a region is eminently personal. And other pundits have agreed. That being so, it would appear that American radio comics are making of the universe one region, one neighborhood. One World.

So pardon me, dearie, while I catch up on my serious studies in Internationalism. No, not that book by Professor Schmaltz on the "Inevitable Invariance of Intercontinental Interrelationships" . . . Just switch on "Duffy's Tavern."

JOHN REED KING

Master of Ceremony

"GIVE AND TAKE"

SATURDAYS—CBS

"MISSUS GOES A-SHOPPING"

MONDAY THRU SATURDAY—CBS



. . . the favorite programs are heard over WMAQ

Independent surveys prove that year after year the nation's favorite programs are heard over WMAQ. These NBC shows are the combined result of NBC program direction, top-flight talent and expert production facilities—all made possible by America's leading radio advertisers and their capable agencies.

Through the station coverage afforded by WMAQ these astute advertisers reach our country's number two market, Chicagoland, where 2,855,700 families annually spend over $3,500,000,000. And the same advantages await those interested in either local or spot campaigns. For WMAQ . . . morning, noon or night . . . is the Chicago station that reaches the people who listen and buy.

FIRST in CHICAGO
WMAQ
50,000 watts
Represented by NBC SPOT SALES

A Service of Radio Corporation of America

The Chicago station most people listen to most of the time

670 ON YOUR DIAL

OREGON

has...

Timber Resources

Water Power

Agriculture in abundance

Shipbuilding and Shipping

Exceptional Tourist Recreation

Manufacturing... fabrics to furniture

Minerals... remember aluminum

Fishing for the packer

Fishin' for the angler

and...

KOIN

PORTLAND

FREE & PETERS, Inc., National Representatives

1. 2. 3.

ed cashman

HOLLYWOOD

$5000.00 PER BROADCAST

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SEASON'S GREETINGS

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NATIONAL FARM AND HOME HOUR FOR ALLIS CHALMERS

PRODUCTION STAFF NBC

DEL. 2543 SUP. 8300

Radio Reviews

"BOB CROSBY SHOW"
With John Lund, Dinah Shore, Orch
Writers: Ed Hellevigh, Don Murray, Ben Friedner, Frank Hall
Director: Ezra McIntosh
30 Mins.; Tues. 10 p. m.
FORD MOTOR CO.
CBS-WABC, N. Y.
(J. Walter Thompson)

Bob Crosby's first show for Ford, bringing him back to the air after a long stretch in the Marines, exhibited no particular finesse Tuesday (1) opposite the powerful Bob Hope broadcast. For a "first" performance, the new program, with Dinah Shore as guest, was a poorly written effort that will have to be sharpened considerably if it hopes to "break" NBC's grip on the dial, from 9:30 with Fibber McGee & Molly to 11 p. m. when Red Skelton's show ends.

Fault with the program was not what things that it didn't do right, but, rather, things that it didn't do. There was no meat to it. Songs of Crosby, who seems a better singer than when he went into the Army, songs by Dinah Shore, a single ditty by the leader's studio band, and a lot of uninteresting chatter between the two and John Lund in 'tween tunes, skits isn't the type of fare that can keep dialers coming back week after week. Too much depends on the strength of the guest in such a setup, and top-drawer talent isn't that handy always. Last night (Tues.) Ella Logan was scheduled, for example.

Musically, the show did a good job. Crosby and the Town Criers started it off with "Let It Snow" and finished with "It's Been a Long, Long Time," safe enough pops. In between, Miss Shore, in fine voice, popped up with "As Long as I Live," "It Had to Be You" (duo with Crosby) and "Everybody Knew But Me." There was a neat contribution by the band, too, an arrangement of "Begin the Beguine."

Commercials in favor of Ford products, strangely enough, didn't seem emphatic enough to sink the message home solidly. Perhaps that impression was drawn from the idea that the show is not strong enough for such an important advertiser. *Wood.*

"TIME FOR WOMEN"
With Shelley Mydans, James A. Linen, Van Voorhis guests
Writers: Frank Norris, Finis Farr, Dmitri Dejanikus
Supervisor: Frank Norris
15 Mins.; Mon.-thru-Sat., 4:30 p.m.
Sustaining
WJZ-ABC, N. Y.

New Time mag newscast aimed primarily at femmes should do well. Shelley Mydans, who is to be commentator, is a war correspondent and writer, who spent 20 months in a Jap prison with her husband, Life photographer, and wrote of it in a best-seller. Her voice is light and good, with clear diction, and, though it lacks color and variety and sounds a little monotonous towards end of a quarter-hour program, it will suit.

Program will be a discussion of the news, mainly taken from wires of Time correspondents, with daily guests. Opener Thurs. (3) had James A. Linen, new Time publisher, who, with Van Voorhis, gave Miss Mydans' background. Miss Mydans Thursday discussed the Homma trial, Truman speech, Paris divorces and Gen. MacArthur. Femmes will like a woman giving and interpreting the news; it will add to the housewife's self-sufficiency and to her feeling that she's a part, instead of apart from, the fascinating, changing world scene. *Bron.*

Radio Followup

That Thursday night Kraft Music Hall show on NBC hasn't quite been the same since the Bing Crosby screamers. As a "filler," in the hopes that the Crosby-Kraft snarl would eventually straighten out, Frank Morgan went into the spot when KMH launched its fall-winter programming season, but it's been hit-or-miss for the most part (in this reviewer's judgment the Edward Everett Horton summer displacement show paid off with more sock entertainment appeal). Now that Der Bingle has put himself on record that he won't under any conditions return to the show, Kraft, in a move to bolster the show, has added Eddie Duchin (recently out of the Navy) to the programming setup, with plans to develop him as a personality. The move, on the basis of his initial broadcast Thursday (3), was a step in the right direction, for Duchin betrayed an affable mannerism and is as boff as ever on the pianistics. But for overall impression—that Crosby guy's in a class by himself. *Rose.*

Caldwell's GE Post

Schenectady.

Philip G. Caldwell has been appointed sales manager of television equipment for General Electric, with headquarters in Schenectady.

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AMERICA'S FAVORITE TENOR!

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Famous Fred Waring Vocalist



★JIMMY WALLINGTON

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And His Men of Music

★A great new transcribed show... planned for quarter-hour frequency, day or night. Currently produced in Hollywood on a 5-per-week basis. Enjoy the lilting rhythms of Little Miss Rhythm herself, lovely Donna Dae... the colorful emceeing of Jimmy Wallington... the smart music of Buddy Cole and his men... and the glorious voice of our singing star, Kenny Baker. Setting a new high in talent and production for local and regional sponsors.

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LOUIS QUINN

WRITER

THANKS TO

PHILCO RADIO HALL OF FAME

For a Pleasant 1945-1946 Assignment

The BIGGEST Show in SAN ANTONIO

K T S A

CBS — LSC — 550 KC.



CLARE BAUM

The beard has been here since '33, swinging at every pitch. Chicago radio's been good to me, so why should I.....complain?

Is Radio Art?

Continued from page 117

heavily on understanding and execution of the elementary techniques involved in transferring a picture onto canvas. The artistic value of a drama written for the legitimate stage is in inverse ratio to its dependence upon cast, direction, costumes, sets, lighting, etc. Take it away from there, professor.

Doc, then, is interested only in "the literary values of the plays he has read" (Note—not heard). But even within that narrow closet, he can be generous. The standards he uses are "keyed to a middle level of literature."

After all that build up, we find that the professor read Norman Corwin (three books), Arch Oboler (two), Stephen Vincent Benet, Archibald MacLeish (two books) and a radio play translated from Bertold Brecht's German "The Trial of Lucullus"—a total of nine tomes, some not so hefty.

Lives There a Writer?

Realizing that maybe people know that someone else is writing radio besides Corwin and Oboler, the professor does apologize somewhat for devoting most of his space to them. But the reason for so much attention to these two is "because they are, for all practical purposes, radio men first and last." The dear man obviously never has heard the names of—let alone heard, since he doesn't bother to listen to radio—such craftsmen pulled from the top hat as Irving Reis and Bill Robson, Millard Lampell and Larry Menkin, Morton Wishengrad, Peter Lyon, Norman Rosten, Joseph Liss, Sandra Michael, and any number of others. These don't exist. Maybe there are some radio anthologies, if all one wants to do is read, but evidently the campus library is 'way across the college green, and the professor couldn't bother, could he?

Corwin and Oboler are taken care of in lengthy style. Corwin is a boy playing with words, obsessed with Walt Whitman, Ogden Nash and John Donne. He tries to write poetry—and the professor obliges with a definition, straight out of Milton's preface to "Paradise Lost." But of course Corwin achieves nothing. As for Oboler, he "trifles with realities," and his "pen is a broken reed for social amelioration."

Curs.

Chi Radio

Continued from page 118

be available. Its sort of like the yarn about whether Paris will regain its place as the style center of the world now that the war is over. Yarn went on to prove that American designers had done a superlative job during the war years, that fabrics were better, that the clothes generally were, if anything, far superior to Parisienne modistes. Last paragraph in the yarn closed up with the statement however that as long as American buyers could get a trip to Paris twice a year on the Queen Mary that there was little chance that American workmen could retain their position as the center of women's fashions. It's the same story with agency execs who like to climb aboard the Century or the Chief!

Exodus of talent in itself has created still another hazard for talent in that each of the town's top producers has surrounded himself with a "stock company" of his own made up of actors who will take on his show or shows before accepting other engagements. Result has been that few if any beginners get a chance to prove that they have talent. Its a vicious circle that spirals downward.

Most encouraging sign of the past few months is Col. R. R. McCormick (owner of the Chicago Tribune) plan to develop a flock of new shows on his station during 1946 regardless of the cost. Its a pretty safe bet that if he starts to develop writers, develop names among actors and generally produce shows of network caliber that the other stations will be prone to do something in order to keep him from capturing the local market listenerwise.

It's a safe bet too to predict that unless the program bosses of the networks get the idea into their heads that Chicago can produce good shows, given the budgets and the manpower, that the midwest will become pure and simple sales offices in the next few years.



TOMMY DIX

..... the voice that's amazing america!

WILLIAM MORRIS AGENCY



Mutual Mulls Pix Crix Program Packaged By Bill Maloney, Joe Balaber

Phillips Carlin, Mutual veepee in charge of programs, is mulling a show which will give the country's outstanding film critics an opportunity to air their opinions on films. The show, titled "Hollywood Round Table," was packaged by William Maloney, publicity head of BBD&O, and Joe Balaber, indie publicity operator.

In addition to the round-table portion, format also provides for a 15-minute capsule adaptation of the film under discussion, with the star, or stars, of the celluloid version re-enacting their roles. Packagers also plan to have some time of the half-hour format devoted to behind-the-scenes chatter.

Several platters are being cut to determine which of the critics project themselves better over the mike. Tentative members of the critics' panel include: John T. McManus, PM; Bosley Crowther, N. Y. Times; Archer Winsten, N. Y. Post; Alton Cook, N. Y. World-Telegram; Eileen Creelman, N. Y. Sun; Kate Cameron, N. Y. Daily News. To insure national representation on the panel, film critics in Boston, Chicago, Los Angeles and Philadelphia are being contacted for participation.

Big Ben's 'Pipe Dreams'

Lester L. Wolff agency is packaging a 15-minute dramatic show titled "Pipe Dreams," to be sponsored by Big Ben Pipe Corp. Show will not go network, but will be transcribed for indie station consumption in a 39-week series.

Because the product hasn't been distributed in the country's western regions, only stations in the east will carry show. Sixty stations will air program slotted for evening listening.

WILLIAMS' TELE JOB

Walter Williams, formerly on tele shows, has joined the Herman Fialkoff office to handle the television dept. Williams was on the "Fizz Quizz" program on NBC video.

Bing-Kraft Court Slugfest Starts

The long-anticipated court slugfest between Bing Crosby and Kraft Foods as a result of Der Bingle's refusal to continue on the "Kraft Music Hall" Thursday night NBC show has finally materialized, with Kraft filing an injunction suit in New York Supreme Court last Thursday (3) charging breach of a 1937 contract. Last Thurs. was the deadline Kraft set for The Groaner to put in an appearance on the Kraft show on the Coast, with Crosby, who says he's washed up with Kraft for good, overstaying his visit in the east. Co-plaintiff in the action is J. Walter Thompson, agency on the Kraft account.

Crosby is receptive to an offer made by George Washington Hill, at $15,000 a week, to take over the Saturday night "Hit Parade" spot on CBS, but in view of the litigation there's speculation whether the American Tobacco magnate or any other prospective Crosby bankroller considers him "untouchable" until the situation straightens out.

The Kraft complaint alleges that Crosby has threatened to appear on other commercial or sustaining programs without consent of the plaintiff, and charges that such appearances would be in violation of the contract. The suit asks for a declaratory judgment and injunction to restrain Crosby from appearing on any shows, Kraft claims its contract runs until 1950.

Suit represents Crosby as down in the books for $3,000 a week until 1950.

Phillips Lord Unhurt In Silver Meteor Crash

Phillips H. Lord, producer of the "Gangbusters," "Counterspy" and other programs, was one of the passengers on the ill-fated Silver Meteor which was derailed in South Carolina. Lord was unhurt, but received several cuts and bruises.

Lord worked side by side with other passengers in a rescue team.



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wishes you a prosperous New Year
and
pledges its sincere cooperation in transforming the wish into practical reality.
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THIS IS DON McNEILL

WITH MY BREAKFAST CLUB GANG!


MARION MANN


SAM COWLING


JACK OWENS


EDDIE BALLANTINE


FRAN ALLISON


NANCY MARTIN

THE CADETS—THE FOUR VAGABONDS—CLIF PETERSEN, PRODUCER

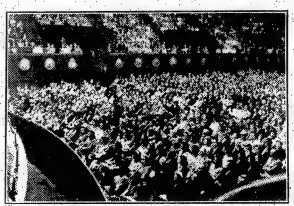
Thanks to Our Fans Who Wrote 122,429 Unsolicited Letters to Us This Past Year

Also Thanks to Everyone for Their Help in Making Our Personal Appearances So Successful!


COLUMBUS, OHIO

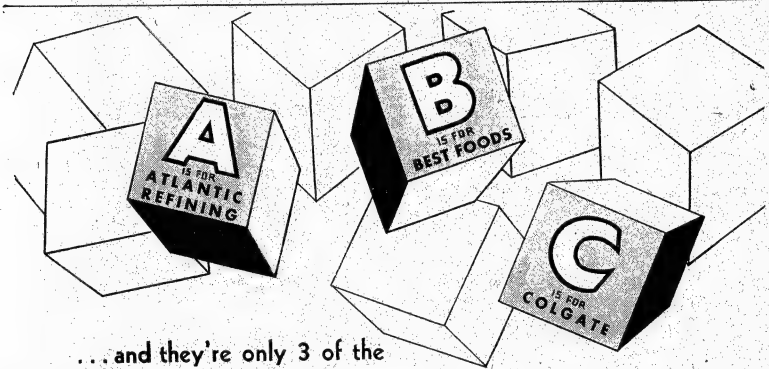


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ABC - 980 kc - 1000 w.
Rep: Paul H. Raymer

WSYR
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NBC - 570 kc - 5000 w.
Rep: Paul H. Raymer

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Johnny Betts

RADIO SINGING SALESMAN

WGN

CONSOLIDATED ROYAL CHEMICALS

"THE SINGING EVANGELIST"

M. M. COLE TRANSCRIPTION LIBRARY
211 STATIONS
Management—JACK RUSSELL

ELEANOR ENGLE

STARTED IN CHICAGO RADIO
STILL IN CHICAGO RADIO
Thanks!



Greetings From

SARAJANE WELLS

"The Woman in White"

Kobak Reprising 'More Than 40'

Educational sales program designed early in 1945 for Mutual's drummers to sell prospective national clients on the idea of using "more than 40 stations a show" will be kept in effect by prexy Ed Kobak during 1946 and possibly 1947.

When Kobak went to Mutual last year first thing he noticed was the great preponderance of national advertisers carrying in the neighborhood of 40 stations per show. It not only weakened the web financially, he pointed out, but hampered the physical operations considerably. He didn't establish any iron-clad rules and orders, but simply changed the "state of mind" of the drummers, who until then considered Mutual a sectional or regional operation.

Because of the past operations, the prexy found it difficult to channel the indie affiliates whenever a national sponsor wanted more than 40 stations. They had been permitted to go their own way, sell their time to local advertisers, thus practically making the web inoperative, Kobak said. It meant keeping the national advertising waiting until the local sponsor's contract had expired. Granted, says Kobak, that that same situation exists with many stations today, but among far less stations than ever before. There hasn't been "any basic change in the operating policy," he said, but there is a definite change in the thinking of his sales dept.

Today he pointed to 28 commercial programs that carry more than 170 stations, and 14 commercial programs that carry more than 200 stations.

New Civilians

Stuart M. Kelly, discharged after three and a half years in the Army, has joined Joseph Hersey McGillvra, his first post-in radio.

Lt. Comm. J. Stewart Hunter, one-time staff member of Bulletin-Index, Pittsburgh weekly newsmag, and later on faculty of University of Pittsburgh, where he taught English, will join the Chi office of J. Walter Thompson agency to handle radio publicity, following his release from the Navy.

Edward Kissack, Joe Grafalo, Tom McCue, Edward Martin, Bernard Zimmey, engineers; John Pastore, Richard Dix, Walter Scott, announcing and monitor Emilio Miranda, all war vets, have returned to their respective jobs at WOV, N. Y.

Jack Bowles, in mufti after four years in the Navy, has joined the sales staff of KFRC, San Francisco. Bowles was on the production staff at WMAQ, Chicago, before entering service.

Millicent Polley is rejoining WHBF, Rock Island, Ill., as director of women's activities after three years in Waves.

Winfield C. Goulden, discharged after three years in the Army, two years overseas in the ETO, has returned to his post in Mutual's publicity dept. Goulden took part in the Airborne landings in Normandy, Southern France, Holland, Bastogne and Wesel-Germany.

Capt. Ward Wilcox of the U. S. Marines has received his discharge and will rejoin the KTSA, San Antonio, account staff.

Nick Gearhart has joined the announcing staff of WOAI, San Antonio, following his discharge from the Navy. Gearhart was with WBOW, Terre Haute.

William Lightfoot has joined the commercial staff of KABC, San Antonio, following three years service in the Marines.

Ex-S/Sgt. Jerry Layton is back as promotion mgr. at WINS, N. Y., after hitch in Army Air Forces, attached to AAF radio band in ETO.

J. D. (Duke) Bowman has joined the announcing staff at WHB, Kansas City, after five years in the Army. He was with the Armed Forces Radio Service in the ETO.

Sam Woodside, just out of the Navy, and former newspaperman, has joined the publicity dept. of WHCU, Ithaca.

Rank's Growing Int'l Film Empire Reached Its Peak During Past Year

It Has Been a Boom Year Everywhere in Britain For Pic Industry

By ERNEST BETTS

London.

The year 1945 has been one of sensations in the British film biz, of strife and trouble dominated by politics, and J. Arthur Rank, who is still labelled "monopolist" by the more bristling left-wing papers.

It has been a boom year, too, with tons of money about and fat grosses for show biz everywhere. Though there's been trouble, there's no more rubble, and an exhib can go to bed at night without wondering if his theatre will still be there in the morning. We lost over 200 of them; destroyed or damaged, in the blitz.

Turning point of the year which mightily shook Wardour street (Film Row) was the end of lend-lease in the summer and its possible effect on the economy of the film trade. Even Rank's many large-scale deals in 1944-45 were overshadowed by this announcement, and days went by when he scarcely got a mention. And don't forget—he was the headliner here in show biz circles.

Side by side with this was a markedly increased interest by the Government in the destiny of British films, their place in the export market, their cultural influence, and the question raised in the House of Commons as to whether we would afford Bogart or bacon; it didn't look as if we could have both.

The Production Outlook

Clue to the British setup in 1945 has been the shortage of studio space affecting all branches of the industry.

Big talk about the advance of British pics and the "threat" to Hollywood brought no corresponding increase in output, maximum production being only 60-70 films during the year compared with over 200 (few of them grade A) before the war. But the accent has been on quality, as exemplified in "Henry V," "Blithe Spirit," "Caesar and Cleopatra," etc.

Though producers had been pressing the Board of Trade throughout the year to release studios handed over to the RAF, to camouflage units and for food storage, 50% of floor space was still in the hands of the Government in November. Of 66 films registered in the quota year ending March 31, 1945, 16 were shorts of 3-4,000 feet and the total four less than in the previous year.

"Though the number made has been reduced," said the British producers with stoic gaiety in their annual report, "we can record with satisfaction the undoubted steady increase in quality . . . openly acknowledged by our friends and competitors overseas."

Nevertheless, all last-year major-production outfits such as Metro-London Films and ABC hung around the gates of their Elstree studios waiting for some Board of Trade official to welcome them in. Both companies—Metro with $20,000,000 worth of films awaiting production, and ABC with a $4,000,000 program slated—were thus stranded. This situation is likely to continue until April, 1946. Some units, such as Cineguild with Dickens' "Great Expectations," have been dawdling on exteriors while waiting for some other unit to come out and yield them floor space.

M-G-M-London put out only one Denham-made production in 1945—"Perfect Strangers" (retitled in the U. S. "Vacation From Marriage"), said to have cost $2,400,000. ABC got away with two at the Welwyn Studios in a seven-picture program.

Considering the old equipment, whose performance Hollywood would regard as hammy in the extreme, British producers have not done so badly. Up till last May they still had V 1's and V 2's to contend with, one of which fell a respectful distance from Gabriel Pascal on the "Caesar and Cleopatra" lot; and since the German surrender on May 8 shortages of everything have, at it were, been abundant. All the time things had been getting much worse. And they are not much better now. It has been a galling experience to see Hollywood pouring out sumptuous productions to schedule while the British producer took six, seven and eight months to do the same job, always with a time-lag.

Here is a list of 15 feature films which rang the bell at British boxoffices in 1945. The production cost (including $5,200,000 for "Caesar") is estimated at between $14,800,000 and $16,000,000 for the whole lineup:

"I Live in Grosvenor Square" (RKO), "Waterloo Road" (Gainsborough), "The True Glory" (Ministry of Information), "Way to the Stars" (Two Cities), "Perfect Strangers" (MGM-London Films), "They Came to a City," "Johnny Frenchman," "Pink String and Sealing Wax," "Dead of Night" (all Ealing), "The Seventh Veil" (Sydney Box-Ortus Productions), "I Know Where I'm Going" (Archer Films), "The Wicked Lady" (Gainsborough), "Brief Encounter" (Cineguild), "The Rake's Progress" (Individual Pictures), "Caesar and Cleopatra" (Gabriel Pascal).

This figure of 15 features bears no relation to the total of 66 registered, most of which fall into the previous year's reckoning. Some of them are shorts, not previewed to the critics.

Behind-the-scenes tendency of the 15, which had on the whole good reception from the critics, was to crash the world market. Noel Coward's "Brief Encounter," Sydney Box's "Seventh Veil," "Way to the Stars" and "Rake's Progress" were nearest this target.

Pictures already lined up by the Rank organization number 31. Six have already been shown, five are being cut and edited, 10 are in production and 10 pencilled in at this writing. Indies in 1945 probably accounted for another 10 or a dozen pictures, but few of them have any prospect of b.o. success in America. The balance of the annual output here was strictly for home consumption.

Bid for American Market

Increasing scale of British production and its technical excellence, with money flowing like water at Denham and elsewhere, built up a steady belief during the year that our own pictures could reap big coin in the U. S. Even if this were not so, the need to conserve dollars and the determination of the British government to give more running-time to British pictures and cut down American imports point to the same conclusion.

Climax to this "U.S.A. or bust" attitude was the showing of "Caesar and Cleopatra" (December), which took a severe panning from the critics and was a sort of test case for the British film seeking American bouquets. Critics who screamed in the past for size and splendor in our pics to equal the epics of de Mille and co. now claim it has been overdone and the huge cost thrown away. Inside view in the Rank organization is very different and one of granite-like confidence. "Caesar," it is claimed, will invade America to the tune of $10,000,000. Picture is certainly in the big class for star and production value, but its archaic language, awkward movement, and lack of story value are a handicap. With GB and Odeon theatres showing record profits this year, the millions spent on Caesar is no headache to Rank. As prestige, he held the view that the Shaw-Pascal effort was thoroughly worth while, a long-range insurance for the British product throughout the world.

The Star Situation

While Robert Donat, Vivien Leigh, David Niven and Laurence Olivier have at long intervals held a four-star preeminence over here (though Niven has now left us for Goldwyn), the situation elsewhere has been shaky, considered from the international angle.

The first faint flutter of exchange—Pat Kirkwood, Peggy Cummins, Patricia Roc and Rex Harrison, with talk of James Mason and Ann Todd swapping with U.S. stars—hasn't added up to any real progress yet. England liked Kim Hunter here and is ready for more.

Topliners of the year in this country were Mason, Margaret Lockwood, Wendy Hiller, John Mills, Stewart Granger, Phyllis Calvert, Deborah Kerr, Roger Livesey, George Withers, Anna Neagle, Ann Todd, Celia Johnson, Eric Portman, Robert Newton, Michael Redgrave, and some clever talent coming along in Joan Kent, Michael Rennie and Trevor Howard. Of these probably Anna Neagle is alone well known in America, though plenty of wires have been buzzing for Misses Kerr and Todd, Stewart Granger and Johnny Mills, all of whom have what it takes to be liked internationally. Their development in this field belongs to 1946 rather than 1945.

The Distribution Drive

While the factory end of the job has been stymied for producers by studio holdups and the famine in space, giant strides have been made in the distribution field. Since the formation by Rank of Eagle-Lion early in 1944, a constant succession of moves has been made to multiply the ramifications of the British film throughout the world. Rank's first visit to America last June, as the Columbus of Wardour street, his reception, his views, and the hospitality he received are a matter of screen history, culminating in tieups with Selznick, RKO, United Artists and Universal for an Anglo-American alliance in production and distribution. In short, the United World organization. There is no portion of the globe not covered by Rank's operations.

One point worth noting is the dismay of both renters and exhibitors at the sharper attitude of the lay-press critics, who have insisted on criticizing pictures instead of boosting them. Several backstage moves have been made, both with the BBC and the press, to counteract this tendency, and it is said that the former Daily Mail critic, Simon Harcourt Smith, was removed from his post at the instance of the film trade because of his adverse comments on current productions. It has even been suggested that press shows should be abandoned altogether and critics only be admitted to the public performance, or not at all. The conclusion of the critics is that films have at last grown up and criticism must grow up with them. The 1945 box office showed that conclusion to be correct.

Snafu of Major Production Plans Because of War Emergencies a Big Factor

Big Spending Now Out In London Nite Life

By HARRY REGENSBERG

London.

London night life isn't what it used to be. In the olden days it used to comprise all the wealthy coin around town, with plenty of money to squander. What with taxes et al, things are different. This type of spender is out. Instead, one finds war profiteers and blackmarketeers, and even these on the way out as the racket is gradually being stemmed.

The Embassy and 400, which used to be the topnotchers among niteries, have now taken back seats, having been replaced by the Orchid Room, in Mayfair. Originally built by Eustace Hoey, wine dealer, who supplies most of the nightclubs with liquor, it is now managed by Jerry Marco, comparatively unknown. Although an intime place, accommodating 100, it generally manages to pack in double that amount, and has an extensive waiting list. Band is led by Billy Mann, formerly with Jack Hylton's band and more recently with Chappie d'Amato's outfit, at Hatchett's. Admission price is $4, which is double that of any other club, with gin and whisky around $15, which is not deemed too exorbitant, as party of four can generally get away minus $30 after evening's eats and drinks.

Operators of night life are already realizing this new and strong opposition, and to counteract it they are bringing in new bands, with Embassy installing Low Stone, who has been out of West End since the war, and Ciro's Club, once operated by Jack Harris, now has Ambrose. Grosvenor House is bringing back Sidney Pipton, recently discharged after five years in the Army. Even Murray's Club is making changes. It has just engaged Sid Millward and his Nitwits, also just out of the Anglias, days at the Cafe Anglais.

Milroy, another of those exclusive spots in Mayfair, still has Harry Roy's band as the attraction, Roy having an interest in the place. The Bagatelle is one of the few spots playing regular cabaret shows nightly. Carl Hyson, once big shot in West End night life, is in charge, with Jack and Eddy Eden, standard cabaret act, the nightly feature. Drinks work out at around $15 to $28 per bottle.

Other spots in Mayfair area are Lansdowne House, Quaglino's, Patomac, Hatchett's, Mayfair hotel, Manetta's, Oddenino's, the Bates Club, L'Aperitif grill, the Mirabelle, Le Coq d'Or restaurant and the Monsigneur, where charges for food and drinks are about the same.

Of the eateries, most popular spot, especially for show folks, seems to be the Hungaria, presided over by Vecchi and Gualdi. Place is packed nightly with famous theatrical folk, with audience occasionally counter yokels, ogling their favorites and gladly paying for the privilege.

The Savoy hotel is still the favorite haunt for visiting Americans, although the once famous grill is no longer the coveted spot of old. Carroll Gibbons, American bandleader, who has been there for years, is still around and is now looked upon as greeter-in-chief; a personality, not just a stick-wielder.

The Berkeley hotel, owned by same management as the Savoy, still has maestro Al Collins, holding same status as Gibbons at the Savoy. The Dorchester no longer bothers with leg shows, and minimum is $4, plus 75c. cover charge and 50c. band charge, no hotel can afford big shows. Besides, hotels are doing turnaway biz anyway, so why bother?

Claridge's and the Ritz

Claridge and Ritz hotels, despite war changes, still maintain usual aloofness, with no dance music. But both places are still the rendezvous of the wealthy. Piccadilly hotel, once No. 1 spot in conjunction with the now defunct Kitkat, is still operating, but no longer has same glamor. Band is headed by Norman Cole, of minor importance, but specializes in tea dansants to turnaway trade.

Due to midnight closing rule, which is still operating, hotels cannot operate leg shows. Reasons why government still persists in restricting opening times is due to fuel economy and staff transport difficulties. The government has no intention of removing food price control, fearing it might create a black market such as is rampant in France and Germany.

Mayfair is dotted with plenty of bottle clubs, the lesser known being Esquire, Garter Club, Top-Hat, Kith and Kin, Rendezvous, Curzon, Miranda, Woolly Lamb, Picardy, Inverness, Crackers, Tudor, Penguin, Whitehouse, Music Box, Goose and Gander, Stratford, Magyar, Frisco's (formerly of Paris), Ambassadors, Spotlight, Shangri-La (operated by Al Burnett, who likes to be known as "the English Milton Berle)," Deanery (operated by Diana Bond, in private life wife of Sir John Maitland and former show girl), Coconut Grove (formerly run by Diana Wynyard), American in London night life, but recently sold to Val Murray, who operates the Cabaret Club), Hollywood, Princes restaurant, old Paradise club (renamed the Windermere, operated by George Holdcroft) and Bag o' Nails, most exclusive hangout of English nobility, managed by Billie Ohey. Place caters only to the elite, shunning strangers. Owner is known as the Texas Guinan of England, with her hostesses considered the smartest in town, many reputed to have married into the peerage.

Most interesting thing about London night life is that it has spread to Chelsea (London's Greenwich Village). Spots in and near there are the Wellington, the Normandie restaurant, the Knightbridge Grill, Knightsbridge Studio Club, Peasantry Club, and Bohemia Club. Two of these clubs are operated by Jack Bloom, antique dealer; Harry Morris, fruit broker, and Jack Oliverri, Italian, who also own the Astor Club.

London, especially its younger element, has since the war stressed the dancing habit, which has resulted in numerous dancerios springing up, the habit having been helped by the many American soldiers here, all doing capacity biz. New craze has proved such moneyspinner that Mecca Dancing, biggest purveyor of this type of entertainment, has practically surrounded London and its environs, as well as the provinces, with these places. It obviously pays, as is proven by fact that such famous bands as Joe Loss and Oscar Rabin can play there to handsome returns. Company has just acquired the Lyceum theatre, after having the Royal Opera House, Covent Garden, for years, with Joe Loss as resident attraction. In the 13 spots Mecca owns, they are not only able to play top bands, but can also play name British and American acts to profitable biz.

U. S. Authorities Face Hefty Task On Austria's Show Biz Reorganization

By JOSEF ISRAELS II

Vienna.

Monumental task of untangling a vastly complicated entertainment empire from a labyrinth of political, economic and personal intrigues faces U. S. authorities of the Army's Information Services Branch in Austria. With Austria considered a quite different case from that of Germany, the ISB film and theatre people are faced with the task of rebuilding industries vastly important in Austrian eyes (Austria is no more theatre-minded country) and at the some time eliminating all personalities and influences publicly or privately associated importantly with Nazism.

In the case of films the American officials, who control both means of production and distribution for all Austria, are also keeping a watchful eye on the matter of keeping Austria and surrounding states a free market for U. S. product now and in the future, while simultaneously garnering prestige and bank balances (mostly transferable later) from existing supplies of pictures.

The ISB in Austria is headed up by Brig. Gen. Arthur J. McChrystal, of San Francisco Fair fame. The film section is in the competent hands of Eugene Sharin, originally from Jugoslavia and with a lifetime of European distribution and production experience behind him. Sharin represented 20th-Fox in Central Europe for 16 years before coming on quota production in Hollywood, Berlin and Paris for RKO and Metro. He was a writer on "Hitler's Children," "Lights Out" and "Orson Welles' unreleased "Journey Into Fear." He has the languages and the commercial and production knowledge to operate in the morass of intrigue for which his spot calls.

On the stage side Austrian theatre is under another civilian employee of ISB, Otto de Passetti. De Passetti is originally Viennese and once sang professionally. Music is also in de Passetti's bailiwick, with Margaret Pinter, a former concert pianist, heading that assection. De Passetti has been spending most of his time in Salzburg, leaving affairs of the complex Vienna theatre situation to 2d Lt. Henry C. Alter, young Viennese who went to the U. S. in 1939, taking degrees at U. S. universities and working also as secretary to Paul Hunreid in Hollywood. He came to his Vienna job after holding down a similar post in Berlin immediately after U. S. entry. He is in his early 20's.

Film Operations

After the 1938 anschluss all Austrian film interests were grouped by the Nazis into a single group known as Wien Film. This outfit specialized for Joset Goebbels in providing the lighter touch, mainly operettas. But at least one of the heavy, anti-Russian, anti-Semitic pix, "Heimkehr," came from its Vienna studios, now in the joint hands of British, U. S. and Russian occupying powers. Lack of raw stock and other technical equipment, much of which was shipped into Russia as legitimate lend under the Potsdam treaty, is one uncertainty as to acceptability of actors, producers and stories has made resumption of Austrian production presently impossible. Meanwhile, income from circulation of the politically okayed remainder of some 700 German films seized by the Allies has made the whole ISB operation highly profitable, with U. S. producers presently being credited by Army Finance with sizable schilling balances (at the official rate, 10 schillings: $1) for exhibition of the still scanty U. S. pix available.

By tacit consent all the occupying powers seem to have left the film job to "ISB Films" distribution apparopoly. Russian product is already getting playdates through the American agency, and the British have announced imminent arrival of some of their top product with German subtitles or dubbed dialog. These include "Rembrandt," "Henry VIII," "San Demetrio" and "Lighthouse." French pix are still nearly but one jot along, too. Vienna has 135 picture houses operating and almost uniformly doing capacity biz. Practically any picture goes, but, preferably, an American one. Throughout Austria's four-power occupation zones exhibition spots divide up as follows: Russian 118, U. S. 109; British 112; French 36. Viennese a few houses (under 10) have been requisitioned for exclusive Allied troop use and some 30 more were either bombed out or lost their projector lenses in Russian souvenir hunting when Vienna fell.

As to acceptability of personalities Sharin has decided to leave final decision to Austrians, though ISB's wide veto power. His temporary criterion has been simply that no one actively associated with Nazi propaganda in any work or have his films exhibited. That means present banning of Emil Jannings, who starred in "Oom Paul Kruger," and Paula Wessely, top Austrian female star, and her husband, Attila Hoerbiger both featured in the previously mentioned "Heimkehr." On the other hand Willy Forst, top producer, director and Bing Crosby operetta actor, who remained acceptable and praised by the Goebbels crowd, is still okay because his films weren't classifiable as propaganda. It's Forst's bad luck that his latest (completed) and best picture, "Operette," co-stars Maria Holst who's about the blackest of blacklisted favorites of Goering, Hitler, et al. So "Operette's" back on the shelf. Forst is unable to complete cutting and dubbing of his four color job, the lavish "Wiener Madeln," shot in German-made Agfa color. Positive color stock is now unavailable, as is complicated sound equipment necessary to complete recording of Vienna Philharmonic Orchestra's score. Rushes seen indicate a color job that will give Technicolor a run and emergence of a beautiful young personality, a Hedy Lamarrish Viennese starlet named Ilka Windisch, who's too young for politically taint and may develop legit roles till films start up again.

Russians garnered headlines recently, particularly in the Communist press, by presenting Karl Hartl, Wien Film general manager, who's unacceptable to U. S. authorities, with 160,000 meters of raw stock privately impounded as unsafe and brittle to be useful even if Hartl was allowed to turn a camera. Political background of this is as inexplicable as Russian tolerance of a theatre director in their zone, Harald Bratt, Goebbels-sponsored author of the vicious "Krueger."

The Shutdown

For month or so, immediately after fall of Austria, films were entirely shut down. Then they slowly resumed showing German films sans political screening. Both Russian and U. S. authorities cracked down on this, and so far some 100 of the 700 kraut productions available have been screened with about one in three rejected as unsalvable. Russian product is thought to be arriving. But when Soviets saw empty seats resulting from showing undubbed and dry documentaries they hurriedly dubbed down to dialog-language prints of both propaganda numbers and such oldies as "Ivan the Terrible" from Berlin workshops.

One of top questions Austrians asked U. S. troops on their arrival in Vienna in August was "when do we see our U. S. films" plus naming such personalities as Mary Pickford, Chaplin and Pola Negri. The public here has a whole new generation of players to meet. First U. S. pix seen in Vienna was "It Happened Tomorrow." It's been followed by 19 more. Musicals have made the best score. But all-American product has played weeks on end to capacity where usual policy was split weeks only.

Sharin hopes to go to Washington and New York shortly to prepare for more titles, and particularly for approval of Chaplin's "Dictator" and some full-length Disneys, whose shorts have been most popular. Films for Germany and Austria are first sifted by Washington, and Sharin mostly takes what he gets, not what he wants.

What Sharin is shooting for is a future setup wherein confiscated production facilities will be available for lease to approved producers through a transferable under Allied sponsorship. Up to 15,000,000 shillings will soon be available for this purpose (#1,500,000).

"There'll be no import taxes or quotas," Sharin says. Today's gross from American product equals net, with all expenses being more than carried by the German-seized product. Percentages are 25% on shorts, 5% for newsreels (including Anglo-U. S. combined "Welt in Film," which replaced Nazis' compulsory weekly and later Austro-Russian enterprise which leaned too heavily on newsreels). Features pay 30 to 35%. There are no flat rental or block booking deals. Today's only bottleneck on U. S. product is shortage of titles and prints. So far 317,000 has been sent back to the U. S. via Army Finance and there's more when the okay is given. Sharin believes this "the only operation in U. S. film history seized out right, without any cost whatever to Uncle Sam or the industry."

Canadian Radio Drama Has Made Rapid Strides

By PAUL GORMLEY

Ottawa.

With one or two exceptions, the legitimate stage is non-existent in Canada, so the Dominion's writers, producers and players have found and made big use of, a natural and receptive outlet in radio. The result has been a fast, definite advancement in Canadian radio drama, particularly in the last year or so, not only in quantity but in quality.

An uncomfortably short while ago Canadian dialers got their plays from Lux and Colgate-Palmolive, among others, on the U. S. air, either direct or piped to Canadian Broadcasting Corp. webs. There was a little playproduction going on, but what there was had an amateur odor. Today, in the opinions of many who listen critically, this country's radio plays often surpass drama seen originating elsewhere. The smellers are still here, of course, but outnumbered and overshadowed by the boff stuff.

CBC, with two coast-to-coast webs and various minor nets, has naturally dominated the radio drama scene. The independents, minus webs, power restricted and able to reach only local dialer audiences, have made surprisingly big contributions to the drama field. Much of the top talent has been trained by the indies and effective plays have been produced. Among these are CJCA, Edmonton, where Douglas Homersham is producer. While Edmonton's population was considerably upped by large numbers of troops working on or using the Alaska highway, Homersham produced a Sunday 4 p.m. play titled, "Welcome American," with Canadian players and writers. It became the focus of kudos from the dialers. Homersham has also used his air plays to smooth and cement relations between racial groups in the Edmonton and prairie regions. Other indies have done similar jobs with restricted operations and facilities, such as in the French-speaking provinces of Quebec, where indie radio drama holds top position among all airers, most of it aired in French.

Majority Sustaining

There are a few commercial plays on CBS, but the majority of CBC drama shows are sustaining, and 90% of the CBC's plays are written by free-lance Canadian writers. Top commercial drama series is Buckingham Cigarets' "Curtain Time," now in its second season from Toronto. It uses stories of well-known stories, none from films, most from books. CBC's drama dept. did a series called "This Is Our Canada," with Purdy Paul Mills, which ran for 47 weeks with Andrew Allan producing. During 1945 CBC used plays by 80 different Canadian writers.

Through its sustainers, CBC provides Canadian talent with facilities for development, and the talent has made good use of them. Top sustainer is still the "Stage" series, produced by Andrew Allan, CBC drama supervision from Toronto. Last fall Allan teed off his third list, "Stage 46," showcasing the nation's writers and players, some of which are equally okay in both fields, like Bernard Braden, Lister Sinclair and Tommy Tweed. Alan Pearce and Lister Sinclair, Allan's "Stage" series has won top awards, and so has Allan, including first prizes from the Institute for Education by Radio, the La Fleche trophies, and others.

CBC's plays have run from low comedy, which it handles well only at times, to stratosphere-high intellectual stuff, which gets more blasts than kudos. In between is the okay stuff. Besides those mentioned, outstanding Canadian radio writers include:

Toronto, Harry Boyle, Robert and Rita Greer, Aaron Harvey, Hugh Kemp, Alan King, Gerald Noxon, Len Peterson, Joseph Schull; Montreal, Rupert Caplan, Percy Jacobson, Herb Richardson, Rhena and George Robertson, David Catton; Winnipeg, George Salverson, Ben Hanbin, Arthur Priotot, Edgar Smith; Ray Darby; Vancouver, Dick Dicpecker, Catherine Jones, Max Braithwaite, Eric Wayne, Kathleen Greene, Frank Vyvyan. The plays done by these and other writers are not always produced in their home towns. They hit the networks and originate almost anywhere in the Dominion. Producers have come to listen to those names, and know what type of play to expect from each writer.

Besides Allan's "Stage" series other playlists drew heavy kudos this year: "Johnny Home Show," a rehabilitation comedy series written for Trans-Canada network by the Schuster twins. Wayne Lewis, who scripted the Canadian "Army Show" for the stage; "Hometown," by Braden, which went on the Dominion web; "Radio Folio," Fletcher Markle's summer mish-mash for the "Stage" list on Trans-Canada; "Spellbound," by Christopher Shepherd on the Mountain and Pacific nets.

CBC's plays are originated chiefly in Toronto, where talent has gone to reap the freelance dough-harvest floating in that city, but a lot of it comes out of other cities as well. In Vancouver, former playwright Archie MacCorkindale produces good drama. Esse W. Ljungh's boff airers come from Winnipeg. Rupert Caplan's plays from Montreal always draw heavy dialer praises. Robert E. Gard, Alberta folklore specialist, has contributed a lot. Ray Darby's kiddy stuff from Winnipeg was a 1945 highlight.

Canada has so far left the sudser field alone, except for the odd venture. One Canadian soaper, however, still runs to a big audience and has given the star, Grace Mathews, her own niche in Canadian radio talent which the government-sponsored "Soldier's Wife," a vehicle for guiding rations and other messages over to the housewives in an okay 11:30 a.m. spot daily.

Plenty Coin for U. S. Talent Looms in Australia

By ERIC GORRICK

Sydney.

It doesn't need a crystal-ball to see that when the last of the wartime restrictions fold, figured in the early part of 1946, and with the inauguration of regular air services, minus those priorities, Australia should be a veritable gold mine for American talent.

Before the war "fast" passenger ships out of San Francisco averaged 21 days to these shores. During the war the same trip took anything from four to nine weeks.

That was a lot of time for any act to lose, plus the return trip. Consequently, apart from USO shows, mainly routed to New Guinea, no US performers came this way for

Aussie Pix Lag

Sydney.

Despite wishful-thinking utterances by industry people, Australian film production is expected to stick in the doldrums for quite a term yet, with little hope of finding a top spot in the world's film markets, and, little, if any, hope of enticing ace Hollywood stars, technicians, etc., to come here for picmaking.

around four years, which was okay for home performers but plenty tiresome for players seeing same fleshbloaders for that span. It was quite a credit, however, to the managements, forced to operate under tough conditions, mainly a lack of new talent.

Long before the end of 1946, it will be possible for Yank talent to air here via San Francisco and reach Australia, with short stopovers, in just forty-eight hours.

It's Wide Open

The Tivoli theatre chain, keyed to two-a-day vaudeville currently, ace houses being in Sydney and Melbourne, plan a big expansion via vaude-revue on a coast-to-coast setup, magnetizing the top talent from U. S. and British, with home talent, too. Further expansion is viewed New Zealand-wards, making loop the strongest in Down-Under territory. The chain is still headed by Dave Martin, with Neil Mayer, general manager.

Tivoli will probably offer 12 to 26 weeks, with options, on two-a-day, with no Sabbath shows.

Sir Ben Fuller, who has been in vaude for 60 years, now running a pic loop, has revealed he will be back in vaude in a major way with partner, Garnet Carroll, in 1946, highlighting a chain from Sydney to Perth, on two-a-day, with U. S. acts. It takes a lot of acts for a coast-to-coast vaude setup, meaning there'll sure be plenty dates for talent.

Fuller has indicated that the Fuller-Carroll unit will import musical comedies, revues, comic operas and grand operas also. Already deals are on for theatres.

E. J. Tait, head of Williamson-Tait, has already advanced plans to rebuild stage shows and concerts through N. Y. rep Dorothy Stewart.

Theatre Holdings, under Dave Martin, is likewise stageshow-minded and will go for stage fare, mainly from Wirth and London, Whitehall Productions, directed by Roland Walton and Kathleen Robinson, operating the Minerva theatre, have a deal in London for big stage shows; also a link with N. Y.

Predicted here that, with the exit of building restrictions, at least five new houses for stages will be placed with contractors for erection in Sydney and Melbourne. It's hoped to have houses in operation before 1946 bows out.

There's dough to be gotten in the dance biz with overseas' bands known to local fans. While dance-hall, cabaret and night club men admit that it would "cost a packet" to get the top musicians to do a season in Australia, nevertheless, they also admit that they'd clean up.

There's Radio, Too

Australian Broadcasting Commission, non-commercial operator, probably before the war the biggest importer of concert talent, will, in 1946, ink a high note on importations, using talent for concert runarounds, plus broadcasts, with talent coming mostly from London and N. Y.

During the war it was impossible to take dollar coinage out of Australia; Dollars were needed for wartime purchases.

This alchemy nix naturally zeroed the coming here of overseas' artists, who declined to play the zone, sailaway leaving dough in government strongbox.

Questioned as to whether U. S. artists would be allowed to take earnings away on contract completion, Bank of Australia spokesman said that in every instance application for coin takeaway had to go before Monetary Control Board, which, spoke-man added, treated every case with consideration." Spokesman suggested that any U. S. artist offered an Australian contract should make sure that arrangements had been made by employer to permit coin takeaway on contract completion, adding that he (spokesman) could not predict monetary regulations for the future.

In theatrical circles it is agreed to a great extent that monetary restrictions will be eased in 1946, but it's pointed out, however, that a lot will depends right now on the okaying of a loan to Great Britain by America.

B.A. Legit's Big Year

Buenos Aires.

Buenos Aires' 35 legit theatres enjoyed a booming biz during the first part of the 1945 season; in fact **legiter' gate** terminations were the scarcity of theatres, which often meant that a successful run had to be interrupted because of prior dates. The last part of the season meant a signalling decrease in box receipts, as a result of the resistance movement's resistance against the de facto military dictatorship and need to be public to stay away from theatres, movies and restaurants as a sign of protest.

The sock hit of the season was Luis Arata's production of Moliere's "The Miser," closely followed by Luis Sandrini's "Juan Globo," by native playwright Alcaraz (who seems to have a flair for turning out hits, his previous "El Diablo Andaba en los Choclos" having made "history").

British Vaudeville Looks To Greater Prosperity

By VAL C. PARNELL

(Managing Director, Moss Empires, Ltd.; Director, General Theatres Corp., Ltd.)

London.

Is the variety theatre in Britain coming or going?

American curiosity as to the future of variety, or vaudeville, here is understandable. But even there the widespread myth of vaudeville's death and burial is—a myth. True, the old-time circuits are gone. The Palaces and the Orpheums house other forms of entertainment. But the artists who used to play those theatres are still working. All that's happened is a change of form. American vaudeville still flourishes in—niteries.

No such change has taken place here. Variety is still variety, and if present indications can be taken at their face value its popularity will survive in the face of television and every other kind of competition.

There was a time—back in the middle '20s—when vaude was at a low ebb in this country. Just as the silent movies were killing off vaudeville in the States, so it seemed as if the new super cinemas springing up all over England would force old-time music halls to fold.

A few of us refused to agree with this idea. Scouring American and European key cities for foreign talent we managed to get the cream of acts from those two quarters to reawaken public interest in the form of entertainment which, well done, has always had a big following in this country. In a relatively short time we were doing capacity business at the Palladium and turning 'em away at the Holborn Empire.

Royal Command Performances became an annual fixture. In a relatively short time variety once more went into its own with a bang. This was due not only to the public's interest in new faces and new acts; the healthy competition confronting our homegrown artists, up against new and artful technique, resulted in their smartening up their own turns to a great extent. The net result was a-bill-of an all-around standard of cleverness which never failed to bring the cash customers back for more.

Now, although for several additional reasons, we are back to more or less where we were in the early years after the other war. Among those extra reasons is, of course, the fact that several of our houses got it in the blitz. Daisies are growing in the roofless rubble of what used to be the Holborn Empire, for instance. The same applies to many of our provincial houses. And it's an open question whether you can recapture the atmosphere of the old music hall in a modern, chromium-plated, air-conditioned playhouse.

6 Years of War

Aside from this, six years of war have had their inevitable effect on English vaude. The great majority of pre-war acts found themselves in the armed forces before the end of 1939. And there most of them still are. Also, of course, importation of acts from the continent has been impossible during this period. Difficulties of trans-Atlantic transport have made it next to impossible for American acts to make the journey, and help to keep our few available native artists up to scratch.

In spite of this we have managed to keep going. Not only at the Palladium, a recent eight-week season of variety at the Prince of Wales theatre, with its sellouts at every performance, is solid proof of the pulling power of vaudeville. When we can pep things up with imported American and continental acts, variety here ought to enter an unprecedented era of prosperity.

This continual reference to the importance of importing foreign acts as a means of raising the standard of English music hall bills may, perhaps, require further explanation. It may surprise you to learn it is not only the managers who are keen on getting new acts. The Variety Artists Federation is sold on the idea as much as we are. Everybody in the business agrees it is what is needed. As a matter of fact, the managers and the VAF are planning to get together and formulate ideas so as to be able to go with them to the Ministry of Labor and make a united request for the easy entry of foreign acts.

You see people who have the real interests of variety at heart aren't content with present conditions. It's not good enough to go on doing what we have had to do during the war—padding out a bill of four or five acts with flashy girl ensemble numbers and often billing them as a revue. Incidentally, it's been the acute shortage of available acts which is responsible for these so-called revues. The offering has been neither fish, flesh nor good red herring—and certainly not a variety show.

So, as soon as entry of artists from the continent and the States is made easy, you can be sure we'll be off again looking for new acts. For years before the war either George Black or I made an annual trip to New York for this purpose. I mean to hit Broadway in search of talent just as soon as present government restrictions are lifted. And, of course, as has been the case for years, I'll find what I'm looking for in niteries. Probably even New Yorkers don't realize those elaborate floor shows are really nothing more than a revised version of the old music hall type of show. The eating and the drinking—particularly the latter—help to create the old music hall atmosphere, just as the 1945 emcee is the modern version of the old music hall master of ceremonies, or chairman.

English managers' needs are important—to English managers. I realize what American readers of VARIETY consider even more important is—where do they come in? Well, it's a matter of money. Naturally, an American act wants to know what the prospects are over here. He wants to know how many weeks of consecutive booking he can count on. And the money.

But for every proved artist there are dozens and scores of less-expensive acts whose names don't mean a thing at the boxoffice on this side. Naturally, the booker of an act that costs him what amounts to, say, $1,000 a week, wants to get back at the b.o. at least $1,500 a week from that act's draw. When such an act catches on it will build up a following in time and eventually be a paying proposition. But generally it is better business to gamble with less costly acts—in the $500 and $750 a week class.

At this moment the crying need of all British artists is fine material. Gagmen and good-script writers have either been grabbed by British film people and the BBC or they have lit out for New York and Hollywood.

U.S. Film Firms Well On Way To Recapturing Foreign Marts

By MIKE WEAR

America's show business already has begun to recapture part of its former status in the international field, and by the end of this year may be expected well on the way toward its old position in world entertainment. Just as American manufactured goods follow the U. S. motion pictures, and often prosper in ratio to acceptance of Yank films in the world market, so are all branches of American show biz catching on in foreign locales, wherever American screen product is accepted and given free play. Because of this, the future of U. S. show business is definitely tied to strides made by America's film business internationally in the post-war world, while U. S. picture industry's progress on foreign soil is undoubtedly linked with the enterprise and force shown by the State Dept. in its dealings with foreign governments.

There is plenty of stormy weather ahead for American distributors in their effort to resume former business relations overseas and in other markets where they have been shut out by the war. A revivified State Dept., with acute awareness of the film industry's problems, is now being counted on to strive for open markets, other things being equal. But already several sore spots have developed, and it has hurt all branches of show biz the same as pictures.

Fortunately for all U. S. show business, the drive for resumption of normal relations in the foreign market is sparked by energetic picture company foreign department or foreign subsid officials. In many instances foreign departments or subsidiaries have been expanded and elaborate plans laid for pushing ahead internationally. These executives are willing to listen to all problems presented by different foreign lands but they are realistic enough to know the difference between a fair deal and biased restrictions.

Many Factors

The foreign market always has been involved, but postwar there are many factors which make it highly complicated. The rise of J. Arthur Rank on the international picture scene obviously has been the standout factor of 1945. What he has accomplished in a year's time in such markets as France, U. S, Europe and Australia, and soon will in Africa, India and the Near East and Middle East, it has taken many American film companies years to do. It is apparent to even casual observers in N. Y. that the British government has cooperated in this expansion program. It has become so that Rank often is the No. 1 consideration in many foreign markets. Foreign managers ask "what the Rank situations is" as a primary consideration on many new moves.

Second factor internationally has been the growth of nationalism, particularly in Europe, where nearly every country has been hard hit by the war. In its wake, there has been formation of government monopolies. Nationalism does not necessarily mean communism but hard-headed realization on the part of governments as to what pictures mean to their nation not only as a source of revenue but in the matter of goodwill. These governments don't want their citizens dissatisfied. Hence the yen to pick the particular type of pictures shown. It has gotten down to the point that they want to dish out to the people only the sort of product that will keep them happy with their living conditions. Back of this is the feeling that there is too much free and easy life in the U. S., as portrayed by American films.

Third factor making the foreign situation difficult is the exchange setup. These governments, being hard up financially, hate to see so much money leave their country. They think the coin could be employed in development at home.

Both Latin-America and the Orient loom as holding best postwar possibilities for American product. Business is much better in the Latin-Americas than it was 18 months ago, although film officials back from visits there will officially admit this. It's like all other lines of business in South and Central Americas. The expansion of Spanish-made pictures in this market in the last two years, oddly enough to the lay observer, mostly has picture industry on the upward glance. This increased interest in the cinema has brought out natives to see local product, but at the same time has developed a desire to see U. S. pictures. Thus, it creates customers for both U. S. and native films.

The Argentine Situation

The politico situation in Argentine, one of biggest sources of revenue in Latin-Americas, still is a big headache. And there is little hope of straightening it out for some time. During several changes of regime, the harsh censorship rules that used to U. S. pictures with the anti-Nazi angle still prevail although they have been lightened some in recent months.

The big 1945 news out of Mexico, aside from growth and improvement of native production, was the settlement of the industry-wide strike. This tied up exchanges and kept American product off the screen for several weeks. While workers won a substantial increase under the new two-year pact, distributors were compensated by obtaining several long-sought changes in operation of unions. Also the settlement set a precedent for union work demands in other Latin-American countries.

One means of battling for retention of the Latin-American trade for American distributors has been via dubbing. Viewed potentially it is good on the experimental stage but going as good as could be expected in view of the phlegmatic approach to this new field by many companies. Only Metro has gone out on synchronized Spanish pictures with a definite policy.

The use of 16-millimeter versions of product for this market is considered a means of ultimately swelling revenue. Only Metro again is going out for this type of picture 100 per cent, others merely considering it or laying plans for 16-mm. Foreign executives figure it as a great medium of pioneering for screen product since it puts pictures in spots where it's cumbersome and expensive to erect theatres and install regular 35-mm. product.

Not too much is expected from Europe and nearby countries in the matter of distribution or distrib rental money because nearly all nations are broke, face tough sledding to get out from the debris of the war, and mostly all face dollar exchange problems. Right now Belgium, Italy, Sweden, Finland and Greece look like the most likely markets. Distribution has started in Belgium, Italy and Greece again. Sweden always was open, and Finland again is open. The Balkan area is still mostly under military control, as is Germany. Roumania is under Russian control, and no U. S. films are going in.

No American pictures are going into Norway and Denmark while negotiations are in progress over restrictions, including a rule that not more than 30 per cent can be charged in rentals. The Export Corp. is operating in Holland, but this situation may be adjusted shortly, with each company then shipping in all product.

Czech Monopoly

Czechoslovakia has a film monopoly, and thus far American distribs have not tried to distribute there under such terms. Yugoslavia is in much the same category, Russian picture preference in both countries is a complication. The governments of France and the U. S. are still trying to iron out the harsh quota laid down by the French. Negotiations have been in progress since last May.

Australasia and the Orient promise to be solid postwar markets for U. S. screen fare. Yank pictures were favorites in Australia and New Zealand during the war, and both markets look to be strong in the next year despite tapering off in theatre attendance. This is partly attributed to the removal of many American forces from these countries plus an unemployment situation.

China is the big story of the Far East. The real inside story is that the government-sponsored film monopoly installed while the Japanese were in power, was taken over lock-stock-and-barrel by a group of Chinese since V-J Day. They claimed to be business representatives of the Chungking government, and tried to continue the monopoly created by the Japs. Due to resistance of American film company representatives mainly, they were not entirely successful. Then this same group tried to gain control of exhibition in China by trying to force exhibs to buy only through them as booking agents. This also failed. But the so-called government company has secured control of certain of the best theatres in liberated China. Such control has been acquired via collaboration charges and other cooked-up reasons against former theatre owners. It is believed in N. Y., however, that all moves so far have been by opportunists who see a chance during the present chaotic state of affairs to assume a dominating position in business for themselves without any investment.

Russian and Chinese films and Chinese stage plays are monopolizing the playing time at the Majestic, Shanghai's newest and finest theatre. Evidence of the demand for American pictures are the fantastic grosses of $25,000,000 (national currency) being taken in by the first commercial importations there.

Another problem in China is the illegal deduction setup, as well as legal ones by Chinese exhibitors. Special taxes of all sorts plus charities, most important of which appear to be for the exhibitor himself, are deducted from theatre grosses. Result is that the amount of coin on which the distributor must figure his grosses amount to only 20% of the boxoffice take.

In Hongkong the industry still is in government control, but it's reported that the British government is anxious to get normal distribution started there. No new films have arrived yet in the city.

In the Philippines, rehabilitation of exhibition is well under way. Sound apparatus and projectors have been under order for some time, and deliveries are promised for early in 1946. A number of plans for theatre reconstruction also have been completed. It looks as though the Philippines will be the first of devastated countries to be restored to normal picture operations.

The stock of American pictures in Java was destroyed by fire before the Japs surrendered. Burma still is under military law, but three managers from India have obtained permission to visit there, and U. S. distribs hope to get re-established shortly.

All U. S. companies operate a pool under government supervision in Singapore, an important city for American films, with normal operations anticipated early in 1946. During the war, more than 100 American films were screened in Siam, where business always has been big for Yank product. U. S. features are more popular than ever there.

Japan looks to see normal operations restored shortly since the suggestion that companies start a control-type of organization has been made by the American Government. This has been made to expedite distribution, since there is a lack of facilities just now. All principal theatres in Tokyo and Yokohama are now standing while the main houses in Osaka, another big city in Japan, also are believed intact. No power facilities are anticipated because hydro-electric plants are mainly used there.

American product always was dominant in Japan, and today Japanese are so zealous to see U. S. films that they are begging for them. It's estimated that even the oldest western would be accepted there so anxious are they to see American stars. There is no need to re-educate patrons there into accept Yank films consequently.

Manchuria and Korea, markets that used to be very important to U. S. films, may be opened up again as a result of the new postwar setup. Despite the Japanese monopoly that operated Manchuria just before the war, it's reported that Manchurians feel the same as Japs about U. S. pictures. There are about 30,000,000 people in both territories, and also fine theatres. Expected that as soon as American pictures are able to get into the two countries, they will draw well.

New Talent from Abroad Guide to the Rebuilding Of So. Africa Show Biz

By JOE HANSON

Cape Town.

The Union of South Africa looks forward to a resurgence of its amusement fields during the next two or three years after a war period that found it enjoying a void possibly greater than that of any other English-speaking people. Films, legit and radio—they all await the great expectations. And there's certainly sufficient indications to warrant their hopes.

With V-J Day already history, the film industry can take stock of the war years and survey a job well done. Despite shortages of equipment, which grew more acute as the shipping situation worsened, cinemas were kept going and thousands of pounds raised for war funds.

The film industry did everything possible to facilitate the flow of films to this country, since cinemas were recognized as of paramount importance to civilian morale. Value of screen as a medium for propaganda was also realized and several films showing the Union's war effort were made by African Film Productions and the government film unit, besides the usual newsreels which were regularly flown to South Africa for prompt and topical screening.

Legit Theatre

End of war, with consequent easing of travel conditions, will benefit the legit theatre here, starved for overseas talent for nearly six years, and it is anticipated that the world's outstanding artists will be brought to South Africa for both theatre and concert presentations. Local amateurs and professionals have done exceedingly well in keeping the stage alive, and some worth-while plays and very good musical shows have been presented. In addition a National Opera Company has toured several times in grand opera seasons, and the Cape Town Ballet Club, from small beginnings, has popularized ballet as never before in South Africa, but the need for infusion of new blood and ideas is obvious, and this can only come from outside.

During the war the frequent use on radio of transcribed programs from BBC and the USO has familiarized South Africans with the best-known names in the entertainment world and provided a ready-made audience to see and hear in the flesh. In this connection the Global Air Services, now being planned will save considerable time cut in traveling and will make it easier for artists to visit this country and fill in short engagements here.

Radio Plans Postwar Expans'on

Radio, probably more than any other South African medium of amusement, has felt handicap of war years due to lack of fresh talent via microphone. Studios were hard to depend a great deal on BBC and USO for transcribed programs. Large proportion of all broadcasts consists of records and while any new platters have been imported during past five years, listeners have grown tired of hearing the same old tunes on records rapidly wearing out.

With coming of peace the South African Broadcasting Co. has announced its expansion program, and conferences have taken place in London with BBC officials on exchange of artists. On the technical side, as soon as necessary equipment becomes available existing stations will be enlarged and improved and new ones erected to give maximum listening coverage to whole of South Africa. Television is also mulled, but no concrete plans have been revealed.

Value of radio for propaganda and education was demonstrated fully during the war, but listeners are quite rightly demanding more entertainment for their license fees, and the shows they have been fed over by topliner American and British radio stars have set a very high standard.

AUSSIE PIX AIDS BRITAIN

Sydney.

Motion picture industry is rallying to the appeal by Ernest Turnbull, Hoyts topper, to subscribe cash to buy food for the people of Great Britain.

Anticipated that within a few weeks a ship will leave here loaded with food from the film industry.

Could Be!

Mexico City.

New camera man for American Airlines is Cesar Camara, former drummer at Roxy theatre in New York.

Claims his name had nothing to do with his going into the camera biz.

Aussie Servicemen Get Former Spots Back In Pix Biz at Upped Pay

Melbourne.

With the war over, top Aussie circuits have lost no time in the rehabilitation of employees who went into the service. Government legislation here demands that employees who joined the forces be reinstated in the job they held at time of enlistment. The biggest chains, Hoyts and Greater Union, are doing their best to extend this policy so that returned khakiclads are reemployed wherever possible with additional salary boosts and raise in status.

Circuit leaders such as Ernest Turnbull of Hoyts and Norman Rydge of Greater Union, feel that such raises would have taken place had they stayed on job. Returning personnel, covering circuits and distribs, will total about 500.

SPRING AND GOLDSMITH TO EUROPE ON M-G O.O.

Morton A. Spring, Loew's International veepee over all Metro sales and theatres operations overseas, left New York for London by air yesterday (Tuesday), accompanied by Charles Goldsmith, Metro coordinator for the British Empire. Spring expects to be gone about four weeks, during which he will huddle with Sam Eckman, Jr., M-G manager for Great Britain, and take quickie jaunts to survey France and Italy.

First trip abroad since the war, Spring hopes to obtain first-hand info on market conditions in England and on the Continent.

20th-Fox Int'l Starts Training Foreign Dept.

20th Century-Fox International is pointing up its plans for foreign market penetration with the establishment of a Student Training school skedded for opening Jan. 7. Motivating the school is the idea to train young men in the inside of the corporation's foreign operations, prior to assigning them posts abroad.

Soyros Skouras, head of 20th's worldwide setup, launched plans for the three several months ago in anticipation of a manpower shortage in the specialized skills essential to the foreign marketing of the films. Eighteen ex-servicemen have been chosen for the initial class on the basis of their army records and, by a combination of practical and theoretical instruction, will be trained for over a year in the techniques of administration, publicity, advertising, sales control, service, prints, foreign version, etc.

According to Murray Silverstone, who announced the plan, the school aims to turn out not only selling agents but goodwill ambassadors equipped to create cordial public relations in overseas areas.

Looking Backwards

Sydney.

Sir Ben Fuller, Australia's theatre tycoon, used to have to deal with all types of stage acts.

A single male act, on and off the waterwagon so many times that finally Sir Ben was compelled to cancel contract, sent the latter a telegram weeks later, asking what chance there was of another contract.

Back wired Sir Ben: "Nix."

"I got that word from Variety," said Sir Ben in retelling the story. "It was the shortest telegram I ever remember sending."

Those Authentic 'British' Films

By SAM ECKMAN, JR.

London.

Regarding those British susceptibilities. First of all, let's get it clear that Fleet street (Newspaper Row) is not England. London film critics are super-sensitive to the slightest hint of chauvinism in an American picture, or any lack, real or imagined, of appreciation for the tremendous part Britain played in the war.

They're much more sensitive, I'm sure, than the average picturegoer. The critics, of course, would say this is their job, to "mould public opinion" and so on. That's as may be. The essential fact is that Fleet street does have very considerable influence on public opinion—enough to cause the recent withdrawal of an important American film after a few days' run in the West End. You can say, if you like, that the clamor was unreasonable, or at least grossly exaggerated. The point is that it occurred, and had drastic effect.

Such instances have happened before, and will again. The way to minimize them is not to laugh them off as another example of the treacherous British, but to work out to intensify contact and cooperation between Hollywood, New York and London on film scripts.

Happily, there has been the tightest possible liaison between the three centers for many years past in the case of Metro, which has justified itself over and over again. By this I certainly don't mean to imply any criticism of the Culver City script writers—far from it—but men living 6,000 miles away cannot possibly gauge niceties of current thought and feeling in Britain, even if they're Englishmen, as a good many are.

Apart from the obvious desirability and wisdom of giving due prominence to British forces in all those many theatres of war where they played either a predominant or an important part, it is most vital that, in all films dealing with English life, the British characters should be made credible to them, and what are called on this side, "Americanisms" should be avoided. By this I don't mean that an Englishman should always say "I think" instead of "I guess," or "newspaps" instead of "maybe." Words like "guess" and "maybe" have become part of the English language—even in England! But there are still vast differences between the phraseology of Broadway and of Piccadilly, or even Boston and Bath. A Variety headline can still baffle a group of hardboiled newspapermen and Bohemians at, say, the London Savage or Press club!

Seriously, the differences are not so much in words as in idioms. An American method of expression, perfectly good in itself, put into the mouth of an English Don, can sound singularly bad. On the other hand Barkis is definitely not willin', as it frequently net because the English characters are too "American," but because they are too "English," that is, they never were, plus a certain, usually small, section of the public, take offense.

Ain't What It Used to Be

With the greatest respect to them, Hollywood scriptwriters, and especially, perhaps, the British-born ones, are apt to think of English parents, English schoolmasters, English institutions, as they were when they themselves were kids. But in many cases two world wars and colossal social, political and economic changes have intervened. All this mutes a more subtle point than films like "Cavalcade" and more recently "Mrs. Miniver" and "The White Cliffs of Dover," have been hugely successful in Great Britain.

Of the first I can't speak from personal knowledge. Of the last two I can. Main credit, of course, attaches to the Hollywood producers, directors and scriptwriters who built the English scenes, and breathed the spirit of England into them in Culver City studios 6,000 miles away.

But quite a bit is due also to the hundreds of messages of advice and counsel between London, New York and Culver City concerning points in the scripts which, usually trivial in themselves, could have seriously marred the productions from the British angle. This was made possible by our company policy, which insists on the maximum of collaboration on all scripts, between U.S. and G.B., and particularly those which deal with the English scene.

I must add that a few British critics still objected to "Miniver" and "White Cliffs," but their attacks were almost entirely based on the fact that both films dealt mainly, although by no means solely, with what they call the "upper" or "upper middle" classes. This is the sort of mentality which insists that every really good film must show unhappy and usually unwashed people in sordid surroundings moaning, in the words once libellously attributed to Chekhov:

"There is no God, only a sink, and it stinks."

The majority of the critics were reasonable and friendly; the public verdict was ecstatic.

To end on a note of justified optimism, American films were more popular—publicwise—both before and after Pearl Harbor—during the difficult and delicate war period than ever in the past. Which means that they have been the main source of recreation and something like three-quarters of the war-harassed people of Great Britain as they passed through their greatest ordeal.

For the future here there is no doubt, with or without occasional slip-ups. But let's avoid the slip-ups when we can.

We are confronting a condition, not a theory. It cannot be shrugged off or laughed off. Explanations, extenuations, are not acceptable. The British are not amused, cannot be mollified, refuse to be comforted. Discount, if we are reckless, the influence of Fleet street upon a public keener than ever for American films. But the fact has been demonstrated more than once that a staggering penalty can be inflicted on any producer careless of pleasing.

'Almost Impossible' for Eggs To Be Hatched In England

By HERBERT SMITH

(*Managing director of Keith-Prowse, the leading ticket agency of Britain*)

London.

The past year has broken all possible records in the annals of show business in Great Britain. The Coronation year of King George V and George VI, and the year after World War I, pale into insignificance by comparison. This is in spite of the fact that V-1 and V-2 were falling heavily on London and Southern England for the first three months of the year. Oddly enough, the public did not seem to mind the V-2 rockets as much as the "doodlebugs" which, during their height, succeeded in closing almost every theatre in London during July and August, 1944.

Since then it has been almost impossible for a show to lay an egg. Failures can be counted, literally, on two hands; that is, at this writing. Of these, the Piccadilly theatre supplied three and the Savoy two. The former title were "Appointment With Death," "The Gay Pavilion" and "Jacobowsky and the Colonel," the latter giving place to Noel Coward's "Sigh No More." The skidders at the Savoy were "The Assassin" and "Chicken Every Sunday." "Desert Rats," "Kiss and Tell" and "Green Bay" also failed. The revival of "Irene," which ran for three or four months, and Leslie Henson's "Gaieties," which did four or five months, were moderate successes. Otherwise, the present year has been remarkable for the comparatively small number of new productions because so many old successes, like "Blithe Spirit" and "Arsenic and Old Lace," have refused to expire and are still playing to big business.

The most interesting new productions have been "The Skin of Our Teeth," "The Night and the Music," "Perchance to Dream" (seats for which have to be booked four months ahead), "The First Gentleman," "A Bell for Adano," "The Duchess of Malfi" and "Sigh No More." In my opinion the present phenomenal situation will continue at least for another 12 months despite the fact that American troops can now only be regarded as chance custom and no longer as sure purchasers of at least one seat in a row. Reason is that the theatre is one of the very few things which are not controlled by rations or points—two others being books and hard liquor, both of which are practically unobtainable.

A gratifying aspect of the present situation is that theatres and productions are reverting to those who have professional theatre experience, men like Prince Littler, who controls nine West End theatres, and Hugh Beaumont, of H. M. Tennent, Ltd., who has nine successful productions running simultaneously. Littler, like Bronson Albery, has adopted the policy of controlling the productions at his theatres and sharing in the profits and losses, instead of just hole-letting indiscriminately.

As for audience reactions, nothing to do with the war will be tolerated for years to come (even "A Bell for Adano," which can be regarded as UNRRA rather than war, tailed despite good notices). Thrillers will always do well, although only one is running currently—"The Shop at Sly Corner." This is most unusual. Compared with 1918-19 the scarcity of revues is also noteworthy. "Sweeter and Lower" and "Fine Feathers" are the only ones here, if one can accept Noel Coward's opinion that "Sigh No More" is not a revue. Costume plays are unpopular, "The First Gentleman" being the exception to the rule. Farce goes very big. Even the doodlebugs could not stop "Is Your Honeymoon Really Necessary?", and I have personally seen "Madame Louise" three times, a thing I have never done before. Drawing-room comedy of the Frederick Lonsdale type is out of date. Demobilization plays can be expected.

The appeal of ballet is phenomenal. People wait every day for several hours to book seats at Sadlers Wells, the queue beginning at 7 a.m. Classical music is having its biggest boom in 50 years (a) because of its escapist value and (b) because the radio has broken down the prejudice held by those people who could not understand the stuff. Classical music is, in fact, grossing $5,000 an hour for several hours every Sunday and also on weekday evenings in London alone.

The phenomenally successful musical classic of the war, "The Warsaw Concerto," is in great demand throughout all the liberated countries of Europe. Even Holland is warming up. Another big thing on the horizon is another outstanding work, "Cornish Rhapsody," from a Gainsborough picture, "Love Story," which has already had its first performance by the Boston "Pops" orchestra conducted by Arthur Fiedler. Hubert Bath, the composer, has unfortunately died before receiving world acclaim.

Sydney, Aussie, Dance Biz Shows Real Profit; Now Seeking U.S. Orch

Sydney.

Trocadero dancery, under management of Jack Musgrave, turned in a profit of $51,120 after paying taxation.

Preliminary dividend of 10% requires $22,600. Preference dividend of 6½% takes $11,700. It's understood that Musgrave is now figuring on wooing ace U. S. dance bands for Aussie spots in near future.

With U. S. only six days away via air route from Aussie, the time factor is no longer the bugbear of any contract.

AUSSIES SHOW KEEN EAR FOR U.S. MUSIC

Sydney.

Until top U. S. dance bands plane to Aussie, dance mobs—they come no keener than the homebrewers—will be satisfied to take their music via native talent, or as filtered by radio station or platter service.

Plattered, or via home talent, melodies Down Under are chiefly U. S. The fans like 'em that way and they'll stick that way for a heck of a long time, according to music execs and platter salesmen.

Major yen for U. S.-tagged music really began with the coming of Uncle Sam's boys back in '42, carried on at a fast pace ever since, and is sure going places in the present span, which also means that the platter-makers will be kept plenty busy turning out the disks for the melody

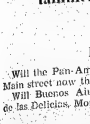
Will the Pan-American Highway Become the Hemisphere Main St.?

Re-check Latin Possibilities From Entertainment Angle; Chances Seen Boundless

By RAY JOSEPHS

Will the Pan-American Highway become the hemisphere's Main street now the priorities-first war days are over?

Will Buenos Aires' Calle Corrientes, Santiago's Alameda de las Delicias, Montevideo's 18 de Julio and Rio de Janiero's Avenida Rio Branco become as familiar as Broadway and Hollywood and Vine to U. S. screen, stage, radio and other entertainment biz personalities?



Ray Josephs

Now that the much awaited postwar days are here, industry leaders dealing in definite possibilities rather than airy pipedreams are beginning to recheck the Latin possibilities. They've emerged with the conclusion that opportunities in the other Americas are boundless. But they've also found the going is certainly not going to be easy even though considerable groundwork has already been done.

Those who've been crystal-ball gazing point out that, as predicted, Latin America has become available for overseas international expansion long before the countries of Europe and elsewhere. Untouched by the physical ravages of war, unworried about the more immediate problems of food and clothing, Latin America has nevertheless had certain war worries, too, and has to solve them before it gets around to any large-scale hanging up of the welcome signs announcing the just-arrived-from-Estados Unidos on its opera houses, theatres, filmeries and concert halls.

Feet that priorities for Latin America were among the first to be knocked off crowded many entertainment execs awaiting V-J Day to hustle down for swings through the territory almost as soon as the sirens stopped blowing.

The Pix Field

In the pix field chief worries have been the growth of national industries, especially in Mexico and Argentina.

Legit sum-up shows that while translations of some U. S. productions have continued during war, little progress was made and all kinds of redtape regulations and translating difficulties must be overcome before Broadway efforts become as familiar south of the Rio Grande as those of Paris, Berlin, Madrid and other European capitols.

In radio, thanks in no small measure to the intensive program carried on by the Office of Inter-American Affairs, making Uncle Sam the chief time-user in Latin America, the U. S. became top-dog. Latin stations have improved their position, programming has been bettered and advertising revenue increased on local broadcasting, and the short-wave field has made strides impossible to conceive previously.

In nitery and vaude fields transport troubles bogged everything down when the war got under way in earnest and, save for Mexico which was easy to reach, and for a few select numbers in the big casinos of Rio imported acts, almost stopped operations. Little competitive material has developed which will replace Yanqui importations, however, and this field should be opening pronto.

In concert and opera same thing held as with nitery and vaude except that at no time did the inter-American flow stop completely. The ballet troupes, which always did well in the Latin field, are already making steps ready for return jaunts and name artists, whose records never stopped selling in as big numbers as could be put on the market, are being besieged with tempting offers.

Final field—and one which shows definite promise—is that of bands. Prior to and during early days of the war practically no U. S. name outfits went south, notable exceptions being the Eddy Duchin crew, which played a highly successful date in Rio, and Everett Hoagland, who has become a kind of permanent resident at A. C. Blumenthal's Ciro's in the Reforma hotel, Mexico City. Desire for name band visits has been barely kept under control, and outfits which have been seen in films are especially wanted.

So much for the general outlook on the brighter side. Taking the big headaches that shape up, chief difficulties are these:

There's still little or no cooperative circuiting possible. Individuals and groups are still faced with all kinds of offers from Rio or B. A. or Mexico City, with no way of tying things together. The number of managers who have representatives in every Latin country, and who can therefore arrange dates which fit in and make profits, can be counted on less than the fingers of one hand. Thus much activity is still hit-or-miss.

Scattered Organization

Same kind of scattered organization—understandable when you realize there are 20 countries south of the border with as many capitals, each with traditions, governments, ideas of their own sovereignty—applies to almost everything else concerning entertainment field. Mexico is worlds apart from Argentina, not only in distance, which has been clippered down to almost nothing, but in tastes, interests, facilities, and cash.

Not unnaturally the concentration has been on those areas likely to be most important from a return and remittance point of view. To a certain extent this was overcome during the war, when the Office of Inter-American Affairs, for instance, in arranging radio activities and producing programs for local consumption, concentrated on areas most important strategically rather than financially. But no one expects that the broadcasting outfits here, to cite but one case, are going to be overly interested in territories of no or little value to advertisers. Hence in certain areas concentration means competition more than it should be, and in other areas nothing at all. It's been in these latter spots the Nazis, incidentally, have always worked through radio, pix, music, etc., and where they are still working today.

A good many Latin prospects which sound good in peso don't translate into much of Uncle Sam's cash. Latin countries—Argentina because of war-time sales of her meat and wheat to Britain and the U. S. having the outstanding exception—have suffered much from inflation, and suffer it now; hence American performers and companies which once were able to take home fancy profits through things they could buy cheaply in Latin America now find the take-home pay has shrunk all the way.

Final hurdle which has developed during war years, and which stands in the way of postwar expansion, has been the wave of nationalism which has grown throughout Latin America. All kinds of new legislatory restrictions have come along, sometimes to produce more revenue, sometimes to protect war-developed growth. U. S. film companies have felt the pinch severely. So have some of the major U. S. manufacturers who formerly used lots of Latin air-time, handled by U. S. agencies, to sell their products.

Despite all these points, however, consensus is that Latin America, for those in the U. S. entertainment industry looking forward to steady growth, fair profits and long-time operations, offers advantages not to be found in any other foreign field.

It's close. It has 133,000,000 people. It's entertainment hungry. And willingly or unwillingly, as a result of war, U. S. and the Latin republics have become tied economically, strategically and politically in a way not comparable to any other area of the world.

Serious Shortages

Admittedly, many Latin countries are now suffering serious shortages. Theatre-building program projected, for instance, are likely to take a longer time getting solved there than here. While there are fewer labor problems, materials, especially stuff which must be imported, will be diverted here before they get exported, hence the number of people working—and spending for entertainment—will remain to take a longer time getting into high gear in Latin America.

To spur on Latin business, make more jobs, raise the standard of living, a vast inter-American program was lined up at the conference in Mexico City five months ago. If this really gets under way it's certain to find a reflection in every angle of show biz and broaden the entire ticket-buying and radio-listening base.

One important contribution which entertainment industry in the U. S. must make as part of this program is explaining and interpreting this country to the Latins. Pointed out that of all things, this doesn't mean that pix, radio, et al, must suddenly become propaganda media. But as war showed how much radio, movies and other branches of the industry could do to sell the U. S. so postwar operations must keep this in mind.

Explained that this added responsibility doesn't mean making pix, for example, which self-consciously seek to woo the Latins, or broadcasting only the kind of programs which put us on the back. Latins grew to distrust Nazi and other propaganda during the war and want no more over-selling now that it's over.

But as they put it, since a majority of Latins get their major—and, in some cases, their only impression of the U. S. through the entertainment ambassadors they see—there's a responsibility that goes beyond even what must be done at home in the U. S.

Australian Film Industry Eyes Rank-Hoyed Rivalry

Sydney.

J. Arthur Rank is going to have a major say in the Australian cinema field from now on. There's no doubt of it. That recent deal with Norman Rydge for a buy into Greater Union Theatres is the open sesame for Aussie expansion via the British tycoon.

The Aussie cinema field will certainly be international from now on, with 20th-Fox booked to Hoyts' major chain of city and nabe houses, and the Rank interests allied with Greater Union.

It was figured here that Rydge, GUT topper, after yanking the loop out of the financial mire a few years ago, would keep GUT strictly indie. Rydge indicated this many times, openly stating that not one single share would be sold to any outside interest. Rydge was approached several times by U. S. distribs seeking to buy into the loop, and a deal was also proposed some years ago between GUT and the then-powerful British John Maxwell group. All deals were nixed, including any further union with Hoyts as General Theatres. Rydge said he intended to remain indie.

During the final span of the late Stuart Doyle as GUT topper, a deal was nearly consummated between the loop and Warners. This deal, long on the fire, because cold just prior to the exit of Doyle and the incoming of Rydge. Had that deal come off, the Aussie cinema field would have been strictly Yankee.

Suburban Spread

Okay in the key city spots, not so strong in nabes, GUT, on the Rank link, will now move out on a terrific nabe spread, wooing the few remaining indie showmen to come under the GUT tent pronto. Likewise wooing the indies will be Hoyts, currently powerful in nabe holdings, as well as keys, but, under Ernest Turnbull

gather in additional territory for the 20th-Fox setup. International battle in the span ahead promises to be a hefty one.

Indie nabe men are presently mulling what side to hook up with. It's certain that before long there will be few, if any, indie showmen left in Aussie. Right now the U. S. looks to have the edge on things, opinion being that you can't run a loop on British pix alone, although GUT would not attempt to be irrespective of the Rank come-in, having a flow of U. S. pix via Universal, Columbia, Paramount and Republic. Hoyts, apart from 20th-Fox, run Warners, RKO, UA, and via 20th-Fox deal with Rank on production, will continue to release all Rank-produced pix in this zone for another four years. Hoyts also run Universal and Columbia in own nabe theatres. Rank-Rydge, it's agreed, will offer plenty to the indie showman to come into the GUT tent.

Move by the Rank British interests to expand with GUT in Aussie zones would have the complete approval of the Chifley Labor Government via an understanding on help for British expansion with the Attlee labor government.

Key card held by Rank ties in with advancement in British circuits; he has already done this in Canada, South Africa and India, and now, via GUT, is extending to Australia.

It figured here that there would be no difficulties placed in the way of GUT on any new theatre building plan, or any coinage splurge to rope in indie showmen in fact it looks like an "open go" for the British-Aussie tycoons on governmental blessing.

Rank's present interest in Universal, with an alleged bid for more control, is seen here to mean that Universal sooner or later will fit into the scene already set via the Rank-GUT deal. Universal became an ally General Theatres, refused to rejoin with Hoyts, and was desperately short of product. Norman Rydge and Here McIntyre, U's topper here, have been firm friends ever since.

Presently, and for the next four years, the Rank product is distributed via 20th-Fox with Alan Williamson, Gaumont-British, Rank's Aussie representative. Williamson will now go onto the GUT board to represent Rank, and another Rank man comes from London to also go on the GUT board.

It has been said that Universal will come into the new setup via distribution when Rank's pix swing from 20th-Fox on contact completion. Rydge, on the other hand, may ask for the release of the Rank pix through his own distribution unit, British Empire Films, currently handling Ealing and Associated British fare, plus Republic and Monogram. BEF, with Gordon Spicer at the helm, is said to be setting plans for Rank distribution in the future.

Insiders aver that the Aussie distribution of Rank-produced pix, will be distinctly British, although it's admitted that Universal will fit into the picture somewhere.

Other Offers

The Fullers tried to interest Rank in their loop setup, but Nothing was signatured, and the Fullers decided to stay indie and go out on a big expansion move. Today, the Fullers control most of the nice spots in Perth, western Australia; are all set to expand further in the keys of Sydney, Melbourne, Brisbane and Adelaide, with Sir Benjamin Fuller indicating that the loop will be completely international, buying talent in world centers, from vaude to grand opera, and screening the type of pix that pull payees to the b.o.

Has been said that the Waterman brothers, operating a major pic loop in South Australia, keyed in Adelaide, also approached Rank some time ago on a deal, but, according to insiders, because of holding no key spots elsewhere, could not interest the Britisher. One of the Waterman houses, York, Adelaide, is presently a show-window for Rank's pix on a deal with Hoyts.

See Mexican Film Production Up As High As 200 Pictures in 1946

By DOUGLAS L. GRAHAME

Mexico City.

Pix, far-out-front favorites of patrons in Mexico of paid public diversions, continued to be more so in 1945. That, despite not so easy going, due to the long strike against the eight major U. S. companies doing business in this land, which kept their products off screens for several weeks and ended with pay hikes of from 26% to 42% (the help had demanded a 50% boost); the drawn-out quarrel between the two biggest Mexican pic labor unions, and, for a goodly part of the year, a rawstock shortage so sharp that rationing by the government was necessary.

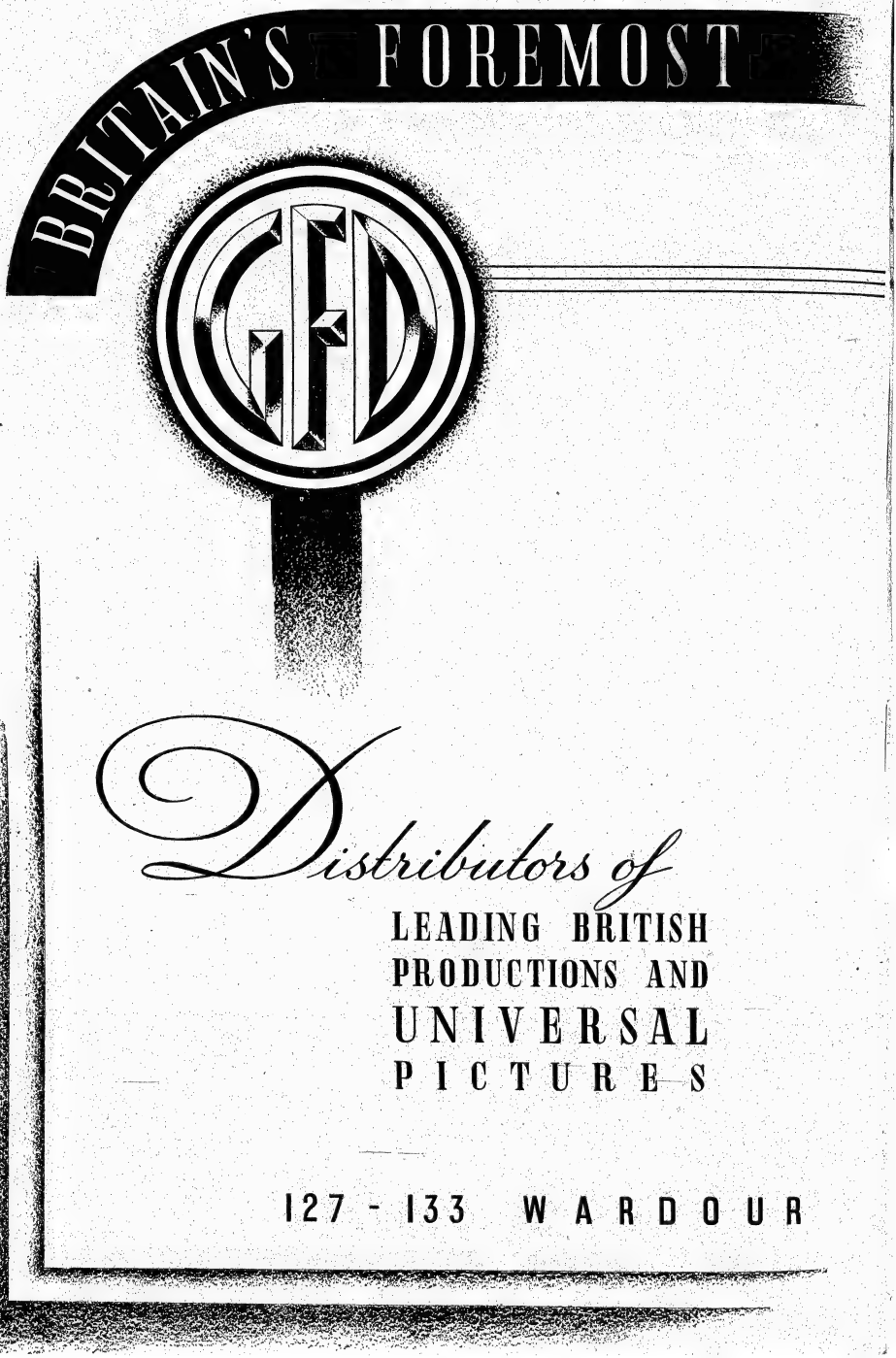
But when this whirl did settle down, the biz went places. Production was around 65 films for 1945. Plans are being advanced to reach the unprecedented high of 200 in 1946. Producers say that figure is a conservative estimate. Reasons: Industry is much more set on its feet in lineups for more and better production. Financing is better. Industry's own bank, the Banco Cinematografico, S. A., which coined the trade to around $4,000,000 (Mex) $4 ($4,500,000 U. S.), in 1945, highest in its seven years' life, is out to render at least $30,000,000 (Mex) ($7,500,000 U. S.), ready cash in the new year. There will be three first-class, plus, studios in action—the one that RKO and a Mexican syndicate, headed by Emilio Azcarraga, is completing; that which Howard Randall, American sound engineer, and Theodore Gildred, U. S. exhibitor in Mexico, are preparing, and another that all-Mexican interests are readying. All three are skedded to get going this month. With the three in service, Clasa, Azteca and Jorge Stahl's, all of which have been face-lifted, six studios will be in service in 1946.

Ending, or at least smoothing of labor grief, and upping of the quality in player, megger and writer divisions, are cited as big factors in enabling the producers to attain their possible high goal in 1946. And there will be abundant rawstock. The government promises that.

All this is not worrying the U. S. firms much. Consensus of their opinion is that Hollywood fare will continue to hold a high place on Mexican screens in the new years, though some Mexican pix have cut in heavily on U. S. biz. Tieups some U. S. companies, such as RKO, have made with Mexicans are generally seen as good. The reaction re dubbing is only a little better than lukewarm.

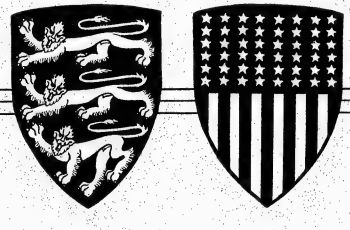
Producers expect to expand their foreign markets in the new year. They see excellent prospects in South America, though stiff competition from the Argentine is a worry. Some Mexican biggies are to open more exchanges way down south. Europe, too, is seen as a good bet, particularly Spain, which has opened up much of late to Mexican pix, and, also to come over, Portugal, with prospects held to be good in France, Belgium, the Netherlands and Switzerland.

The home front is counted upon to do more than take care of itself in 1946. B.x.office in 1945 is believed to have set a new record, around $110,000,000 (Mex), ($25,250,000), pointed to as extraordinary in view of much higher admittance charges, $4 (Mex), (1), being now standard for stellar pix in the first run houses.


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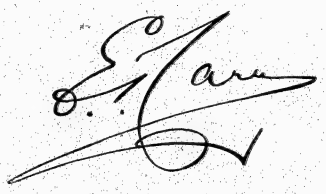
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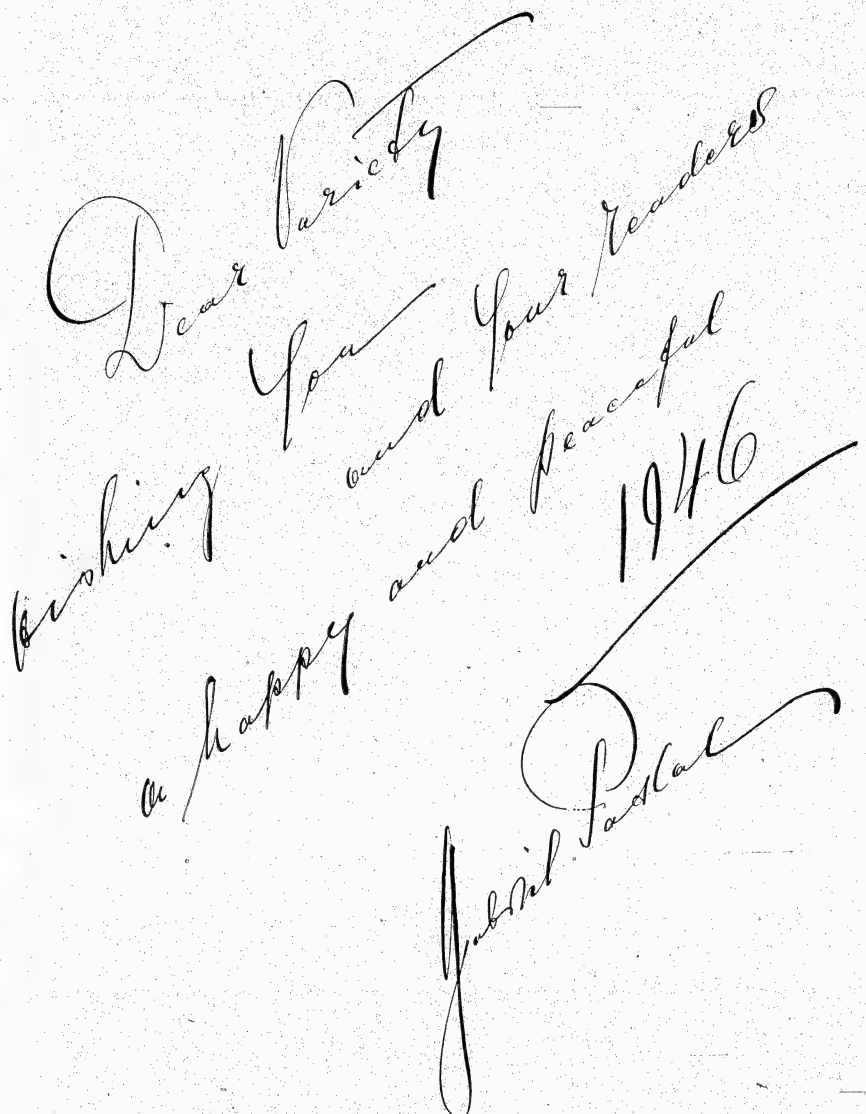
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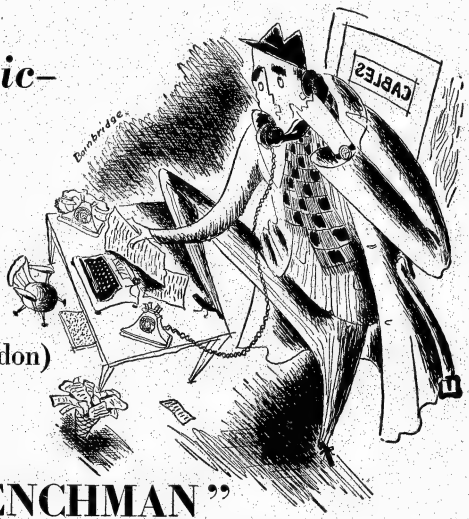
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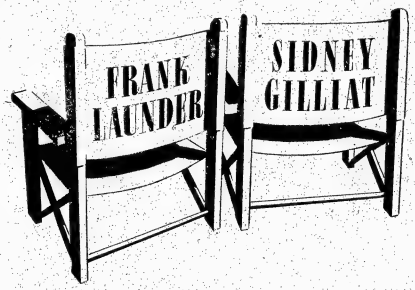
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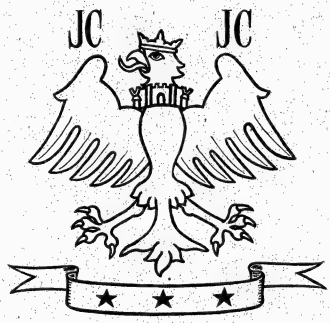
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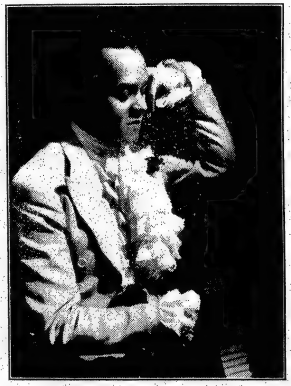
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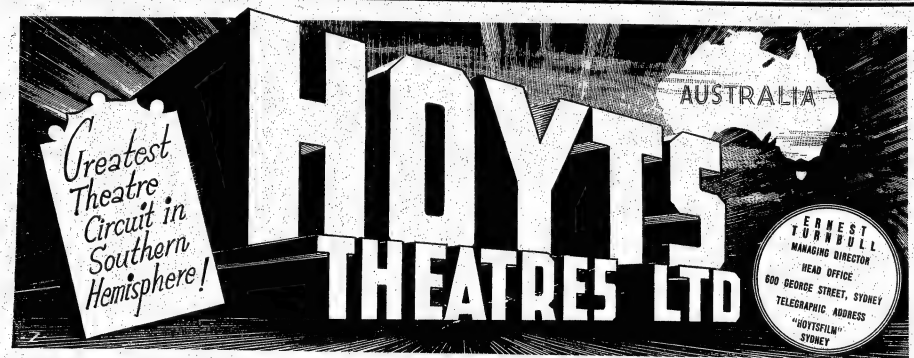
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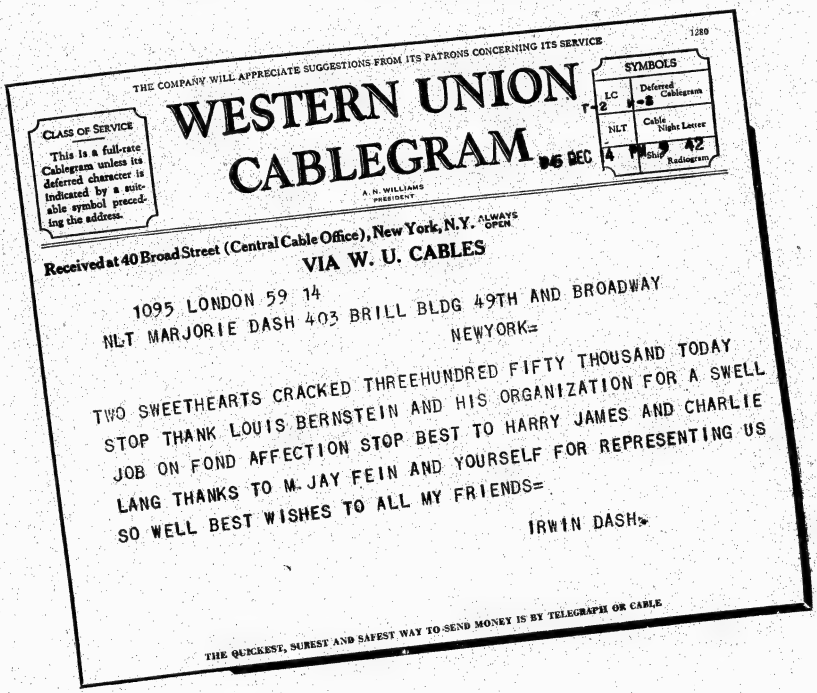
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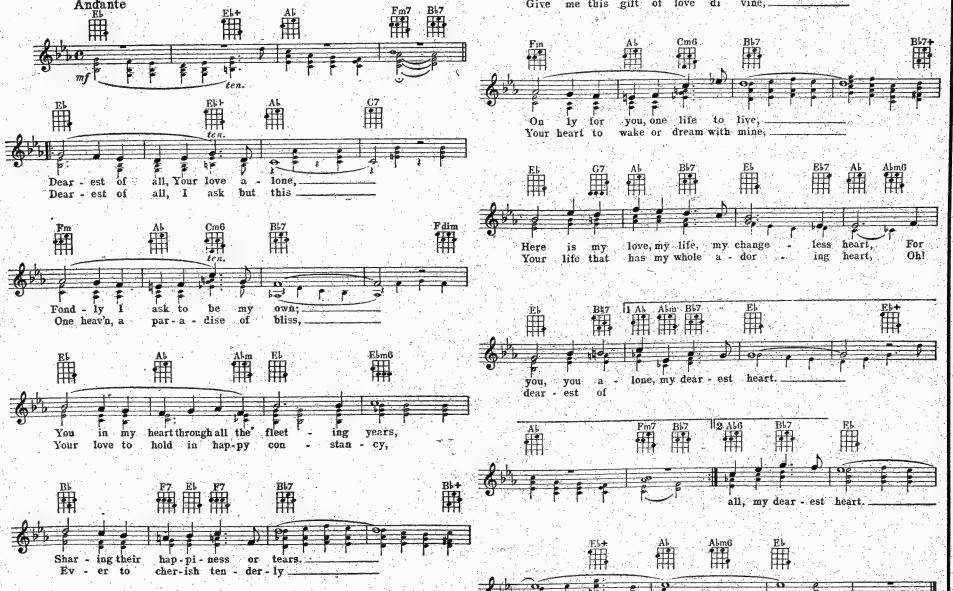
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Argentine Musicians -Have Politics As Aid To Easy Starvation

Montevideo.

At this time of the year, Argentine orchestras start their annual trek to this side of the Plate, for work at Atlantic beach casinos like Carrasco, Piriapolis, Punta del Este, Atlantida and La Paloma. Uruguay has fewer top bands than Argentina and there is little competitive feeling between the musicians' unions on either bank. Uruguay doesn't bar them.

This year, however, the Argentine musicians are finding trouble with their own Government and not from any union trouble.

Uruguay is freer and more democratic than Argentina, and apart from the stories about the former regime which the Argentine musicos may export to this side, they can and do pick up some pointers from Argentine exiles in Uruguay who support and inspire the "resistance" movement of Argentina. This has led to the Argentine authorities setting snares in the path of passage between the two countries. They spread rumors in Argentina to frighten prospective travelers, alleging that once on the Uruguayan side of the Plate it will be difficult to get back, that technicalities in identity cards or documents will snafu their return to Argentina.

Another and perhaps more exasperating technique is that of baggage inspection. In the old carefree days there was no inspection on leaving either of the Plate countries, the inspection occurred only on returning. When Argentina (belatedly) declared war on the Axis, shortly before V-E Day, restrictions were even placed the export of strategic materials. These included rubber, steel, even tin toys were liable to confiscation and candy became tabu because of its sugar content.

Latest to suffer are the musicians, whose brass instruments have been barred by the Argentina customs as essential material and non-exportable. Musicians have been forced to leave without them and the ADEMA (Musician's Union), backed by the Orchestral Association, has lodged a protest with the Secretariat of Industry and Commerce. The unions point out that work in the summer resorts of Uruguay is essential to them and that they return with foreign exchange for Argentina's coffers. The Uruguayan casinos pay far higher fees than any of the Argentine coast resorts, and this international trek has been a special feature of the local music world for many years back.

Mex. Exhibs' '46 Slate

Mexico City.

Concerted action of all members, comprising most operators of the 1,238 cinemas in Mexico, for better film theatres and better production, was decided upon at the annual convention here of the National Cinematographic Exhibitors Assn.

Officers named for 1946 include Antonio G. Oslo, prexy; Gabriel Alareon, v.p.; Angel Fernandez, treas., and Edgardo Chavez, secretary.

SEASON'S GREETINGS **WILL MAHONEY** To ALL MY FRIENDS

A WORLD STAR

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Optimism For Argentine Pix

Buenos Aires.

The past year has brought nothing but wrinkles to Argentina's once-flourishing pic industry. The constant struggles to obtain raw film supplies and modern cameras and equipment, "black market" operating, military interference in social legislation and production matters, squabbles and major battles between producers and exhibitors, the exodus of top talent to more peaceful climes, two major productions like "Lucha cha" and "La Prodiga" tied up by the defection of the femme leads and eating up miles of footage never to be released—these are only a part of the year's complaint sheet.

Instead of quality of the releases improving as the quantity decreased, the uncertain prospects seem to have demoralized producers and directors to the point of relaxing their efforts. Even the very valid threat of Mexican competish and the less effective threat of dubbed Hollywood product, do not seem to have goaded the local directors into greater efforts.

Of the 22 pix released during the year, San Miguel's "La Dama Duende" and Sono Film's "Dos Angels y un Pecador" topped the list. A new studio, Aconcagua, turned out a surprise hit in "Cuando en el Cielo Pasen Lista," a very promising teeoff.

As the following list proves, the rate of production has tobogganed even below the 1944 record low, mainly due to the raw stock situash. Figures given are for the past 10 years:

1935, 12 pix; 1936, 18 pix; 1937, 28 pix; 1938, 49 pix; 1939, 47 pix; 1940, 55 pix; 1941, 47 pix; 1942, 57 pix; 1943, 37 pix; 1944, 24 pix; 1945, 22 pix.

Six major studios continue dominating the production end of the industry. These are AAA (Artistas Argentinos Asociados), Argentino Sono Film S. A., Estudios San Miguel, Pampa Film, EFA and Lumiton. Aconcagua Films seems slated to add an important seventh to this group.

Production costs have mounted steadily in the last year, chiefly through raw-stock black-market costs and upped pay rates and social legislation for the approximately 3,000 employed in the major studios.

It is significant that plans are afoot for the formation of several new producing units. This points to optimism in financial circles, which view the present snags as only temporary and likely to pass as the political situash solves itself. Luis Saslavsky, one of the most promising directors, has obtained promises of all the coin he needs to start his own studio. He has promised to forego any salary until the new outfit is a paying concern. The first picture is to feature Amelia Bence with Pedro Lopez Lagar.

The Guthmann interests, whose Cinematografica Inter-Americana is spreading its distribution branches all over the Southern Hemisphere, is also mulling over an incursion into the producing end, while U. S. financiers are also believed to be probing into the possibilities.

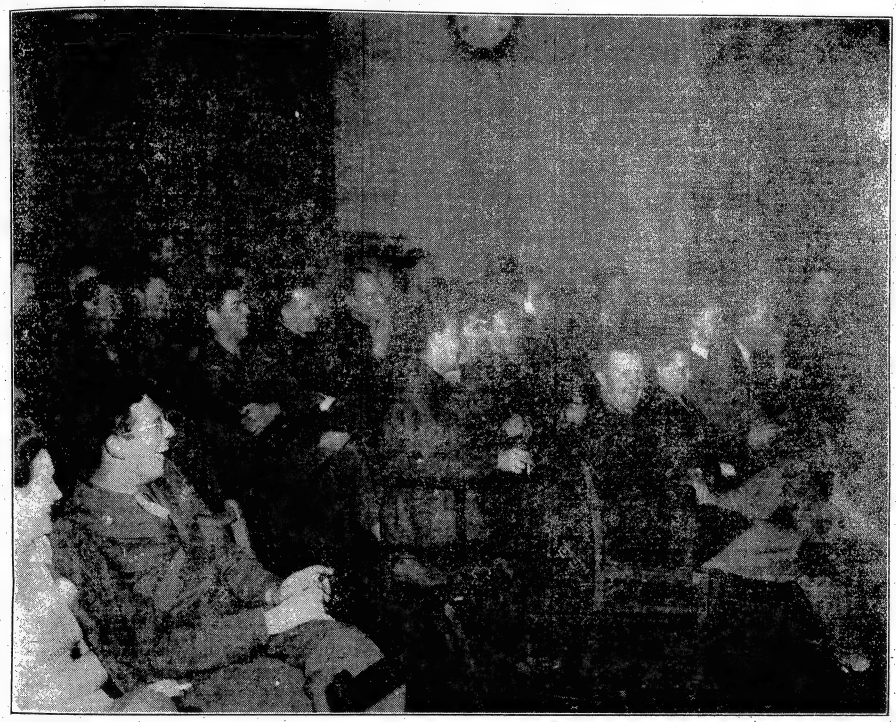
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"LAUGH AND BE HAPPY"

with

HAL MONTY

Looks Like a 2-Year Uphill Fight To Get Disks Rolling

By BERNIE WOODS

It's the opinion of the top executives in the recording industry that the production of popular disks will not catch up to the demand for at least another two years. This may sound like a gloomy future outlook for business that has been hurt by the war more than any other phase of show business, but in reality it is not. It simply means that no matter how well the recording business can recover manpower and production facilities during that time, the public demand will outstep production.

This circumstance is due to two things, not the fact that almost every home radio to be turned out henceforth by the radio manufacturers will be a combination, and that the increasing number of coin machines which promises to far surpass the 500,000 or slightly below, in operation before the war. With the majority of pre-war home radios already worn out or dialing their last, and the greater portion of them soon to be replaced by machines equipped to reproduce records, it's no wonder that the disk makers will be swamped by orders for their product. Not to mention those ever-hungry coin machines.

This is what led several top executives last summer to predict for VARIETY an ultimate annual record sale of between 300,000,000 and 600,000,000, the exact point in between still unpinned down, which is not too hard to vision. RCA-Victor alone before the war, at a time when the popularity of recordings was only a few years out of the doldrums of the early 30's, managed to produce 50,000,000 disks, the majority at its main Camden, N. J., plant. With large plants all over the country making Victor, Columbia, Decca, Capitol, et al, labels the 300 to 600 million is much more plausible than it sounded then.

The Headache Is Just Beginning

With these sky-high production figures rattling around in their brain cells, however, production execs of all the major companies are still putting in a lot of sleepless nights planning the means of boosting current production figures. And they're having a tough time.

Immediately after V-J Day, the disk industry began to gather itself for a full-scale effort. It is still bunching its muscles. Production overall hasn't increased 25% and it's the considered opinion of them that the total 1945 sale of records didn't surpass 100,000,000. That's a guess since there are so many small independents firms adding disks from back alley equipment, but it's a pretty fair guess. The great majority of production, of course, was laid on the line by the majors, which now includes RCA-Victor, Columbia, Decca and Capitol, the Buddy De-Sylvia, Glenn Wallichs, Johnny Mercer coast firm, which has made great strides.

Back in September, RCA was getting out approximately 3,000,000 disks a month, Decca about 1,800,000. Capitol somewhere in the neighborhood of 1,200,000 and Columbia between Capitol and Decca, if it got that much. Earlier in the year, of course, each company was doing much less, and as the year drew to a close they were still increasing the above figures. That 100,000,000 opinion then seems pretty sound.

Ironically, it was not equipment or materials failures that held up production. It was the same lack of manpower. As war plants folded, the diskers figured they'd have their pick of employees. Someone, however, forgot to advise the workers so they stayed away in droves. They couldn't see passing from comfortable-salaried war jobs to the comparatively lower coin jokes of the record-makers, even if the Japs had given up the ghost and the war jobs went up the chimney with the last puff of factory fires. They sat back. They took it easy. They were flush, so why hurry back into their old jobs. Columbia was hit worse than the other manufacturers when they came to be better off, since Bridgeport, Conn., the company's home town and the site of its biggest factory, was one of the biggest war plant centers in the east.

Postwar Manpower Problem

Columbia found, too, as did some of the other plants, that their prewar experienced machine operators didn't come back. The people they managed to hire were green and had to be trained. This took additional time and the per-day output on coin machines is still not what it was before Pearl Harbor. All this is still delaying the wide-open effort production men were talking about last summer and it will continue to bother them into this year, for a while at least.

The limitations on production has been felt in other ways, too. Due to it the disk companies have not been able to experiment with talent as they did pre-war, particularly band talent. As a result, new names have not been thrown through the grip that those maestros who had scaled the heights before P. H. have held on all phases of the band business. This circumstance, unhappily, has reverberated on the recording industry during 1945. With interest in bands waning considerably, due to the same old names playing the same old way, the sales of band records really took a unhealthy slide. Even more powerfully, the interest of record-buyers turned toward vocal records.

This angle cannot be explained more clearly than can a look at Capitol's talent list. It is almost all vocal. There are only one or two bands on that label, as against 11 or so vocalists. During recent months and currently, the lists of best selling records are topheavy with hits done by individuals or vocal groups, not bands.

During the coming 12 months, the one firm that is figured by everyone in the recording business, as one to be reckoned with, should get under way. That's the new Metro organization, which Frank Walker, former RCA-Victor head, joined last Aug. 1. Metro has made few moves so far, only two weeks ago acquiring the title for its first plant, at Bloomfield, N. J. At one time, the film company's entry into the business had the current majors a bit bothered, but that attitude seems to have ceased, apparently on the theory that there's enough for everyone. However, the advantages Metro can offer talent that manages to hook up with its recording setup are wide and powerful and it's a good bet that the other companies have simply filed their mental concern in the first folder, top drawer for future consideration. Metro figures to make quite a dent in the business.

There are a few other firms that are credited with a chance to stick around, out of the scores of them developed or pasted together during the war. Majestic Records, set up during the year out of the purchase of Eli Oberstein's Hit Record Co. by the Majestic Radio outfit, is given a look-in for the reason that it is already equipped with distribution points for its radios, which can easily be adapted to the handling of records. This is a major factor, since it is lack of distribution that is staking down the majority of the other independents.

There's one other firm currently being given a chance by the smart guys of the diskeries. That's Musicraft.



Watch for the
LIBERACE
LIBERACE-ISM
Album
Per: Mgr.: W. Patrick Burkhardt
M.C.A. Artists Ltd. Skidmore

HERB GORDON JOINS WORLD AS PROD. HEAD

Herb Gordon, for the past several years in charge of recording and transcriptions at the William Morris agency, moves February 15 to World Transcriptions as head of all that company's production activities. He has signed a long-term contract at undisclosed terms.

Gordon has been rumored as making a move away from Morris as long ago as last summer. A connection with World, however, had not entered any conversation. The company is a subsidiary of Decca Records and is operated by Percy L. Deutsch.

Band Biz Execs Prep For Chi AFM Huddle

Executives of the major band agencies will congregate in N. Y. this week to prepare for an appearance Jan. 15 before the American Federation of Musicians executive board. Confab participated in by representatives of Music Corp. of America, William Morris agency, Frederick Bros., will take place in Chicago.

Purpose of the meeting with AFM heads is to outline to the latter how certain union rules and regulations are injuring and retarding the operation of the band business, from an agency point of view. Execs hope to secure changes.

PHIL BROWN RESIGNS

Chicago.

Phil Brown, head of the William Morris agency band department here, resigned last week.

His future plans are said to include an alliance with Don Haynes, ex-p.m. of Glenn Miller, now setting up in N. Y.

Serious Music Biz As a $20,000,000 Project

By ARTHUR JUDSON
(President, Columbia Concerts, Inc.)

The music business—and by that I mean concert-giving—has just about doubled itself in the last few years. What was a prospering $10,000,000 business during the 1941-42 seasons is now a booming $20,000,000 project.

We have been asked if this sweeping increase in audiences, engagements for artist, boxoffice receipts and interest, will continue at the same accelerated rate. I can answer the question this way:

The demand for music has been firmly established. Assuming a modest amount of prosperity in the country during the next five or six years, we shall see the growth of audiences that will keep pace with the current trend. We shall have more concerts, more radio, more concerts. However, I anticipate that the number of concerts and listeners may be limited by only two factors—an insufficient number of good artists, and the capacity of concert halls that have not grown with the new ticket-buying public. Either factor will hold back musical development.

We account for the expansion by the additional number of artists, more orchestras giving concerts, and a more active campaign to interest people in music. Millions of dollars are being spent by the large recording companies, the big industrial sponsors of classical music in radio and manufacturers of radio receivers and record players in newspaper and magazine advertising in calling the attention of the public to fine music. More and better music was sent to the armed men. We've pumped out good music over the air, not only in the United States, but overseas, continuously for the past four years. Sales of recordings of good music has exceeded all expectations.

The desire for good music is also shown by the development of concert series through the organized audience movement in small towns and cities apart from metropolitan centers. The Community Concert Service, which was started by Columbia Concerts in 1936, has this year added 103 towns and cities to make a total of over 400 communities where music has been made possible by concert management which has been willing to invest close to $500,000 in the early stages of the project in order to create those thousands of concerts throughout the country with listeners in the millions. So great is the demand for membership in some localities that a doubling up of the concert series has been necessary and more cities have waiting lists. This non-profit division of Columbia Concerts, headed by Ward French, enables this new concert public to hear first-class music with no financial risk, and has increased revenue and has thousands more engagements each year for American concert artists.

For the Armed Forces

Another contributing factor to this new-found interest in music results from the servicemen and women and their exposure to classical music, which has a potential new and receptive postwar music-buying public. We believe the desire for good music is so firmly implanted in them that they will come back to civilian life wanting the best. Not all, perhaps, but a good-sized number. I can illustrate this by our experiences in concert audiences following the last war.

Serious music was heard by our fighting forces during the last war, but not on the same grand scale as this time. When the smoke had cleared away and we had time to assess the value of the effect of such music, we found that by actual calculations our audiences had increased one-quarter in size. This time we expect to hold at least one-half of our new concert-going public.

We conservatively estimate that the increase in the number of engagements alone to be about one-third more. Higher fees for concert artists, higher boxoffice returns with more houses sold out, and more concerts presented over a given period accounts for the big returns in money. In spite of several million soldiers abroad during this boom period, our audiences increased more than 50%. Today one person out of 10 attends concerts.

The present tendency is larger audiences at popular prices. The $5 ticket that demanded a tophat and tails is gone. That was a social event, not a concert, and as such deserves to die.

Lagging in the construction of much needed concert halls in the country will be a serious hindrance to our enlarged music-minded public. The dearth of good-sized auditoriums has long been a detriment to us in the concert business. Scattered across the continent are not enough good-sized ones to take care of the demand for orchestras, opera, ballet, grand concert artists. Even in New York city the greatest concert-going center in the world, we suffer because of insufficient seating capacity. Carnegie Hall, with its 2,782 seat, is not big enough. It's a sellout for most concerts, with thousands turned away for many. We need halls seating anywhere from 5,000 to 5,000—4,500 would be just about right. To provide adequate accommodation, each large city—and the smaller ones, too—could well afford to invest in the musical future of its citizens by building more and better halls.

Even though the talent groundwork is laid through concert activities, radio engagements and recordings, it is my conviction that five to 10 years before an artist is established at the top of his or her profession. There is, of course, a fast way—pictures—and if the artist scores a click he is catapulted into nationwide fame, big fees and proves to be a boxoffice attraction that packs the concert halls of the nation.

LARRY FINLEY EXITS DORSEY BROS. DANCERY

Larry Finley, who only a few months ago bought in as partner in the Dorsey Bros. operation of the Casino Gardens, Ocean Beach, Cal., has stepped out of the setup. His one-third interest in the venture has been bought back by the bandleader freres and the spot will be operated temporarily by Dick Gabbe. Latter steps out of his spot as personal manager for Jimmy Dorsey, on a leave of absence. His chore with the band will be done meanwhile by Ted Alabaster, road manager.

Finley gave up the Casino Gardens interest due to his many other ventures. He operates the Mission Beach Park, San Diego, as well as several small companies, one a jewelry outfit and another a dried fruit concern.

War's Anglo-U. S. Alliance Reflected In Equal Distribution of Brit. Songs

By REG CONNELLY

London.

The end of "it's all over" year finds the local music market hustling and bustling. And, deservedly, the melodies made in "Merry England" are right in the lead, with top song credit going to Box, Cox and Hill's "I'm Walking With Two Sweethearts" which streaked swiftly through the best-sellers in three weeks to the No. 1 spot. Redd Evans' lovely ballad, "There I've Said It Again" is right behind the British song, and a glance further down the list shows the honors to be very evenly distributed among British and U. S. writers, a circumstance which has been the rule rather than the exception this year. No doubt, psychologically, the promise of brighter and better days has given a new zest to local words and music makers; and, those best able to judge, forecast a greater increase than ever in worthwhile works originating here during the next year or two.

America has already sampled "Just a Little Fond Affection" and "I'm Gonna Love That Guy," and others are on the way, if they've not already arrived. Even the public domain ditty, "Let Him Go, Let Him Tarry," here in 1945, has had much the same career as "Jeanie, With the Light Brown Hair" had in U. S. during the 1941 BMI scrap. Crosby's "Irish Lullaby" is a reminder to publishers that a strong market always exists here for Irish ballads, and "If You Ever Go to Ireland," getting the jump on several others, piled up one of the heaviest sheet sales of the year. "Rosanna" (British) and "Pablo the Dreamer" (American), both did well, for British writers will always welcome and scribble a good tango tune—provided they don't have to dance it as well!

In the production sphere, the swing to British writers is more emphatic still, successes like "Perchance to Dream," "Fine Feathers," "Happy and Glorious," "Big Boy," and of course Noel Coward's "Sigh No More," all boasting home-made melodies, several hits included, while in contrast the one imported musical, "Follow the Girls," is certainly not remarkable for its score.

Even the exalted realm of opera was successfully invaded by a British composer this year, Benjamin Britten's "Peter Grimes" having won considerable general and critical acclaim.

Of course, events during the war years have encouraged local composers in all European countries, and Vienna already reported the popularity of "Symphony," an original French composition, which appears to have universal appeal, and a recent Danish waltz of unusual appeal, "Melodi," may be even bigger. Strangely, in the "swing-low" countries, Belgium and Dutchmen have gone very strongly for Jimmy Kennedy's "Cokey Cokey," possibly because this, together with the same composer's "Red Army March" were the first tunes to be associated with Liberation Day. Less surprising, but noteworthy, is the widespread success Harry James and Duke Ellington's "I'm Beginning to See the Light" is achieving everywhere.

With the return home of hundreds of thousands of our U. S. brothers in arms who had, for a while, opportunities to acquaint themselves with our more leisurely musical tempi, there must now be in the States a greater potential interest in music from this side than ever existed before. And remembering the number of worthwhile British songs that made the grade in America before the war, this suggests that now we can pick up the threads, there is great opportunity for a more evenly balanced exchange of our respective meritorious musical creations, thereby knitting closely and cordially our two industries in postwar years.

THIS HAS BEEN THE YEAR OF YEARS FOR THE MUSIC BUSINESS

This has been a year of years for the music business.

Its prosperity seems to be hitting constantly new peaks.

Its milestones seem to be increasingly dramatic. As witness the passing of such giants as Jerome Kern, Gus Edwards, Ed Marks, Jimmy Monaco, Al Dubin. Or the prospect of a $10,000,000 ASCAP melon, with its $20,000 per annum for the AA writers to shoot at.

Or Rodgers & Hammerstein, who are in a class by themselves with "Oklahoma!", "Carousel," "State Fair," "I Remember Mama" and "Show Boat." And prolific teams such as Johnny Mercer-Harry Warren, Johnny Burke-Jimmy Van Heusen, Sammy Cahn-Jule Styne, Jimmy McHugh-Harold Adamson, Mack Gordon-Jimmy Monaco, Sonny Skylar, Buddy Kaye, et al.

Or such publishing standouts as Santly-Joy's banner year with a reported $1,000,000 gross (small overhead); the quick click of Irving Berlin's own company, with 'White Christmas' and his standards surprising most of all himself. (He netted $200,000 in the first six months in business without a hit; just his old catalog.) Or Buddy Morris' success with his sundry subsids (Edwin H. Morris, Duke of Paducah, Mayfair Music Co., et al.). Or Leeds Music's (Lou Levy) upsweep. And the Williamson Bros. (Oscar Hammerstein 2d and Richard Rodgers) with their own publications. Or Robbins-Feist-Miller's $2,500,000 gross and $750,000 net profit, including such hits as "Rum and Coke," "Trolley Song," "Atchison, Topeka & Santa Fe."

Or Herman Starr's (WB) music firms, of which Harms is in a class by itself—and so acknowledged by the trade—with its 600 production item and 1,000 title catalog, which entitles him to the unique position of 11,000 points in the ASCAP availability ratings, whereas the 12 other majors only get half, or 5,500 points credited for availability.

The horizons for the music biz seem limitless. To the ASCAP songsmith who may enjoy a $20,000 annual income from by-product performing rights, in effect that is tantamount to a $1,000,000 estate, computed at the most modest yield of 2% per annum.

As for the topflight publishers, with their $150,000-$200,000 yearly returns from the Society, that, too, is a nice cushion then and there, although not likely to underwrite any basic overhead, considering the $10,000 a week required by some of the majors to operate.

Television's Prospects

Television looms on the horizon as another new income potential, which the old-line music publishers especially welcome as further fortification against the bandleader-publishers, encouraged by BMI or their own resourcefulness, into plug-swapping and kindred practices.

When materiel restrictions on disks are off and production can keep pace with the market, that, too, will raise the sights on revenue there. Some see a regular 400,000,000 platter turnover when production goes in high. In addition, the songsmiths are agitating for a literal reinstatement of the 2c disk royalty, which the Copyright Act of 1909 allots, instead of the present cutrated 1½c royalties.

The mechanics of the business are also seeking adjustments in coordination of the retail rack orders, those multi-thousand retail outlets, to keep pace with the peak of pop songs' hitdom. There have been squawks that the racks run as much as four weeks behind. This year Saul Immerman and Moe Gale came into the rack business in competition with the Music Deniers Service-International News Service outlets. (Among the 1945 tragedies was Immerman's passing at 47.)

Here's what a rack order means today: 400,000 copies, or an immediate $80,000 return on a hit, computed at roughly 20c wholesale. Between MDS-International News (Hearst) and American News outlets (the Gale-Gale Immerman Song Distributing Co., it has stepped up from 150,000 copies to 400G. This is separate and apart from chainstore and other retail sellers. One can recall when 125,000-150,000 copies were the saturation marks for many a yesteryear hit. That wasn't so far back — in the '30s.

Paper restrictions and production limitations didn't hamper the music biz as in many another business, but there was a sufficient shortage to enable many a music publisher to rid his stockroom of old folios, dated instrument "courses," and the like. It was all found money. Same boom obtains in England.

A year as vibrant as this, perforce, saw many nuances in its progression. Deals and counter-deals, buys and sales, expansions and acquisitions were the rule rather than the exception. They ran the gamut from Decca buying out Warner Bros.' 25% interest in the company to Leeds Music buying out the Reis & Taylor catalog; from Dick Murray leaving Famous Music for a $35,000 ASCAP job (succeeded by Bernard Goodwin), to Henry Spitzer's 10% cut in Buddy Morris' business; from Buddy Pepper, No. 2 music pub firm (ASCAP this time) as a twin to his BMI house; to George Weiner buying out his backer in Grand Music and Wemar Music; from Jonie Taps leaving Shapiro-Bernstein as gen. prof. mgr. (succeeded by Georgy Pincus) to become head of music at Columbia Pictures, to Sidney Kornheiser leaving Paramount's Famous Music for the Burke-Van Heusen firm (E. H. Morris subsid) (Sidney Goldstein succeeding).

Still more: Eli Oberstein returned to RCA Victor as head of artists & repertoire, while Ben Bonime came over into Jimmy Walker's Majestic Records to get that organization rolling. Incidentally, Oberstein and Selvin settled a $75,000 suit involving Majestic. Max Sicher became prez of the Coast tunesmiths and arrangers who formed their own protective association, while the songwriters formed an AFL-probed music publishers' royalty payoffs. Locw-Robbins bought out Arthur Freed's Variety Music Corp. for $200,000 (making it No. 4 in The Big Three setup), and Frank Sinatra's Barton Music Corp. also dickered for a Metro tie-in.

Chopin Makes the Hit Parade

Bing Crosby was shooting for a 10,000,000-disk sale in '45, but Perry Como put Chopin on the Hit Parade ("Till the End of Time") and proved the year's single top disk-seller with this, "Temptation," "That Feeling in the Moonlight," "If I Loved You" and "I'm Gonna Love That Gal." Incidentally, Fredric Chopin this year was what Tschaikowsky was to the airwaves a couple of years back. The complaint then was that "Everybody's Making Money But Tschaikowsky." And this year saw Columbia Pictures' Technicolorful "A Song to Remember" (Oberon-Muni-Wilde) making the masses pay to hear Chopin, and Columbia Records' disk of the same name selling over 1,000,000 albums.

Constant New Peaks During 1945; $20,000 Per Year to AA ASCAP Songsmiths

Rodgers-Hammerstein, Santly-Joy the Pacemakers—Passing of Industry's Giants

OUTLOOK CONTINUES TERRIFIC

By ABEL GREEN

Chopin-minded, Jose Iturbi noticed it on his concert tour. Jan Kiepura and Marta Eggerth got on the bandwagon with "Polonaise," lavish Broadway musical. And even an old Chopin excerpt, Harry Carroll's "I'm Always Chasing Rainbows" (nee Chopin's Fantasie Impromptu in F) snowballed to renewed hitdom as result of the oldie's usage in 20th-Fox's "The Dolly Sisters." Chopin, incidentally, cued Hollywood to ogle other longhairs for pix, Metro penning the Puccini operas, U signing Rimsky-Korsakov, Metro pacting Shostakovich, Iturbi, Melchior, etc.

Columbia Pictures tied in with Decca's Sun Music subsid and Artie Shaw shifted from Morris to MCA. RCA Victor's $2 Vinylite (non-breakable) disk came on the market, and former bandman Al Kavelin became a plugger for Bogat (Saul Bornstein and Xavier Cugat's music firm), of which Mickey Glass is professional head. Mack Gordon this year graduated into a 20th-Fox film producer, where he has long been a stuff songsmith, and Harry James bowed out of Grand Music, from which he got $25,000 per annum; only one hit, "I'm Beginning to See the Light," emerged therefrom. Irving Berlin, a member for 35 years of SACEM, the French Society, was made an honorary life member and Lewis-Raoul Breton's "My Heart Sings" (nee "Mia Mie," in French), became the subject of an ASCAP-BMI tiff.

Metro snared Frank Walker from Victor to head its new recording biz, and 20th-Fox abandoned its disk subsid plans. ASCAP's John G. Paine and Herman Finkelstein made new deals in Britain, Spain, Portugal and South America, beating BMI to the punch, and British Performing Rights Society's proxy Leslie Boosey and France's Francis Salabert accompanied them. Harry Tenney heads Vanguard and Pyramid Music's prof. activities, firms owned by film exec Fred Mc-Murray (ASCAP), and Crawford Music had the top femme songplugging staff. Larry Spier is overall prof. mgr. for Max Dreyfus, with Eddie Wolpin leaving to succeed Bobby Mellon at Bourne. Other departures: Fred Raphael left Metro for Rapee (a victim of heart disease at 55) as Radio City Music Hall maestro. Murray Wizel to Southern.

Attorney Bernard L. Miller sold out his 10% in Leeds Music to proxy Lou Levy. Joe Marsala latest bandman into music publishing. Charlie Spivak formed second (his Stevens Music had a big hit in "There Must Be a Way") music firm, and the Lombardos' London Music Co. got active again, guaranteed $25,000 annually by BMI.

Solly Loft, Eddie Marmor and Les Brown joined the bandman-publisher parade, while music pub Jack Robbins became a band impresario, bankrolling Johnny Morris, George Auld and George Paxton (but last week sold out). Maria Grever and Will Rockwell (ex-Ralph Peer) another new pub firm. Film producer Lester Cowan's deal with Leeds Music. Dick Haymes got the music pub idea via ASCAP. Alling Max Dreyfus set up a McHugh-Adamson Music Co., while brother Louis Dreyfus comes over from London to be with him.

Ralph Peer-Mexican Society set five-year deal. E. B. Marks-BMI renew their $1,000,000 year—$200,000 per annum for five years—with attorney Julian T. Abeles again handling the details.

Earlier in the year Jerome Kern's 60th anniversary was nationally signalized; he had written 107 Broadway musicals and pictures.

ASCAP's unprecedented $2,100,000 first quarter cued an $8,000,000 gross. Jack Bregman succeeded Max Dreyfus as ASCAP treasurer; otherwise the same show.

Decca's campaign on Bing Crosby as "the most-heard voice in the world" spotlighted that he has sold 75,000,000 disks. Incidentally, Crosby's "Going My Way" swept the Oscar sweepstakes in Hollywood.

Irving Berlin wound up a three-year hitch with "This Is the Army," and a grateful Uncle Sam pinned the Legion of Merit on him. Teddy Hart was contesting brother Lorenz Hart's will, and the late Glenn Miller's disks came into renewed sales demand.

The Lombardos, Jimmy and Tommy Dorsey and Artie Shaw are involved in filmusical blogs. Topflight songsmith Arthur Schwartz was given the plum production assignment at Warner Bros. on the Cole Porter song, "Night and Day." Incidentally, Porter's "Don't Fence Me In" pop song, from the out of the trunk, was a sensational early-season seller, the first 1,000,000-copy sheet-seller since "White Xmas."

The disk companies started to curb maestros who were partial to waxing their own tunes. Muse Gumble bedded but now recovered following a stroke. Buddy DeSylva also forced to take it easy at doctor's orders. "President Truman March" was inevitable. "Clang, clang, clang went the trainear" was the way they sang "The Trolley Song" in England. Professional Music Men benefit grossed over $25,000. Berlin feuding ASCAP over his 4,000-point rating; wants 5,500 and will appeal adverse decision.

Femme songsmiths Frances Ash "I'm Gonna Love That Guy" (British) and Sylvia Dee (lyricist; Sidney Lippman on the tune) with "Chickery Chick" clicked big. Inez James prolific on Universal pix tunes, and Pat Dane (Mrs. Tommy Dorsey) also turns songwriter.

Spitalny's Concert Mopup Cues Others

Phil Spitalny's concert mopup; 10 concerts geared for $45,000 b.o. in auditoriums. Arenas next. Others in concert: Paul Whiteman, Woody Herman, Andrews Sisters, Mary Lou Williams, Hazel Scott, Duke Ellington, Victor Borge. But the "Hour of Charm" maestro tops at the b.o. as a regular attraction; next closest, Sigmund Romberg.

John McCormack dies in Ireland at 61 and songsmith Harry Pease another '45 obituary. Oscar Straus' 50th anniversary; and Horace Heidt breaks up his band in pique against MCA and buys the Lone Palm hotel, Palm Springs, Cal. A Yiddish "Porgy and Bess" is put on, and Mamie Smith becomes a Columbia Record vocipec. Dick Frohlich succeeded the late Dick Murray (not the ex-Famous Music man) as ASCAP p.a.; Eddie Cantor-Jimmy McHugh-MCA (also 20th-Fox) are men loned in dickers for Mills Music (which never materialize). 'Rum and Coca-Cola" not only boosts the hard and soft drinks, but also the music industry. Lombardo, ex-Victor, becomes Decca's permanent Hollywood recording chief, and "Laura" composer, David Raksin, gets ASCAP membership.

The disk boom saw some sharp rivalries and testy stipulations arising. Publishers threatened full 3c royalty demands for alleged "distortion" of tunes in recording. Capitol's rushing of "Atchison, Topeka" to beat Tommy Dorsey's Victor platter burned Feist, and the Metro attorneys threatened legal action. Victor in turn would cut "Aren't You Glad You're You?" by TD to beat Crosby's version of his own excerpt from "Bells of St. Mary's."

Perry Como's smashes for Victor, "If I Loved You," "I'm Gonna Love That Gal," "Till the End of Time," "That Feeling in the Moonlight," both in the 1,000,000 class, were the first back-to-back hit couplers since Jimmy Dorsey's "I Only Have Eyes"-"Maria Elena" in '41. Sammy Kaye's "Chickery Chick" was another manifestation of a disk making a hit song. Disk trend veered to softer music as best-sellers.

The diskers manifested their own showmanship and enterprise in sundry forms. The building of production for the Xmas trade unloaded a flock of albums at fancy prices. Capitol waxed a "History of Jazz," Decca right along has manifested smart showmanship with its original Broadway musicomedy casts; Hollywood names on albums for it's religious "productions," and the like. (Incidentally, like Decca, with its Sun Music and other subsids, Columbia and Victor are pointing to owning their own publishing houses).

Decca signed Dietrich, lost Woody Herman to Columbia, and renewed Lawrence Boswell and the Ink Spots. Victor and Tommy Dorsey kissed and made up, and Columbia renewed Benny Goodman for three more years, besides making a new deal with Xavier Cugat. Louis Prima catapulted to big b.o. in the picture houses, onto the Majestic record label, and paid $32,000 for five nags at Aqueduct. Jimmy Walker's Al Smith Memorial Album for his Maj label got important ballyhoo, and the Mills Bros. hit the jackpot on Decca with a company-owned tune, "Into Each Life Some Rain Must Fall." Capitol agreed to release Betty Hutton from its fold, signed little Margaret O'Brien and Decca pacted big Romo Vincent to a platter contract.

Disk Boom Attracts Many

The disk boom has attracted some 130 record manufacturers, according to MPPA licensing, and a survival of the fittest is inevitable postwar. Many are counting on a new boom when plastic (non-breakable) records are made, sold in racks like sheet-music on newsstands, or Rimsky-Korsakov's Vinylite $2 disk is too costly for mass turnover. Postwar the unbreakables may achieve that dream of a 600,000,000 disk turnover per annum. And a new idea in mating book publication with records may be tried next spring by Random House and Decca when it jointly brings out an anthology of comedy scripter Abe Burrows' wacky song lyrics.

Tragic footnote to the disk trade was the sudden passing last month of E. F. Stevens, Jr., 44. He was Decca executive veepee and a co-founder with Jack Kapp of the company.

A major postwar manifestation will be the control by American music firms of their own catalogs via their own foreign branches in England, France, Australia, South America, etc. The British pubs, with guy U.S. catalogs en masse, on annual retainers and percentages are concerned. Already they are scurrying to the States to offset it, although from the British perspective the same imperialistic jingoism which has been raising a cry against "the Hollywood film octopus" is now likewise creating a diatribe against "Yankee jazz on the British airwaves."

The GI influence on British song sales was evident because of our invasion forces, and likewise the jukebox vogue had its around-the-world impact. No socko war song asserted itself, although "Symphony," a GI parody-ballad on the Riviera, looms as the next big worldwide smash.

Another service-man song, "Roll Me Over (In the Clover)" the RAF's fave—a pretty risqué ditty by Desmond O'Connor—was torpedoed for publication by the U. S. Army stopped "Berlin Will Rise Again" after some 20,000 copies had been printed in Germany. Peter Schaeffer, who published, had not been okayed by the Allied occupation authorities. Heino Gaze composed it. Meantime the Nazi composer of "Lili Marlene" was seeking passage to the States, disclaiming any pro-Nazi sympathies although he also authored "We're Sailing Towards England," the 1941 "invasion" paen.

Manpower easement was manifested fast in the Lindy set. The pluggers are back from the wars in droves, with the same ya-ta-ta, the same chiz and angle and dipsydoodle. Eddy Duchin, Eddie Peabody and David Rose among the honorable discharges, while bandleader Teddy Powell drew a 15-month rap for draft evasion. Tony Martin and Jack Leonard are just out, and Al Brackman, ex-GI, is now head of recording for Bobbins-Feist-Miller.

BLACKSTONE BLACKOUTS

Show Biz Copyright Specialist Breezily Reviews Some Famous Cases—With a Human and Human Interest Touch

By JULIAN T. ABELES

(Special copyright counsel to Loew's 20th Century-Fox Film and Universal Pictures.)

He Never Heard a Mermaid Sing

(Fred Fisher, Inc. v. Dillingham.)

There was no similarity in the music of the two songs, but we contended that as "Ka-lu-A" had the same ostinato accompaniment as "Dardanella," this constituted an infringement. On cross-examination defendant's counsel asked Dominic Bluch, writer of the music of "Dardanella", if he had ever heard of "The Mermaid Song" from Oberon. Bluch replied that he never knew where Oberon was, and what's more, he never heard any mermaid's song. However the Judge had, and he dismissed the case upon the ground that as "The Mermaid Song" had the identical accompaniment, it was not original in "Dardanella." I moved for a reargument, contending that as Bluch recited he ever heard "The Mermaid Song," the "Dardanella" accompaniment was his original work, and that as Jerome Kern (composer of "Ka-lu-A") admitted flatly that he took the accompaniment from "The Mermaid Song," it must be assumed that he copied it from "Dardanella." The motion was granted for reargument and rendered judgment for plaintiff, saying, "The plagiarism of any substantial component part either in melody or accompaniment is an infringement. Although unaware of borrowing, in composing the accompaniment Kern followed unconsciously what he had certainly heard. The point is not new but I think it is plain—and so this case squarely raises the question whether it be a defense to a copyright that the precise work has independently appeared before it and is in the public domain."

The Court held that as there was no evidence Black copied the accompaniment from "The Mermaid Song" he must hold it was original in "Dardanella"; and that while Kern could have taken from the public domain, he could not copy from plaintiff's song. So while it had previously been a defense to a copyright infringement case to show that substantially the same phrase had been used in a prior work, after the "Dardanella" case defendant's counsel had to prove that the writer of the music of defendant's work had taken the alleged infringing phrase from a prior work—or else.

It's Old Stuff For Auntie

(Wharton v. 20th Century-Fox)

Plaintiffs Wharton & Gabel had produced the play "Charley's Aunt" on the stage under a license from the owner, Brandon Thomas Co. of London, with Jose Ferrer in the lead. Defendant had produced a motion picture version under a license from the owner, with Jack Benny in the lead. Plaintiffs asserted that their stage director, Joshua Logan, had created 10 new comedy sequences; that defendant had requested for the motion picture rights to this new material; that when such negotiations fell through defendant made reservations for plaintiffs' play night after night by his name for Archie Mayo (the director of defendant's picture). William Postberg (the producer), Jack Benny and others; that on a number of occasions Mayo was seen dictating the continuity of the new comedy sequences to his secretary, and that an usher had requested her to stop using a flashlight in taking notes. Worst yet, Ward Morehouse wrote in his column "Broadway After Dark," in the N. Y. Sun, "Playgoers seeing 'Charley's Aunt' —Archie Mayo taking notes." Plaintiffs argued that unless the 10 sequences were deleted an injunction should be granted—otherwise they could not be deleted without destroying the picture, we had to win or lose on the merits. We could hardly be convinced that we did not have access. Our only chance of success was to establish that all of such comedy had been used in prior versions of the play. Mayo had assisted as a cop writer in a prior motion picture version of the play, produced by Christie Film Corp. in 1924, with Syd Chaplin. He was certain that we would find similar sequences in prior versions. The play had opened at the Royalty Theatre, London, in 1892, after a long tour of provinces, and ran 1,466 performances. Charles Frohman brought the farce to New York, opening at the Standard Theatre in 1893, with Etienne Girardot in the original W. S. Penley role. It was said that a week had not passed since 1892 that it had not been played somewhere. At one time there were 44 companies playing simultaneously throughout the world. With the single exception of "Hamlet," it had been seen more often than any other play in stage history, and it was the only play to have been translated and played in Esperanto. From past experience we knew that if a number of versions were written of the same story, in the same setting, and with the same situations, that you would invariably find a repetition of the same comedy accretions. Working on this premise, we made a worldwide search for a copy of every available version of the play that had been produced since 1892. Hundreds of versions were read, involving scripts in translations from over 20 different languages—and we found the predecessor of every one of the 10 comedy sequences in plaintiffs' play. The injunction was denied.

An Indian Ancestor

(Jewel Music Publishing v. Feist)

Plaintiff claimed that defendant's song, "Drummer Boy" was an infringement of his song "Carnival in Cotton Town." Defendant's song had been written by Roger Edens for the Metro picture, "Strike Up the Band," in which it was sung by Judy Garland and done as a drum specialty by Mickey Rooney. Mickey's version's work failed to unearth a single prior example—and worse, the music of the two songs was practically identical. Again childhood memory came to the rescue—we traced all the Negro spirituals, and while "Joshua Fit the Battle of Jericho," "Hold On" and "Go Chain De Lion Down" were similar, they were not what I was searching for. On the first day of the trial the Judge inferred that he would hold there was an infringement. Then on the way back to my office it came to me—an Indian chant. I was born in Arkansas. In my youth I had visited a number of Indian reservations in the southwest—and that was where I heard it. I telephoned Guido Vandt, who I knew to be an authority on Indian music. The "23rd Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institute" (1903) disclosed that it was "Hako," a Pawnee Indian ceremonial song. The Pawnee tribe had been brought to their reservation in Oklahoma shortly after the Civil War. When the Negroes were freed, there were frequent intermarriages with the Pawnees, and the Negroes, being imaginative, had adapted many of their chants, transposing them in their own manner with variation, which accounted for the similarity of a number of spirituals. I telephoned Roger Edens in California. Abeles—"Where were you born?" Edens—"Hillsboro, Texas." Abeles—"Ever in Oklahoma?" Edens —"Was I—why one summer I visited an aunt who lived near the Pawnee Indian reservation, and —;" Abeles— "Never mind the rest, I will have Metro make a plane reservation for you this afternoon—as soon as you be in Court in the morning."

Mr. Straus Comes To Court

(Darrell v. Joe Morris Music Co.)

After the "Dardanella" case I became defendants' counsel in copyright cases. Then how that "Dardanella" case pursued us. In every case, like a commercial transcription announcement, we heard over and over again "In Fisher v. Dillingham, the Court held, et cetera." Unfortunately all the writers of my clients' songs had a Jewish musical background and the good habit of borrowing from the old masters—until the Darrell case. Plaintiff claimed that defendant's song "On the Beach at Bali Bali" was an infringement of his song, "Does Anybody Want a Little Kewpie?" Abner Silver, the writer of the music of defendant's song, could not recall any prior work from which he had borrowed. We retained a truly unique tune detective, Alex Kramer, to make a search for prior examples of a similar phrase. I recalled that as a child I had heard this strain played by an old German band that visited our neighborhood in Little Rock, Ark. That was all the lead that Kramer needed. It was "Lob der Frauen," by Johann Strauss, published in Vienna in 1889, and practically unknown in this country. When I offered this work in evidence upon the trial, I argued that the law had not been correctly applied in the "Dardanella" case—that while this prior work did not impair plaintiff's copyright, it fortified Silvey's denial that he had not copied from plaintiff—in other words, if someone prior to plaintiff had used the same phrase without copying from plaintiff, there was no reason to assume that Silvey had copied from plaintiff. The Court so held—so that since the Darrell case, a prior example of the alleged infringing phrase can be offered in defense, although the writer of defendant's work never copied or even heard of such prior work.

That B.M.T. Choo-Choo

(Brodsky v. Universal Pictures)

Plaintiff was a conductor for many years on the B.M.T. subway, N. Y. City. He had written a composition entitled "Cycle De La Major." He testified that he wrote the entire composition of 126 bars in a couple of hours; he could not read music but it came to him spontaneously during the day's occupation and developed itself; original and beautiful themes are very hard to compose, and this was one of the most beautiful themes I've composed (a man; and that every one of the 126 bars was original, although a number of bars only had one note. Plaintiff contended that the underscoring of his music, written by Hans J. Salter for defendant's picture "Bad Lands of Dakota," infringed his composition. He had submitted his composition to 28 different music publishers, and had made like claims of infringement upon seven other motion picture companies invoking their use of it in 61 different pictures. We traced the principal strain in his composition all the way back to "In Dulci Jubilo," a traditional 15th century German Christmas carol, with like uses in "In Cellar Cool" ("Im Tiefen Keller Sitz Ich Hier"), "Carmen," "Orpheus and the Underworld," "Midsummer Night's Dream," "Faust" and "The Kerry Dance." The Court said in dismissing the complaint, "He has charged seven besides the defendant with infringing in over 60 different compositions; no doubt because of he said 'different musical' authorities told me that it is one of the commonplaces of themes overexposed by any man'." Write corny music—it pays off.

Her Own Swiss Movement

(Sayers v. Robbins Music)

Henry J. Saver's song "Ta Ra Ra Boom Dee E." copyrighted in 1891 and renewed in 1919, was originally published by Howard & Emerson Co., 842 Broadway, N. Y. City (Marks controls the renewal rights). Sayers alleged that Robbins had used the song without his permission in its Judy Garland picture, "Babes." An extended research disclosed that the words and music of the chorus were from an old Swiss yodel-dance folk song, and that it had been published in Tyrol, Austria, in 1909, in a book entitled "Tyrolese Songs For Zither and Voice." We developed evidence that one night in 1890, Theodore A. Metz (the orchestra leader) and Sayers (the press agent) of George Thatcher's "Tuxedo De La Major," visited Bee Connors' "place" in St. Louis, Missouri; Babe, a Negress, sang lurid verses in Negro gibberish, followed by the original Swiss Chorus, "with bumps"; Sayers wrote the melody on his cuff. When Metz and Sayers awakened the following afternoon in their boarding house, they found that their landlady sang and whistled they slept and gave their wash to the laundry—including Sayer's shirt with the manuscript cuff. The night before being a blank, they had to make a return visit to Babe's that night. Sayers substituted "polite" verses, and the old Swiss mountain song sans attire, but with Babe's "bumps," made the "Tuxedo Girls" the spiciest attraction on the boards. In 1891 Lottie Collins made the song a riot in England—and it later swept the Continent. At the time of the suit it had been revived in "The Black Crook" in Hoboken. Don't change your shirt—just turn your cuffs.

LET US WAX SERIOUS

Disk Jockey Gives Some Appraisals of His Fellow-Riders of the Wax Works

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Discussing the many aspects of all disk jockies' jobs in any one story is like asking Joe Laurie, Jr., to sum up humor in any one joke. Laurie, being smart, wouldn't try. I'm not. I shall.



Barry Gray

Playing records for profit actually became that in the very early '30s, and in Hollywood. Of course, there had been platter-men before that, but none recognized, or since remembered. The first that comes to mind who still wields wax is Al Jarvis, originator of the since mimicked "Make Believe Ballroom." Jarvis brought to KMTR in Hollywood his brainchild, which consisted of a series of records being played on mythical bandstands. To help the picture of recorded artists appearing live, he added the touch of sound-effected applause, crowd noises, "and curtains being raised and lowered. To all of this he added a fine ad-lib touch. Occasionally an in-person interview brought the glamor touch to the immediately popular show. So much popularity that KFWB, a larger station in Hollywood, approached Jarvis with a better percentage and a pact was effected. That pact is still in effect, and Jarvis merrily rolls pseudo-gimmicks to a definitely real and large audience practically every day. His listeners are measured in many hundreds of thousands, his mail stupendous, his sponsors many, and his personal profit plenty!

Martin Block, developing his original ad lib ability off a public address truck in New York, brought the "Make-Believe Ballroom" east, to introduce it. It was a personal introduction for Block's baby has since elevated him to the ranking disk jockey position. His audience daily is measured in millions. His power as a "song plug" well known. His income over $100,000 yearly. For in addition to his disk stint, Block has also invaded the publishing field.

What Jarvis and Block Spawned

Descending from Jarvis and Block on opposite ends of America there may be placed thousands of talkative young men, all in various attitudes of development, and all by dint of earning their keep from spinning platters, to be henceforth called Disk Jockeys. They may be called talkative, for the first requisite of any platter-puncher is an ability to talk convincingly of the products being peddled, the artists about to be presented on wax, and, above all, to sell the guy's listening the stuff. They are called young, for spinning platters is comparatively new, and hasn't appealed to the staid announcer type. Every type of ad lib called for was comparatively undeveloped until the late '30s, and they are mentioned in thousands for, all of us counts, there are approximately 4,000 record men working at the big radio stations in the United States.

The commercial aspects of all record-airing is obvious. With the only talent cost, that of the M.C., the air time at a minimum, the only problem remains to find the correct voice for the correct product. The marriage is then complete. And most of them must be happy, for the divorce of sponsor from salesman is in the low column. With the commercial side of the ledger definitely black, let's examine the importance to the performer of a wax man.

Remember?

In the days before radio and dj, a record became popular by dint of much plugging in papers, by mail, and as a result of word-of-mouth publicity. The system worked. For in those times, record sales of a million and upwards of one popular tune were fairly usual. Sheet sales, too, were high. For in the evening, the family gathered about the hearth, and either wound the infernal machine with the "talking dog" trademark, or beat some icky strains on the family 88. Then came Marconi's Folly. Immediately life became a whirl of superhetrodyne, crystal sets, Atwater Kent, and Hazeltine Neutrodyne. Father transferred his shipping attention from the record players and sheet racks, to the radio shops. Whole groups of otherwise normal adults gathered excitedly about a badly developed speaker to see if they could pull in Berlin. If they fiveed in New York, they usually succeeded in raising eastern Jersey. Naturally a thirst for "live talent" developed. Listeners would much rather hear a local piano recital delivered by a perspiring performer than a good recording by an established entertainer. Record sales dropped. But definitely. The situation remained stagnant for years. And even today, with disk jockeys, national network song plugs, dance bands, and sustaining acts, a complete recovery has never been effected. Today, a record that pressed and sells a million copies is considered a great hit. And that with the constant plugging.

Looking at it from the music-publishers' point of view, who better to plug a certain disk than the artist who recorded it, or a disk jockey who must play it? With that in mind the song pluggers have created the succesful jockey to a social position almost as high as that of a bandleader with an air shot. He is wined, and dined. The latest disks are sent to him by personal messenger, or posthaste with endearing notes, all ending with "please play sincerely." Jockey men like Al Jarvis and Martin Block are a boon to a plug to the music companies as any band remote on the air. For to reiterate, their respective audiences will buy what they recommend, and like what they play. It's hard-forming.

Margaret Whiting Printance

For example: A young lady by the name of Margaret Whiting of California, who sings, and used to do so for Freddie Slack's band, decided to single. Which means she was out of work and paying her own expenses. Miss Whiting, being the daughter of the late Dick Whiting, writer of many hits, which included "Japanese Sandman," knew agency people. They, in turn, knew people at Capitol Recording, namely, Johnny Mercer and Glenn Wallichs, the prexy and v. p. They listened to her and decided to gamble two sides on her vocalizing. One side was called "It Might as Well Be Spring," and the other, a standard to play safe (they always sell), "How Deep Is the Ocean." They assigned Paul Weston, the Capitol music director to the date, and then forgot about it. The disk was issued, unheralded, but received a nice review in New York, Chicago, Hollywood, San Francisco and every other city in America boasting a radio plant, the record was played. It was heard, reordered, requested and re-requested. Three months ago Margaret Whiting's name was known to few. Now it's known to millions. She's been guested, feted, interviewed, and talked up, and about. At present writing, she is considered the fastest comer in radio.

There are many such stories. Their fame is owed only to the disk jockeys' innate curiosity which prompts their playing of most new disks, and their plugging of what they like, which is normal. Bing Crosby, Jo Stafford, Dinah Shore, Frank Sinatra, Vaughn Monroe, Charlie Spivak, Tommy Dorsey and Benny Goodman all owe a great deal, if not all, of their originally to the exposure of a great disk. And after its release to its constant plugging by the nation's wax workers. From the Bleeks and Alvises down through the list, of invented disk shows, the filter drips into Clovis, N. M.; Springfield, Ill., and Ogden, Utah. But wherever it's played, it's a plug. And a plug sells records, sheet music, and the sales ring true in the home office. The coin becomes as big and important as any other. And likewise, so does the jockey who started it all.

So what have we? A disk jockey is a man. Usually young. He plays favorite records, sometimes by listener request. At a given time each day. The music is interspersed by commercials, plugs for the next tune, and jokes, mostly lame. He has a following in his community. He is good at ad lib. He is an important man to know, if you're plugging a song that's recorded.

What does he worry about? Nothing. Except television.

ASCAP's Job Ahead On Industrial Music, Television, Jukes, Etc.

By JOHN G. PAINE
(General Manager, ASCAP)

The proper introduction to any discussion of the licensing problems of the American Society of Composers, Authors and Publishers is a thorough understanding of the basic philosophy of a performing right society. ASCAP is a performing right society; and as such, its purpose is primarily to encourage talented citizens in the exercise of their talent, which in this case is the composition of music, through seeing to it that they can profit and earn a living by their creative work.

It was the intention of Congress in enacting the American copyright law that this should be so. It is for this reason that composers of music are given by Congress a series of exclusive rights in exchange for which the composer makes available to the public his creation. Most of these rights the composer can deal with directly himself. For example, he can deal with the publication rights. He can deal with the right of arrangement. He can deal with the mechanical reproduction rights. And it is unnecessary for him to belong to any society or to any group in order to handle those particular rights. But when it comes to the right of performance for profit, the composer is at a loss; for he finds that it is impossible to deal singlehandedly with this right at all. The performance of his work may take place at any time or in any locality, largely without his knowledge. No composer could afford the enormous expense entailed in successfully asserting this right which Congress gave him and which Congress intended that he should enjoy. Not only is this true in the United States. In every country of the world composers are unable to deal adequately with the right of public performance for profit.

To the end, therefore, that the benefit of this right might not be lost to the composer, societies have been organized; and these societies function as cooperatives, dealing collectively with the right of public performance for profit—not for one but for many composers. The American Society is such an organization; and in licensing the works of music as it does, the Society is furthering the purpose of Congress in granting the exclusive right of public performance for profit to the composer of a musical work.

Consent Decree

Since the entering of the Consent Decree in the current case of the United States vs. ASCAP, it has been necessary for the Society to make an exhaustive study of its whole licensing structure to assure that there might be no discrimination in the licensing of one class of users as contrasted with another class of users. While the Society has at all times in the past has had formulae for licensing, these formulae, like the poems of Homer, were passed from generation to generation by word of mouth, by instruction, and by precept and example. They were never really written down. During the past year, ASCAP has reduced to writing these formulae in the licensing of hotels, cabarets, night clubs, dance halls and similar amusement operations. This fact, coupled with the formula as expressed by contracts with the radio broadcasters, has stabilized the licensing practice of the Society for the vast majority of its licensees. It has eliminated any possibility of discrimination in licensing, as between users in the same group or as between the groups enumerated. The accomplishment of this work has been a big step forward—one of the biggest and most important taken by the Society in its entire history.

Radio licenses are issued on a uniform basis in accordance with negotiations which were conducted with the entire radio industry in 1941. Separate licenses are issued for substitute and commercial broadcasting and may be obtained either on a blanket or per program basis. These licenses are issued directly to the operator of the radio station to cover their own local programs. Network licenses are issued directly to networks covering broadcasts made over their entire group of affiliated stations.

Now that F.M. stations are in actual operation, the same type of license agreements are available to them, as to the standard A.M. broadcasting stations. Many F.M. stations already in operation are licensed for the use of ASCAP music and thus have access not only to a vast repertoire of American music, but to the catalogs of all foreign affiliated societies.

Longhair Music

During the past year the Society has also undertaken for the first time in its history, the licensing of the symphonic and concert field. The American Society of Composers, Authors and Publishers has been, up to now, the only performing-right society in the world which has failed to license this field. As a result, American composers of serious music have been greatly handicapped, and the output of American symphony, chamber music, concert music and art songs has been greatly curtailed.

The formula by which the symphonies are licensed, by which the concert field is licensed, is a formula which has grown partly out of the exigencies of the Consent Decree. It is the belief of the Society that it is non-discriminatory; that it is fair, equitable, and reasonable. That this proceeds springing from it will bring encouragement in a substantial way to those who are working in the field of serious music, and be an inducement to others, not now known, to write and compose American symphonies and American concert works. The Society has a long road to go before the full licensing program is an accomplished fact, but the year has seen the beginning of this program. That is a big step forward.

Music in Industry

The war is over. Congress hasn't said so, but the people of the United States know it. During the period of the war, ASCAP granted to industry a blanket license to use its music for industrial purposes—for the building of morale and all the attendant benefits that Music in Industry brought—at the nominal rate of $1 a year. Now that the war is over, the Society finds it incumbent upon itself to establish a licensing system for industry after the war.

The two principal ways are, first: through a music service such as is offered by Muzak and the World Broadcasting System; and second: through the acquisition by industry of its own equipment, the establishment of its own music department and the conduct of its own music programs. It is necessary in the establishment of a licensing procedure that the license should be not only equitable and inexpensive, but equal for both systems; that it not favor one as against the other. While the problem has not been entirely solved, the year has seen a substantial advance in the solution of it; and we believe that early in 1946 the problem will be completely solved.

Tele, Pix Houses, Jukeboxes

Problems that still lie before the Society and which are being studied in the field of licensing and in this article, are problems dealing with television, problems dealing with the motion-picture theatre operation, and problems dealing with the jukebox. These are complicated problems, and problems which are seriously engaging the attention of the management of the Society at the present time.

It is hoped that before many months of the new year pass, that formulae will have been developed by which these users of music may also be licensed equitably, inexpensively, and in a non-discriminatory manner. On the whole, the Society has made substantial advance, and believes that the coming year will see an even greater advance in the establishment and execution of a satisfactory licensing policy.

It has been the purpose of the Society over the years to render the fullest possible service to each field of musical endeavor. To that end we have spent both time and money lavishly in constantly exploiting the repertoire of the Society, so that we believe today that there is no form of musical entertainment that cannot find in the repertoire of the Society a rich and inexhaustible reservoir of material for the most exacting needs, and it shall remain the purpose of the Society in the years to come to see to it that the services it renders in the form of sup-plying musical needs will grow constantly more effective and constantly more valuable.

Band Biz Despite Gloomy Prophecies Can Jockey Into Boff Postwar B. O.

By BERNIE WOODS

For the past six months or so there has been increasing talk among even the more powerful band agency executives to the effect that the band business looks like it is finished; that it will never again attain the prominence and earning capacity it enjoyed prewar. This conversational inclination stemmed from the fact that the band industry didn't immediately begin to fulfill the prophecies of a tremendous postwar boom as soon as the Japs had capitulated.

These bearers of doom are as far off the track as some of them usually are in their opinions of talent. There's nothing wrong with the band business that won't easily be licked by (a) the final settling down of the hundreds of thousands of returning servicemen; (b) the development of a powerful new No. 1 name to take the place of the virtually retired Harry James, and (c) the application of a bit of intelligence to the staging of theatre band shows by maestros themselves. Most of whom cannot understand the current public apathy toward the same old staging ideas witnessed week after week at bandfilm houses.

Let's take those items one by one. Before the war, the larger portion of the band fan element was the teen-agers of both sexes. When conscription began, bandsmen of draft bands of name youngsters were taken out of circulation. This brought the female fan into the majority. They began rushing like a bunch of lemmings after Frank Sinatra, Perry Como, Dick Haymes, and the numerous other baritones who took over from the maestros. Now that Sinatra is over and the male fans are again being put back into civilian life, along with thousands of others who developed a taste for popular music while in the service, via V-Disks, the balance will swing back toward the name band.

However, that cannot occur until the discharged veterans orient themselves to civilian life. They, too, are going through a reconversion period; the finding of jobs and attention to numerous other details of returning to civvies now occupies all their attention. They haven't time to worry about who's on top and who's coming up in the band field.

Most of the agency executives who are convinced of a great postwar boom for the band industry feel that it won't occur until a new name is developed to lead the parade toward the prewar. The situation is similar to one that frequently develops in the sheet music business. When there is a song that's tremendously popular, its sales pulls other songs along with it; when there is no outstanding "hit" the sheet-sales business curve droops downward and the entire industry goes into a temporary slump. That's what's currently occurring in the band business.

Harry James No. 1

Harry James is still the No. 1 in demand among band followers. Unfortunately, he spends the greater majority of his time on the coast. He won't play theatres, will touch only a few one-nighters each year (which many executives believe is the reason he remains so hot. When he does appear in the east, he does a landoffice biz). It's extremely probable that if James circulated more often he would be the instrument that would stir up interest in bands among a lethargic public and business would improve all the way down the line to the lesser priced rombos who have had such hard sledding during the war years.

With James out of the question insofar as bellwethering the band industry back on the revival trail, a new name must develop. Anyone familiar with the field knows that's not an easy accomplishment. It's much more difficult now than in prewar days since the major recording companies, without whom a band simply cannot be "made," continue to be tied down by production blocks. As a result, none of them are making any big plans to promoting new band talent, preferring to string along with the established names. This is a shortsighted viewpoint.

Many agency executives feel that the death of Major Glenn Miller in a plane crash between England and France more than a year ago is a blow to be decried much more at the moment. Miller had great postwar plans. He was coming back into the business with a nationwide advertising splash for a new band. They feel that had this not been cut off by the popular leader's untimely death, he would have been the means of launching and helping maintain a real band biz boom. Miller always had great ideas in music. His prewar band was the only new "sound" developed in the field since it gathered momentum from the rise to the top of Benny Goodman before him.

As for the theatre angle, there's nothing that can be done for it or about it until leaders realize that the formula of opening throw-away, band number, vocal, act, band number, etc., is worn thin and the public is pretty tired of it all. Check over recent grosses by bands in theatres, in and out of N. Y. and it's glaringly obvious that few of the better weekly takes were influenced by a name band. The really good figures were tallied by the accompanying picture. On the other hand, some of the choicest flops can be traced to a band hooked up with a mediocre picture. In these situations, the bandleader's usual loud defense is that he was given no picture support. It has been said time and time again, that a band being paid in four or five figures, plus a split, or one drawing $10,000 or $12,500 straight, should expect to stand or fall on its own b.o. merits. There's no excuse for a leader who is being paid $5,500 with a split piling a magnificent $17,000 into the b.o. on a six-day week, as has happened during 1945.

Wanted: Ideas

The fault lies, of course, in the lack of imagination or just plain business sense among the leaders. They spend all kinds of money for all kinds of stooges that are kept around them, yet few ever think enough of the future to spend a comparatively few bucks a year for ideas. There's not one band in the country for which an individual idea cannot be developed. Each has some peculiar talent or style that a reasonably good writer can use as the basis of a workable stage presentation. Much of the trouble from this direction lies in the fact that many swing band leaders regard such 'gimmicks' as 'corny' and beneath their musical ability. That attitude is simply another way of admitting that they themselves have no ability beyond what they can do musically. In some cases, they're right, that is because. With men like Benny Goodman, Harry James, Tommy Dorsey, the tremendous individual musical ability they have is in itself a natural form of showmanship. But those men are few.

Failing to get individual bandleaders to devote some of their income to the development of ideas, it wouldn't be too costly for the major agencies to do it for them. One good writer and idea man at each agency could cover the affiliated talent's needs one by one and be constantly on hand to revise and improve presentations as they wear out. The cost of such an adjunct to an agency's theatre booking department would not be too high and it would be well worth the price in improved commissions as a result of improved band income.

Another field on which the future of a fair percentage of the postwar band business income will depend is one-nighters. At the beginning of the new year, one-night bookers at the various agencies confidently expect a nearly complete revival of the circuit of standard stops this spring and summer. Right now their "confidence" is just so much hope since they have no concrete information on which to base their expectancies.

Right now, the one-night field is in worse shape than at any time since the second year of the war. During the past few months hundreds of training camps maintained by the various services have been closed. After they were opened, before 1945 was out, these camps became big buyers of bands. They supported the one-night departments in the same style in which the latter had become accustomed pre-war, providing many more bookings opportunities for bands on all levels than had been available before they came into existence. Now with these camps folding, one-night sales have fallen off sharply. In New England, for example, there isn't ten consecutive dates. At one time, that territory was the hottest one-night area in the country.

Band agencies need solid one-night trails to help launch new bands. Few embryo name bands have the b.o. strength from the start to play reasonably important jobs right off. They must serve their apprenticeship on the single date circuit to be able to keep going toward the better bookings.

VARIETY predicted, as the war started, that the bands that were then in top of the heap would remain there for the duration. That no new competition would arise to challenge them. Well, the toppers of '41 are still on top. The high money earners for 1945 unquestionably were led off by Harry James and Tommy Dorsey. Both piled up a total gross of about $800,000, not much more or much less. James figured to hit around the million mark when he was cast last summer, but he did not make a second picture for 20th-Fox. Dorsey did only one picture during the year, too, at Metro ("Thrill of a Romance"),

Incidentally, that's another phase of band income that was all but wiped out during 1945 and there's no reason to believe that the future will bring any improvement. Hollywood's picture-makers have all but given up on the use of name leaders in films.

Best Sheet Sellers of 1945

A Little On Lonely Side	Advanced
Accentuate the Positive	Morris
Along Navajo Trail	Leeds
Atchison, Topeka, Santa Fe	Mills
Belt Bottom Trousers	Santly-Joy
Candy	Feist
Chickery Chick	Santly-Joy
Dance With a Dolly	Shapiro
Don't Fence Me In	Harms
Dream	Capitol
Gotta Be This Or That	Harms
I Can't Begin to Tell You	BVC
I Should Care	Bregman
If I Loved You	William on
I'm Beginning to See the Light	Grand
I'm Gonna Love That Guy	Bourne
I'll Buy That Dream	Robbins
It's Been Long Long Time	Morris
It Might As Well Be Spring	Williamson
It's Only a Paper Moon	Harms
Laura	Robbins
More I See You	BVC
Rum and Coca-Cola	Feist
Saturday Night	Barton
Sentimental Journey	Morris
Symphony	Chappell
That Feeling In the Moonlight	Pioneer
That's For Me	Williamson
That's Irish Lullaby	Witmark
There I Said It Again	Vallant
There Must Be a Way	Stevens
Till the End of Time	Santly-Joy
Waitin' for Train to Come In	Block
White Christmas	Berlin
You Belong to My Heart	Southern

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SOMEBODY'S WALKIN' IN MY DREAMS

CHICO, CHICO (FROM PORTO RICO)

Entire Score by HAROLD ADAMSON and JIMMY McHUGH
Featured in the 20th Century-Fox Picture DOLL FACE

Feist

HARRY LINK, Gen. Prof. Mgr.
GEORGE DALIN, Prof. Mgr.

WAIT AND SEE

By JOHNNY MERCER and HARRY WARREN • Featured in M-G-M's THE HARVEY GIRLS

YOU HAVEN'T CHANGED AT ALL

I LOVE YOU THIS MORNING

Book and Lyrics by ALAN JAY LERNER • Music by FREDERICK LOEWE
Featured in JOHN C. WILSON'S new musical play "THE DAY BEFORE SPRING"

SEEMS LIKE OLD TIMES

By CARMEN LOMBARDO and JOHN JACOB LOEB

Miller

LON MOONEY, Gen. Prof. Mgr.

I'M ALWAYS CHASING RAINBOWS

By JOSEPH McCARTHY and HARRY CARROLL • Featured in 20th Century-Fox's THE DOLLY SISTERS

ANGEL

By ARTHUR FREED and HARRY WARREN • Featured in M-G-M's YOLANDA AND THE THIEF

I DON'T CARE IF I NEVER GO TO BED

By AL HOFFMAN, MILTON DRAKE and JERRY LIVINGSTON

SWEETHEART

By BENNY DAVIS and ARNOLD JOHNSON • Featured in M-G-M's THE HOODLUM SAINT

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LUCILLE BALL · KEENAN WYNN
CARLOS RAMIREZ · ETHEL SMITH

COME CLOSER TO ME

(ACERCATE MAS)

Recorded by

XAVIER CUGAT (Columbia)
LARRY STEVENS (Victor)

Chas. K. Harris presents—

THE INTERNATIONAL HIT!

I'LL BE YOURS

(J'ATTENDRAI)

Recorded by

BING CROSBY (Decca)
HILDEGARDE (Decca)
JACK SMITH (Majestic)

FROM THE FORTHCOMING
WALT DISNEY PRODUCTION

"MAKE MINE MUSIC"

WITHOUT YOU

(TRES PALABRAS)

Spanish lyric & music by OSVALDO FARRES
English lyric by RAY GILBERT

TWO SILHOUETTES

By RAY GILBERT and CHARLES WOLCOTT

CASEY

(THE PRIDE OF THEM ALL)

By RAY GILBERT • KEN DARBY • ELIOT DANIEL

BLUE BAYOU

By RAY GILBERT and BOBBY WORTH

MAKE MINE MUSIC

By ELIOT DANIEL and KEN DARBY

Southern presents—

THE HIT SONG FOR 1946!

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

Recorded by

RUSS MORGAN (Decca)
ART MOONEY (Vogue)
BILLY WILLIAMS (Victor)
KING COLE TRIO (Capitol)

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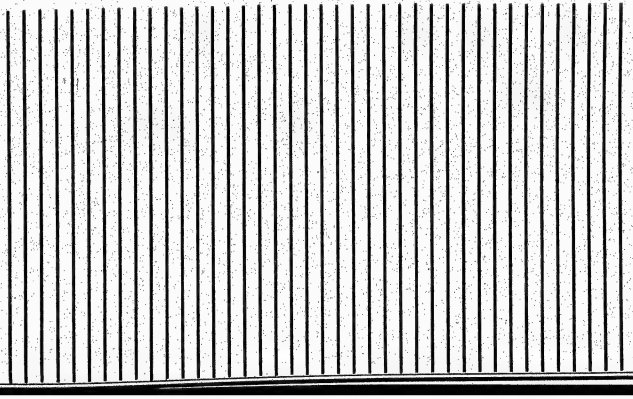
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and Sincerest Wishes

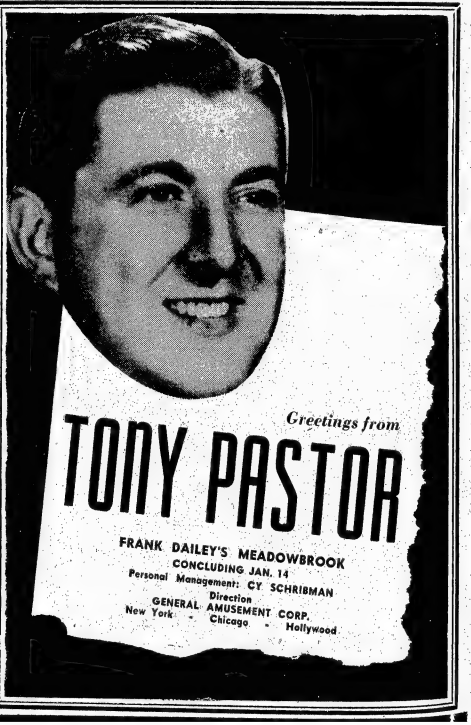
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A Happy New Year

Jack Bregman

Chester Conn

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WE THANK with all sincerity the Artists, Bandleaders, Musicians, and all those who have helped us to bring our music to the attention of the American people. To the record companies, motion picture producers, to the magazines and trade papers, their executives and employees, go our best felicitations. We wish to extend the same gratitude to our writers, composers, and our employees, the staff of Mills Music, Inc.

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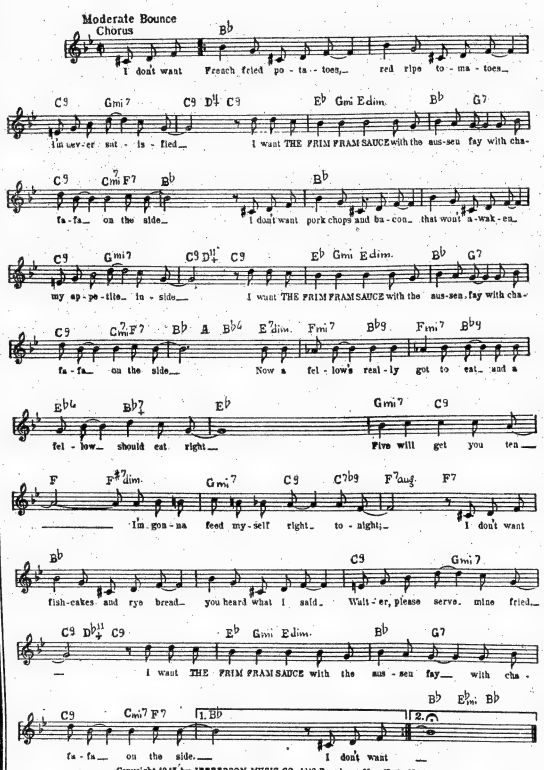
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1944-45

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WITH ITS COMPLETE 1946 JAZZ PROGRAM



The February JAZZ Issue of Esquire

. . . names the winners of the Esquire All-American Jazz poll—the members of Esquire's 1946 All-American Jazz Band—and why they were chosen by Esquire's board of leading jazz artists, critics and writers. Collectable candid photographs of America's top jazz specialists are also included in this issue . . . along with "Chicago Jazz History" and other eight-to-the-bar articles and stories by eminent jazz authorities. At newsstands January 11th. 50c.



Esquire's 1946 JAZZ Book

. . . the last word on the world of jazz, from then till now, features—the 30-year Chicago jazz era, with articles, photographs and a hot-spot map of the cradle-of-jazz city . . . a biographical breakdown of the jazzmen voted on for Esquire's 1946 All-American Band and of the 1946 Esquire New Stars . . . photographs of the jazz great . . . a discography of the "reet" in jazz records . . . and plenty of pertinent words on "le jazz hot" by men who really know it—Leonard Feather, George Hoefer, Paul Eduard Miller and Charles Edward Smith. On sale at newsstands, record shops and book and department stores January 16th. $1.00.



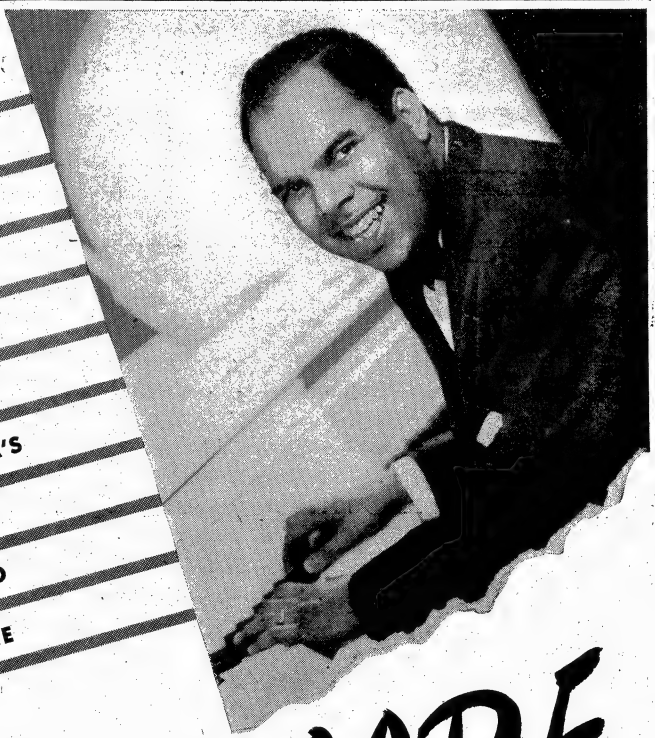


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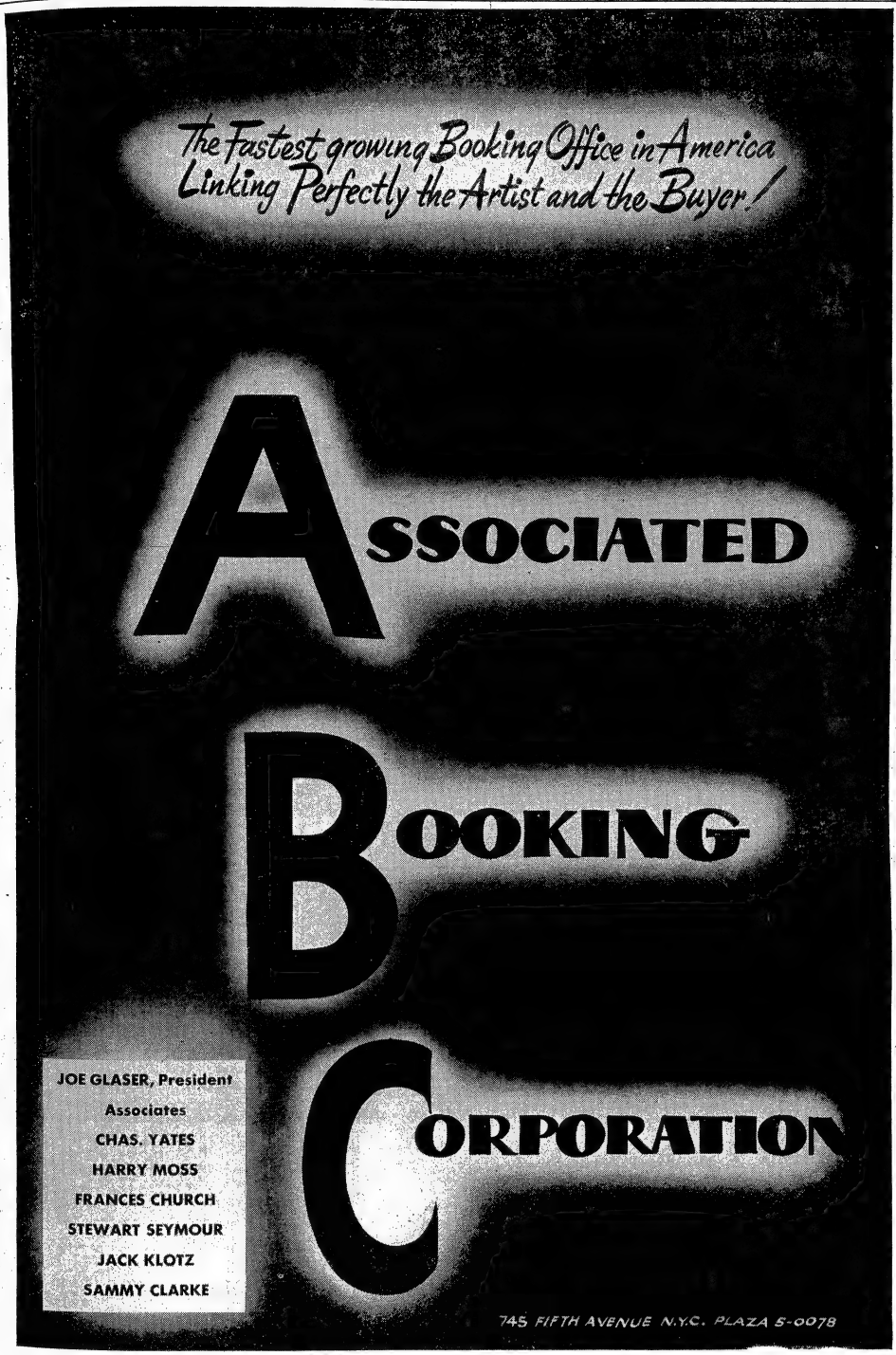
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'Variety' Continued Success

40 Years of 'Variety' and 40 Years As a Song Plugger

By MOSE GUMBLE

Of all the many interesting businesses in the world, the music business with its attendant job of songplugging is the most fascinating . . . even with all its trials, tribulations and highlight transitions. And it becomes more complex every day. What was a very personal association with the artists way back when VARIETY and I were both much younger, is almost a regular industry today.



Mose Gumble

I can recall many, many years ago, when I first came into the business. My first plugging was done in Coney Island where there were dancehalls and shows in connection with drinking palaces. Often I would work there the entire day, going from place to place with my songs hugged hopefully under my arm. I'd even sleep over there so I could make the rehearsals early in the morning. Some of the star places where the lights were brightest were Stauch's dance pavilion, Henderson's and Billy Inman's.

When those lights faded, the gaiety (and the pluggers) moved along to the Bowery. San Souci on Third avenue, near 13th street, and Atlantic Gardens way down on the Bowery were the hot spots of that era. We would carry our orchestrations with us, trying to induce the entertainers to accept the songs and use them in their routines.

After that songplugging moved into burlesque where it was my job to "sell" the tunes we were working on at that time to people like Hurtig & Seamon, Gus Hill, Billy Watson and many others who had shows that ran for 40 weeks. In the mornings I attended rehearsals at various places such as Arlington Hall, Liederkrantz, Webster Hall, etc. Wherever there was a show working I would break in to see the manager and try to get him to use one of our songs in the production. At that time most of the shows used the popular songs of all publishers, but in later years they had original scores written for each show. This made it difficult getting songs even into burlesque . . . and with that vaudeville became the important thing.

Songs were then made popular by such great vaudeville stars as Nora Bayes, Ruth Etting, Sophie Tucker, Paul Whiteman, Ted Lewis, Rudy Vallee, Lottie Gilson, Emma Carus, Marie Cahill, Blanche Ring, and so many other grand troupers. It was customary, some 25 years ago, for all the pluggers to hang around the Palace theatre stage door waiting for these stars so that you could give them a sales talk about your songs. The competition was stiff, and many times your heart would go pitter pat while waiting for the decision of whether or not your song would be used in their act. Acceptance meant a sure 40 weeks from coast to coast with a headliner doing the plugging for you all over the country.

A few years later, about 1922, radio put in its appearance and made changes that have altered and enlarged the songplugging field. Now there are not only the stage personalities to besiege and badger, but the countless vocalists—soloists, duos, trios, quartets and large choral groups—plus the bandleaders and featured instrumentalists. The number of performers who have to be approached with the new tunes has increased tremendously and they are all important. Night clubs, too, have been added to the plugger's route. It takes a Philadelphia lawyer to keep abreast of the many transitions.

In conjunction with the development of radio and talking pictures the film industry, having music publisher outlets, injected many songs in their pictures and this opened another field for the songpluggers . . . or contact men, as they are now more dignifiedly called. For instance, in 1929, Warner Bros.' "Jazz Singer," starring Al Jolson, started a trend that is going strong. Great musical spectacles were spotted in the picture's, but the plugger's job became one of placing the good, old, tried-and-true standard numbers in pictures that were not entirely musical. Recently there have been such successful picture and song combinations as "As Time Goes By," from "Casablanca"; "It Had to Be You" from the Eddie Cantor picture "Show Business," and currently "It's Only a Paper Moon" from "Too Young to Know."

You can see the many swift changes a songplugger—er—contact man has to contend with. Way down through the years when we had such good vaudeville, the stars who featured songs for the publishers made them hits. A song used one week at the Palace was good for the next 40 weeks of vaudeville routing. The all-important stars of today, from the plugger's viewpoint, are those on the radio . . . who reach millions of listeners every day and create an immediate demand for the music heard.

So there you have it. I've been through it all, am still plugging along and I love it!

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ND THEN THEY WROTE . . .

By GEORGE JESSEL

Hollywood.

robably one of the oldest of the fundamental questions r asked was: "What came first, the chicken or the egg?"



George Jessel

And so with a song. The first question ever asked a songwriter is: "What do you do first, the lyrics or the music?" This also has no definite precedent. A great title might come to Oscar Hammerstein. He would run to Dick Rodgers and Dick would start on a tune. Or the other way around. Rodgers might have the tune and Hammerstein set to lyric. And like the egg business, if it's a good song that's all anybody cares about.

But we are living in the most individualistic age since the first sians 're seen on the road to Jerusalem which said: "This Way the Temple." In almost every walk of life today people get tling. The stationery of a bank now names at least 10 ce presidents. Even the smallest passenger airplane has e names of the pilots and the hostess in letters on the or. In the motion-picture business they run the gamut in rsonal credits. Some films give more footage to who contibuted to the picture than the actual footage on the picture self—or so it seems. Everybody is in with it. The makeup an's assistant who hands him the powder stuff. Sometimes ven the assistant property man's uncle who just came to ring him his lunch has his name on the film. And it was this riter who was first to announce on the radio that this rogram was written by so and so. Up to that time no one ver knew who wielded the pens that make radio comedians 'coons.

And now, in respect to a dozen men, I lift up my voice gain to a dozen poets whose lyrics are sung and spoken roughout the civilized world and who hardly ever get ay credit. Only in the last few years does one speak of ne team of Rodgers & Hammerstein, and before that odgers & Hart, and way back, Gilbert & Sullivan. The est of the time has found the lyric writer unsung and particularly since the advent of radio. So let me begin with adio, as it plays to the biggest audience and therefore is ne most imposing of all the credits.

I'll bet there isn't a kid from the age of six up who doesn't ear at least three or four times daily:, "You will now hear 'ictor Herbert's everlasting song, 'Sweet Mystery of Life'." Jr George Gershwin's "Porgy and Bess" and "I've Got rhythm" or Jerome Kern's "Old Man River" and "Smoke ets in Your Eyes." Or Gus Edwards' "School Days," "Sunbonnet Sue," "By the Light of the Silvery Moon" or Ernest Ball's "Mother Machree" and "Irish Eyes Are Smiling." But what about the fellows who wrote the words? Of course there are many melodies that even instrumentally, without the lyricist, are great. For example, in the opera where only the music is concerned. But there are also poems like Joyce Kilmer's "Trees" that stand up by themselves without a tune. But none of this goes for the operetta number, the semi-classic or the popular song.

Let's go way back to "Mighty Lak a Rose." That's a warm, sweet melody, but I doubt it it would have the same effect upon the ear and the heart if it were called "Just Suppose You Love Me" instead of having Frank L. Stanton's beautiful lyric: "Sweetest little fellow, everybody knows, don't know what to call him but he's mighty lak a rose." Who ever mentions the name of Frank L. Stanton? No one. All we ever hear on the radio is Ethelbert Nevin's "Mighty Lak a Rose."

The Forgotten Wordsmith

Or supposing, instead of Oscar Hammerstein's lyrical gem, "Old Man River, he just keeps rolling along," we'd have heard "Goodbye Harry, please don't tarry, etc." Or take the tune of "The Last Time I Saw Paris" and try it with "I wonder if she loves me" instead of the heartbreaking word picture of a captured Paris where he says: "I heard the laughter of her heart in every street cafe."

Even the great Victor Herbert's melodies would not be the same without the help of the lyricist. And so in view of all this I hereby bring to your attention 12 good men and list some of the titles of lyrics that they have written:

Frank L. Stanton: "Mighty Lak a Rose."

Oscar Hammerstein: "Old Man River," all the "Show Boat" lyrics, "Carousel" and "Oklahoma," "The Last Time I Saw Paris," and many more.

Ira Gershwin: Lyrics of "Porgy and Bess," "I Got Rhythm," scores of others.

Will Hough and Frank Adams: "I Wonder Who's Kissing Her Now," "What's the Use of Dreaming," scores of others.

Edward Madden: "Goodbye Dolly Gray," "By the Light of the Silvery Moon."

Will D. Cobb: "School Days," "Sunbonnet Sue."

George Graff, Jr.: "When Irish Eyes Are Smiling," "Till the Sands of the Desert Grow Cold."

Henry Blossom: "Kiss Me Again," "When You're Away," lyrics of the "Red Mill" and "Princess Pat."

Rida Johnson Young: "Ah Sweet Mystery of Life," "I'm Falling in Love With Someone" "Sweethearts" from the operetta "Maytime."

Otto Harbach: "Smoke Gets in Your Eyes" and scores of others.

J. Klern Brennan: "A Little Bit of Heaven," "Let the Rest of the World Go By."

I give you the names of these gentlemen so that those of you who are inclined to like beautiful verbiage, the warm rhyme or the honeyed phrase may know from whom they came and if so please, throw them a rose. For alas, if these lyricists mentioned who are still with us at the moment should, like the melody writers Jerome Kern and Gus Edwards, suddenly depart from the scene, I doubt whether the radio or the press will eulogize their songs again and this time leave out the composer.

Heightened Values of Old Copyrights

With the years, film cavalcades and biographicals and other usages for radio productions and the like—not to mention television around the corner—have heightened the value of standards. That's been a major factor in the picture companies, with music publishing affiliations buying up old catalogs. It's been a factor in the sundry biographicals (Cole Porter, Al Jolson, Joe E. Howard, Dolly Sisters, Jerome Kern, Rodgers & Hart, Nora Bayes and so on down the line).

Whether done straight or hoked, as witness the mayhem perpetrated by Spike Jones on "Cocktails for Two," "Sheik of Araby," "Holiday for Strings" and "Chloe," it pays off in found-money royalties, even on a single usage. Not to mention the revitalization to sheet sales.

Dating back to what a bedroom version by Bonnie Baker did for "Oh Johnny" to the more recent "As Time Goes By," "If I Had You," "Only a Paper Moon" and "What Do You Want To Make Those Eyes at Me For?", not to mention standards like "White Christmas" and "Easter Parade," the dividends have been fancy.

Same holds true for old tunes that became film titles, with the songs immediately becoming revitalized and the dividends soaring to new heights. Witness "For Me and My Gal," "Bells of St. Mary's," "You Came Along (From Out of Nowhere)" and Republic's "South of the Border" and "Along the Navajo Trail" for Roy Rogers' westerns.

Sidelight on this is Jimmy Monaco's posthumous click, "In the Land of Beginning Again," interpolated into Bing Crosby's "Bells of St. Mary's." Monaco's durability may be evidenced by "You Made Me Love You (I Didn't Wanna Do It)" which was thrice revived in pix and a hit each time. Incidentally, his last song, with Mack Gordon, "I Can't Begin To Tell You" (20th-Fox's "Dolly Sisters") may become his biggest hit of all. *Abel.*

EDWARD B. MARKS

1865—1945

With the sudden death of Edward B. Marks on December 17th, 1945, our firm was deprived of its founder, its president, and a music publisher whose special gifts had shaped its policies through the years since the company's inception in 1894. He will be sadly missed by his associates in our organization. He will likewise be missed in the wider world of music. An endless stream of resolutions, testimonials and other communications bears witness to this fact.

A leading publication, at the time of the celebration of Mr. Marks' Golden Anniversary in the music publishing business in February 1944, commented in an editorial as follows:

"Members of the music trades throughout the country will join in the well deserved tribute paid to Edward B. Marks, dean of American publishers, on the completion of a half century of notable achievement in the publishing field.

Mr. Marks entered this business when the opportunity for publishing music in America was at best a sketchy one. Standard literature was chiefly imported from Europe. Mr. Marks devoted himself to the development of American talent and has consistently been an encouraging factor in the introduction of new American music. His long and continued perseverance along these lines has made the name of Marks an honored one."

E. B. Marks was too effective an organizer not to have thought ahead and planned with his associates for the continuity and future of the firm that bears his name. With steadfast adherence to his ideals and a full awareness of the meaning of the Edward B. Marks imprint, we shall proceed with vigor and enterprise to carry on the good work.

A statement from the officers and directors of

EDWARD B. MARKS MUSIC CORPORATION

Herbert E. Marks, President

ARTIE SHAW HOPPING EAST FOR DISK DEAL

Hollywood.

Artie Shaw plans to leave here Jan. 10 to hop to N. Y. to discuss a new recording deal. He has had one on the fire with Musicraft Records via which that company would market pressings of masters Shaw made at his own expense on the Coast weeks ago, but this deal may not be completed. Shaw is expecting to talk with another major disker, too.

There are reports here that during Shaw's trip east he will discuss with Music Corp. of America idea for a new band. However, this talk is denied. Shaw currently has no new band plans, it's claimed.

Capitol Disks Grows; Larger H'wood Offices

Hollywood.

Tenants of Music City bldg. at Sunset and Vine checked out Saturday (5) with Capitol Records taking over entire second floor and all but Vine st. store spaces. Building will be remodeled with all executive offices moving into place and annex planned to be extended into what is now a parking lot next door.

Capitol offices currently are across Sunset and down Vine st.

Lt. Gene Buck, Jr., Out Of Service, Another Stays

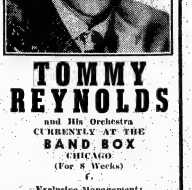
Lt. Gene Buck, Jr., son of the ASCAP advisor and veteran songsmith-showman, was discharged from the Army Air Force after three years. He got home in time for the holidays.

Buck was with the famed 368th Group of the 9th Air Force and holds the DFC, Air Medal with five clusters, Presidential Citation, etc. He's 23. Younger brother, Flight Officer George Buck, 21, who also has his wings, still stationed in California, having signed on for three years.

Rex Stewart has been signed to do 12 sides for Mercury records.

Morty Palitz Joins Decca

Morty Palitz joined Decca Records in N. Y. Monday (7) as a musical director and production man. Since walking out of a v.p. and musical director spot at Cosmo Records several weeks back, Palitz has been doing freelance work, most of it directing N. Y. recording of the new Vogue label.



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(For 8 Weeks)
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Associated Booking Corp.
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Top Tunes for Your Books
An All-Time Favorite
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
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VOODOO MOON (ENLLARO)
WARSAW CONCERTO
A LOVE LIKE THIS

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Spike Jones



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Public Relations
MAXINE THOMAS

PAST PRESENT AND FUTURE OF THE TRANSCRIBED LIBRARY

By JOHN ANDREW
(Associated Program Service)

It seems to me that most transcribed libraries available to radio stations have had two main faults.

Firstly, they record tunes on 16-inch discs with little, if any, planning as to their possible use in the overall programming picture; they do not record enough selections by any one artist for good pacing; they do not offer enough music of the same character for programming "across the board." Secondly, they use too many of the artists who are successful commercial record and jukebox names, but not necessarily good radio talent.

Both of these faults have tended to confuse the transcribed library with commercial recordings in the minds of the radio station operators and listeners. This is not a good situation for the radio station nor the transcribed library company. As a result, the transcription library's full potentialities have never developed to its fullest extent.

To get the fullest use of a transcribed library it should be looked upon as a program service and not as a record library.

During the past and for the present, transcribed libraries have served a satisfactory purpose. But they have not shown a great deal of imagination nor have they done the job for the radio stations they might have.

But let us look into the future. What are the F.M. and Television program directors going to require from these same transcribed libraries?

The F.M. Station program director will be in need of two things: material that is exclusively radio in character with which to build programs . . . and does not cost too much. It must be recorded with the high fidelity and wide range that will do credit to his new medium—Frequency Modulation. It must be low in cost, as the F.M. stations will be operated on a very modest budget for a long, long time to come.

The transcribed library company that offers the F.M. station a complete script department with good program ideas to go with their transcribed music will be in an excellent position. They will really develop the field to its fullest and proper position. The television station will need music that is especially transcribed to background episodes, moods, interludes and themes. The recording must be of the same high quality as required for the F.M. station. In both instances the artists and orchestras recording these transcriptions must have a complete understanding of radio that their music and arrangements have the necessary definition and character needed to enhance the station's programming.

I believe the future will present a wonderful opportunity for the transcribed library service that is staffed with people with new ideas and plenty of imagination. To back them up, the library should have three definite features. First, wide-range high-fidelity recording. Second, radio artists and orchestras of network reputation. Third, a programming purpose behind their recording plans. These features combined with a close cooperation between the program and sales department of the station and the transcribed library company should make both very successful.

San Antonio Night Life Hottest in 10 Years

San Antonio.

With the close of the old year San Antonio's night life, still benefiting from a large military occupation and defense workers, is currently at its highest peak since the 1920's.

At present there are a larger number of dinner clubs and cabarets with floor shows than at any time during the past 10 years. Several of the larger clubs, the Olmos and Shadowland, are only open on Saturday nights or for special one nighters. About 75% of all the trade is still military.

AMBASSADOR, L.A., SETS '45 ATTENDANCE MARK

Hollywood.

Ambassador Hotel's Cocoanut Grove, Los Angeles, set a record for itself in 1945 by serving 210,987 customers. Average week drew 4,500 covers, which is almost capacity for six-night-week operations.

Freddy Martin was on podium for 50 of 52 weeks, with Harry Owens outfit filling in for fortnight. Big customer influx came during last half of year, when 110,868 tabs were paid in comparison with 99,089 for first six months. No figures on cash spent were available, but Coast night spot charges $1 to $1.50 per head.



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ASCAP LYRICS
Detroit, Michigan

At the End of an Irish Lane (Witmark)
That Tumble Down Shack in Athlone (Mills)
Hong Kong (Feist)
The Wild Irish Rose That God Gave Me (Ted Browne)
Faded Love Letters
Along the Road to Singapore (Ted Browne)
Little Town In the Ould County Down
That Old Swiss Chalet in the Rockies (Leeds)
When It's Night-time in Nevada (Leeds)
In My Heart There's a Part of the Prairie (Mills)
Tenderly Think of Me (Jenkins)
When a Colleen from Killarney (Met a Lad from Old Tralee) (Fred. Fisher)
When I Dream of the Sweethearts I've Had (Mills)
I Want a Pardon for Daddy
I Wonder if the Same Moon Shines in Ireland Tonight (Marks)
The Girls of the Limberlost
Holding Hands (Root)
Dream Town (Root)
I Wonder What's Become of Slim (Mills)
That's My Mother's Song of Ould Ireland (Mills)

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Where the Spotlight of Fame Always Shines on the Nation's Greatest Dance Bands.

Extend Best Wishes to VARIETY

WORLD WAR II SPENDING RESPONSIBLE FOR CREATING THE NIGHTCLUB HABIT

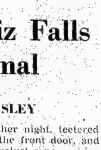
When Nitery Biz Falls Off to Normal

By SHERMAN BILLINGSLEY

A customer left the Cub Room the other night, teetered slightly to port as he made his way to the front door, and stopped belligerently on this side of the velvet rope.

He turned to me where I sat and said: "Y'know, Sherm; in a few months a lot of the night clubs in this town are going to put their ropes up to keep people in, not out."

He spoke a pungent mouthful that was a commentary on the night club situation, present and future. For one of the highest-tariff branches of American entertainment, the cafe business has often been guilty of biting the hand that feeds it. Some day it will swallow nothing but its own teeth.


Sherman Billingsley

Former butchers and grocers who might have done very well indeed in some respectable residential neighborhood have brewed their own concoctions of a "successful" night club—some tables, chairs and a band that played loud, but not necessarily good.

The amazing thing is that they made money through the war years on this simple precept.

What of the established night spots like the Stork Club? People had money to burn and we got our share of it. But we earned it by giving a reasonable value for every dollar received. We didn't have to do it. We could have put tablecloths on the dance floor and served our patrons picnic-style (with cover charge) and no one would have complained.

It was an easy business to get started in, and a juicy one. Because it was so easy, the wartime proprietors dispensed with service and comfort as expensive and unnecessary items. They hired waiters that broke in on the coffee-pot circuit. Food was something required for a liquor license, and liquor was anything that burned a man's throat and made a woman feel young again.

I'll admit we had clubs of this sort with us before the war. There will always be a certain percentage of suckers in New York on any given night who are happy enough to sit down anywhere, see an anemic show and be provided with wooden clappers so that they can save their palms to pay their checks with.

The 3 C's of Niteries

However, the pre-war years were tough on these establishments. If luck was with them, they could hope to last for one season, thanks to liberal creditors and their hat-check concessions. When the next year rolled around, the three C's of night club life—creditors, concessionaires, and customers—just weren't interested.

The war has changed all that and given these boys some mighty big ideas for the future. New York has become the mecca for Americans with money, and New York means theatres and night clubs to the visitors. Many a half-starved turkey became a raging hit to the playgoing public. The demand far exceeded the supply. Part of the housing shortage was due to the number of basements and apartments which were converted into "intimate rendezvous." The dandified singer who could deliver parodies on four-letter words represented the height of metropolitan sophistication to the strangers in our mid-t.

But I can see the signs, even if the johnny-come-lately can't. They're on the way out, because their clientele from New Jersey and Iowa is becoming more selective and because they've been victimized enough. Perhaps they've become sophisticated, too. They remember the clubs which served them good food, the liquor they asked for, and were solicitous of their comfort. And, most amazing of all, when the check came, they weren't asked to make a down payment on the furnishings.

The racketeers are still active because business is good at the time I write. You can pick up any New York paper on the weekend and see the unprecedented amount of night clubs that take display advertising. Many of them are established places, but you can put your finger on the ones whose weekly net before the war was less than they paid for their ads.

The Only Way

There is only one way to run a night club, or a big manufacturing company or a grocery store, and that is to handle it as if you expected to *stay* in business. That means, at the Stork Club, that the little things as well as the big ones are important. Knowledge of the little things which will please people comes through experience—a requisite of almost any business venture—and a factor that is dispensed with by too many optimistic souls who want to run night clubs and get rich quick.

As the songwriter said, there'll be some changes made. The vicious circle started back in 1942. A lot of country people who had never been to a New York night club found themselves having creamed chicken at a ringside table, while a willowy showgirl gave them a demonstration of what the well-undressed women of the city wear. Later, they cultivated the taste for creamed chicken, ringside tables and shivering showgirls. And still later, they were able to tell the difference between good creamed chicken and the mess dished out by the places that didn't care. The "wise" operators weren't worried if these people never came again. There were always other suckers to take their places. Some day the supply will run out.

The death agony of these fly-by-night joints will be terrible, but I for one will enjoy the sight. They'll put up a tough fight, but they're doomed. Perhaps they'll try to prolong it a little by suddenly realizing their mistakes. They'll hire a chef and buy a good stove and maybe get food out to the tables while it's still hot. But there won't be anyone to get it across the mezzanine.

Saloon Biz Has Never Enjoyed So Bullish a Market as During the Past Four Years; Class Spots the Human Museums

By ABEL GREEN

Are things "falling off" to normal?

The slow pre-Xmas trade and one N.Y. nitery casualty (the London Club, nee La Conga) may be straws in the wind. A cafe hasn't folded so long one just forgot that nite clubs can open and shut faster than umbrellas if they're caught in the cross-currents.

As for the pre-New Year's lull, it was almost a shock to see empty tables in spots where traffic cops were needed to control the tides of eagerly upending customers. Of course the record New Year's Eve whoopee more than squared matters.

The saloon business has never enjoyed a bull market as in the past four years. The cliches about weather, slow Mondays, cheap-spending Friday-night college kids, and all the other alibis went out the window with Pearl Harbor Day. Wartime spending brought a new influx of saloon customers which must have their lasting effects on the business, just as did the Prohibition era. (It's fitting, in this 40th Anniversary Number, which is a monument to the founder of Variety, to recall that *Sime* was the one who observed: "Repeal will never take away the bars from the fenons. The gals liked leaning up against a bar too much, and when liquor becomes legal that's one habit that will stick.")

And so World II has left a lasting impress on the populace, and that is the nitery habit. Easy money and free-spending, since they could spend for little else (necessities like clothes, houses, household furnishings, cars, etc., restricted) siphoned the mass dollar into the class and mass saloons.

Just as Saks-Fifth Ave. fast discovered that it was getting the yesteryear Macy-Gimbel customer, so the class bistros found an influx of mass trade whose dollar was just as good, and in fact better from two salients. One, it was freer since the ew-rich "spender" wasn't as choosey, and secondly, the catering staff could collect those fast fives and tens faster from the bourgoisie than the regulars who paid off in the prestige of their presence. Which is still all right, and goes both ways.

Having been innoculated with the going-out, free-spending habits, the niteries of the future must benefit because so many more people have been exposed to what was an heretofore unknown standard.

Certainly the saloons have grown up. The class spots are the human museum of the great and the grates. Their bonifaces are social arbiters, or fancy themselves in that category. Headwaiters are the dispensers of favor not always commensurate with the largesse they receive. And, incidentally, a $50,000-a-year (in pourboire) maitre d' is the rule rather than the exception. The kiddies at the tape cast their customers over the rooms like DeMille dresses a set.

With the abnormal affluences, some of the bonifaces have taken on auxiliary interests, and some take themselves too seriously. One fancies himself very social; another goes in for the opera; many believe their own press notices; some object to this item or that photograph and seem to have no hesitancy about attempting to tell off a newspaper. Nevertheless there is no gainsaying that most of them are personalities of one type or another. Toots Shor's explosive argot is not typical, but is a cue on how they get themselves quoted. During the midnight curfew, Shor cracked, "Any crumb-bum what can't get stiff by midnight just ain't tryin'." When Shor took off an evening to absorb some Shakespearian culture at Maurice Evans' "Hamlet," he observed tand was duly quoted): "I'm the only mugg in this here teenytre what don't know what's gonna happen in the second act. Gee, this 'Hamlet' is real cops 'n' robbers stuff."

For the main they're avowed students of human nature; know how to weed out the freeloaders from the "worthwhile" customers; and if bctimes unsubtle in cuffing a tab or dispensing largesse to favored customers, it seemingly pays off, so who's to sit in judgment on their misjdgments?

Money standards have risen to abnormal highs. Used to be that straight niteries lost money on their food but made it up on liquor. Today straight restaurants like Lindy's, on Broadway, gross $40,000-$50,000 a week; the Brass Rail and Dempsey's, even bigger; Toots Shor does over $100,000 monthly like clockwork. That's just for straight food, mind you.

Joe E. Lewis and Jimmy Durante have pulled $50,000, and more, weekly to the Copacabana. Billy Rose once observed, "The top musical hit in town, Oklahoma!" this week netted $32,000; well, I have a basement saloon (meaning his Diamond Horseshoe) with a less pretentious show which outgrosses Rodgers & Hammerstein." Spots like the Versailles need $25,000 and better, and similar tabs, more or less—usually more—for the plush niteries (21, El Morocco, Stork, etc.) are the rule. Net profit is 20-25%, and will increase to 30-40% as food costs and other staples come down, assuming that the spending dollar continues as is.

Add 'em on down the line. True, the 30-40G legit musical smashes do only eight shows a week and the bistros with their entertainment grind seven days a week, dinner, supper and into the 2 a.m. breakfast shows, but the grossing potential is there. One spaces instance is what Joe Howard and Carl Erbe did with the Zanzibar, hitting over 50G with a colored show.

Incidentally, starting with the now no more Kit Kat Club on East 58th street, N. Y. (now the Blue Angel), the Cafe Society Uptown and Downtown, Ruban Bleu and also the aforementioned Blue Angel, a class style of colored entertainment today pays bigger dividends than when Harlem and its Cotton Club, Plantation, Connie's Inn, The Baron's, Dickie Wells' and all the rest of them were in their heyday.

Of personalities, they run the gamut, all certain of booking with the proper seasons. Many of the topnotchers can afford to be choosy about the spots they work. Joe Everglades Lewis, the Great Schnozzola, Hildegarde, Carl Brisson

(Continued on page 296)

Sobol and the Sirens

Columnist Recalls His Rising Blood Pressure as a Kid Gandering Those Burley Dolls

By LOUIS SOBOL

One day posters appeared in town (Waterbury, Conn.) announcing that burlesque was coming into the Jacques theatre. This precipitated plenty of excitement in high school circles but none elsewhere and I cannot recall that any fuse or cry was raised by the church folk.

I had never seen burlesque in the full flesh but I knew it was something delightfully sinful, because occasionally I had seen pictures in the Police Gazette whenever I went to the barbarshop for my monthly haircutting.

Burlesque meant voluptuous Jezebels—full blossomed, shapely-timbed, flirtatious and dangerous. To a 15-year-old yap, just looking at one from the distance was tall living. To be able to speak to one, maybe—even to shake hands—hell's bells, that was too much even for a fairly conversative blood pressure.

Strangely enuf, though this was the first burlesque show I had ever attended. I can remember neither the title nor any of the principals. I sat in my balcony seat, thrilled beyond words as the wonderful, beautiful, glorious, heavenly ladies of the burlesque ensemble came out—sometimes in their white tights, sometimes in voluminous dresses, sometimes in short skirts. There was no striptease and if the pafties of the comics was smutty, or double-entendre, I must confess in these late years of my life, I do not recall.

I do remember, though, that no group of sirens ever looked more glamorous than these shoddy, fat and thin and very tired dolls of the burlesque. It was a cheap troupe and an 'underpaid one—but so far I was concerned this could have been Ziegfeld at his best.

Then some years later, a colorful character of the show world came in from New York, took over the Jacques, which by then had been closed for several seasons, and brought burlesque back. His name was Jim "Apple Sauce" Clancy, a lovable, voluble energetic guy who had worked for the theatrical potentate, Sylvester Z. Poli, quarrelled with him and came into Waterbury to embark upon his own enterprise.

He was called "Apple Sauce" because that was his favorite

Incubator of the Great

At any rate, Clancy was one who believed in doing things right. Having decided that the town was hungry for top-flight burlesque, he imported none but the best—at that time operated by the Columbia wheel. So it was he first came to view such comic or otherwise talented gentlemen as James Barton, Lester Allen, Dove Marion, "Sliding" Billy Watson, "Beef Trust" Billy Watson, Jean Bedini, Harry K. Morton—and others.

The girls were beautiful, the gags simply hilarious for words, if slightly outrageous—and the comedians the funniest men in the world. Invariably, there was the ollo and some one, who might be slim and young or stoutish and elderly—and wearing a dress suit, would come on and sing "When Irish Eyes Are Smiling" or "Mother Machree" and the house which had been roaring at the bawdy gags or lewdly ogling the undraped honeys, would now explode in tumultuous applause, and sometimes the women in the audience would cry.

Occasionally, one of us, bolder than the rest, would date one of these sumptuous queens of burlesque—and parade her proudly at midnight over to George Mulligan's or to the spooler Hofson's. These dates, though, were rare—because Jim had some sort of understanding with the manager of the visiting troupe that the girls would not mingle with the townfolk.

He wanted no civic body to start a crusade—and I don't remember that all during the Clancy reign there was any suspicion of a campaign to rid the town of the evil influence of burlesque.

Burlesque had advanced since that first obscure production. The girls seemed younger, happier and better dressed—both on and off stage. The comedians were actually funny—and many of them went on to the higher strata of the theatre—and into the movies. I repeat these was no striptease—the wiggling movement of the shoulders usually when a curvacious babe came out and wriggled in a torrid cooch.

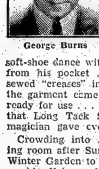
As the years passed, Clancy became a solid citizen of the community and whenever there was a municipal drive for funds he was usually on the active committees. The town mourned his death and the local papers ran the obituary on page one. They say his funeral was one of the most largely attended in many years.

But a little of Jim Clancy's success—and that of his burlesque enterprise—was due to a shy but witty fellow who could write a blue and mighty readable streak of wordage. He was on one of the local newspapers. Jim, who had read his bylined sports stories, invited him to become his publicity man on the side. There was nothing unethical about this in those days—and the young newspaper fellow was quite happy to earn the extra dough to fatten out the thinnish pay envelope.

His name was Don Parker (now sports columnist of the

"Memory's Wallpaper"

By GEORGE BURNS



George Burns

Hollywood.

Things I wouldn't trade for a million dollars of atomic-age money . . . to remember vaudeville when the most world-shaking event of the time was six bows at the Palace theatre . . . when the artists with the backdrop got 15 extra a week because she act had "class" . . . the way the theatre went quiet when Eddie Leonard went into a soft-shoe dance with pinches of sand from his pocket . . . when actors sewed "crenzes" into their pants so the garment came out of the trunk ready for use . . . the Christmas tics that Long Tack Sam, the Chinese magician gave everyone . . .

Crowding into Al Jolson's dressing room after Sunday nights at the Winter Garden to hear his views on world affairs and tips on the best delicatessen delights . . . and Monday afternoons at the Palace to study the Frank Fay timing . . . Julian Eltinge, the female impersonator who was a solid man in a barroom fight . . . the time I picked up three stray dogs on the way to a Union Hill theatre because the manager had called for a dog act . . . the first time I ever saw a girl by the name of Grace Allen dance . . . Bert Lytell in black shirt and pants doing a sketch called "The Valiant" . . .

The first time George Burns, the ballroom dancer, ever read lines . . . I had to say "Hello, Babe" and would spend hours backstage rehearsing . . . couldn't seem to get it right . . . I remember how scrupulous the Japanese knife-throwers always were to keep their socks clean . . . the stock gag about Harry Houdini who made death-defying escapes from a milk can, trying to get his wardrobe trunk open in time for a performance . . . and the Memory King who could tell everyone his business, could never figure out where his girl friend was on Monday and Thursday night . . . Julian Tannen with his glars of bicarbonate and soda before going on . . . the way Ed Wynn fought to keep acrobats from stepping on his props . . .

The theatrical energy of Eddie Cantor . . . he could defeat an army single-handed if the battlefield had a set of footlights and a curtain . . . the baseball players who used to pick up money tossing in vaudeville during the winter season . . .

The night Sid Gary and I opened our first two-a-day house at Keith's Boston. We sat up in the Beacon Hill cafe with benzine. We opened singing, "Oh, What a Wonderful Night" and the first four rows got up and left . . .

The animal act who always had the room next to you . . . and the trained seal who hated straight men . . . you knew your act had clicked when the house manager waited in the wings with your lobby display photos under his arm . . . the unwritten law was that you took them and left without a word . . .

The European strong man who always burped during the dramatic skit . . . and Breitbart . . . he lay on a mat of sharp nails while a horse —and who died of a scratch on his finger . . .

Before Charlie McCarthy

A shy young man from the Chautauqua time by the name of Bergen trying to persuade booking managers that ventriloquism wasn't really dead . . . the seven Foys running to catch a train . . . Singer's midgets, arguing as usual, over dressing-room space . . . the pixie faces of VARIETY mugs Runyon and Bigelow watching from the rear . . . the housemanager's frayed nerves the week Clayton, Jackson & Durante were on the bill . . . the East Indian snake-charmer who was always having his act cancelled at the last minute . . . Bill Robinson "The Dark Cloud of Joy" . . .

The "disappointment" acts who sat in hotel rooms glued to the phone, wearing their best clothes and with suitcases packed ready to take a train to anywhere . . . they were in case someone broke a leg and couldn't make a booking . . .

Listening to Phil Baker dream of the day when he could make a living without an accordion . . . the mobsters who always used to buy out the front rows in Chicago and Detroit . . . the lady psychology professor at Smith who gave teas for vaudevillians . . .

The old Devoy theatre on 14th street which always used to open with eight acts and close out four. One week the manager closed two acrobat acts and kept one. The contracts grabbed the manager by the throat and said; "Who's closing." The manager pointed to me and said, "Burns" . . .

Rae Samuels' chiffon hankies . . . Blossom Seeley's dramatic wrist scarves . . . Ben Benny changing his first name to Jack because his mail kept getting mixed up with Ben Bernie's . . . Professor Lamberti's xylophone . . . A. Robin's paraphernalia coat . . . Gus Van's sport jackets . . . Fred Allen's Indian clubs . . . Jim Corbett's white tie and tails . . . W. C. Field's crooked billiard cue . . . Sir Harry Lauder's accent . . . Lou Holtz's accent . . . Jimmy Hussey's accent . . .

Ah, those wonderful days . . . draughty dressing rooms, milk trains, dyspeptic managers, haughty booking agents . . . contracts marked "special" that meant you had to take whatever they gave you! . . . I don't know what I would have done without them . . .

And I certainly don't know what I'd do with them now.

Night Club Review

Copacabana, N. Y.

Jerry Lester, Chandra-Kaly with Meriba, Jack Leonard, Eunice Healy, Blackburn Twins, Fernando Alvarez, Russo Do Pandeiro, Dunita, Candy Montgomery; Desi Arnaz Orch (14) and Chavez Orchs; $3.50 minimum.

Monte Proser has another good show at the Cona, making up for the departure of Joe E. Lewis with a lustily produced nitery divertissement staged by Douglas Coudy, with good songs by Bob Russell and Carl Sigman, excellent costumes by Billy Livingston (Brooks) and Latin terps unusually staged by Kathryn Dunham. The ingredients are solid.

Jerry Lester, toplining, is a funny fellow albeit a bit less live in view of his new avoirdupois. He has an assurance on a cafe floor that's unfamiliar; gags about the columnists, Hollywood, spaghetti tenors, hotel reservations and the like. It's all modern, funny and hep. Chandra-Kaly aided by Marina clicks with a medley of East Indian terps to modern rhythmic tempos, later shifting to a Latin medley, interspersed with a well-arranged pot-pourri of Negro spirituals and the like. Both do their bare tootsies throughout. Gal, new vis-a-vis, needs seasoning.

Eunice Healy's fans are stunned. The personable, Blackburn Twins look good in tails. Possessed of nice personalities, the boys handle themselves well on the hoof. Fernando Alvarez registers with "Hallo Hallo," backed by Desi Arnaz Orch. Russo Pandeiro and Dunita and the 8 Samba Sirens, per usual OK lookers.

Dick Stabile has a versatile and hard-working band. Four saxes, four trombones, three violins and, three rhythm (piano, bass and drums), with himself making a high-C trumpet solo in a "Foolish Things" specialty. He plays the entire show and alternates with the danspation with Chavez's Rumbas. *Abel.*

New Act

JACK LEONARD
Songs
10 Mins.
Copacabana, N. Y.

Sgt. Jack Leonard, ex-Tommy Dorsey, in the service for several years, is back in his black hair and civvies, and still a boff crooner. Were it not for the way he'd have ridden the crest with his overseas pcrarics, but the martial interruption may yet stand in him better professional stead, for he emerges a war hero and an even better personality.

He chirps his trademarked "Marie" (TD version), "Spring," "Symphony" and "September Song." On his first entrance he takes command of the room with a pleasant rangy personality. Leonard will become boxoffice in short order. *Abel.*

Jerry Bergen, comedian, has been booked for the Blue Angel, N. Y., starting Jan. 10.



The fastest 12 minutes in vaudeville

LIBERACE

LIBER-AR-CHEE

Per. Mgr.: W. Patrick Barkhardt
M.C.A. Artists Ltd. Steinway

House Reviews

Orpheum, L. A.

Los Angeles, Jan. 2.

Carmen Cavallero Orch (14) with Gloria Foster, Frank Payne, Harold Berry with Collette, Eddie Cochran; "Jealousy" (Rep).

Carmen Cavallero and his orchestra tee off a month of name band bookings at the Orpheum and give those to follow something to shoot at in pleasing an audience. His music is an attraction that's off the beaten path for this film-vaude spot, but the response to such standards as "Polonaise," "Warsaw Concerto" and "Voodoo Moon" as played at the piano by Cavallero is outstanding.

Leader has a quiet personality, and depends on his music to sell rather than bouncy fronting of the combo. Opening number, 'Can't Believe I'm in Love with You," followed by a medley of "Long, Long Journey," "If You Love Me" and "Navajo Trail," all alease mightily. Gloria Foster, vocalist, lends glamor to the band, appearing in white, strapless evening gown to hold the eye while she sings "Can't Believe It's Spring" and "Tru Mon. Tru."

Other acts also win strong hand. Eddie Cochran, working with blonde stooge, offers magic and gags to please. Harold Barry and Collette wrap things up in brief ballroom turn.

Solid clicker is Frank Payne and his clever impressions of radio personalities and sports events. *Brog.*

Oriental, Chi

Chicago, Jan. 3.

Mills Bros. (5) Gautier's Bricklayers, Jack Pepper with Tommy Mack, Barr & Estes, Del Martins (3); "Whistle Stop" (UA).

Oriental's bid for the post-holidry crowds is like a roller-coaster ride, full of ups and downs. It hits the entertainment peak when the Mills brothers are wringing all the possibilities out of the oldies like "Paper Doll" and "You Always Hurt the One You Love" and newies like "Tell Then" and "Robin Hood" and duds when they bring in specialties "Irish Eyes" and "If I Had My Way." Pepper emcees cutting himself too big a slice by doubling by vocalisation of "That Hollywood Gal of Mine." He doesn't save enough for his own solo spot later.

Del Martins—two guys and a gal —wind up their unsung stylc, balancing skill with a rare three-hip that gets "em off" loudly. Leonard Barr's rubber legging, subway ride routine and comedy Apache number with Estes tickles the crowd, as usual. Guy's droll mugging goes over via the underselling route.

Pepper's stint doesn't really set moving till Tommy Mack comes out for some tongue-tied stooging on "Roll Out The Barrel," etc. Returns are good for his next-to-closing Mills quartet, with guitar accompaniment, prove themselves polished entertainers all the way down the line with "Lazy River," "Basin Street Blues," etc. Also give "Paper Doll" some humorous new twists that the audience loves. Gautier's bricklayers round it out with Gautier taking some well earned boys for what remains the best canine act in the business.

Jackie Heller Ill

Pittsburgh.

Little Jackie Heller, radio and nitery singer, had to cancel out of holiday engagement at Kitty Davis' Airliner in Miami when flu felled him while he was working last week at Saginaw, Mich. Heller also had to terminate Saginaw run after two days on doctor's orders.

He's at his parents' home here now recuperating and will probably play the Airliner when he's well enough.

Variety Bills

WEEK OF JAN. 10

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (10)
Tommy Dorsey Orc
Sliver Bros
Geo Dewitzer
State (10)
Peggy Taylor
Kitty Kallin
Frank Jenks
Smith & Dale
Joe Marsala Orc
WASHINGTON
Capitol (10)
Lane & Claire
Pat Hill
Marty May
Reg Kehoe

Paramount

NEW YORK CITY
Paramount (9)
Woody Herman Bd
Buddy Lester
Dorothy Dare
CHICAGO
Regal (9)
Billy Eckstein Bd
Bill Bailey

Pitts & Pitts
(One to fill)
MIAMI
Olympia (9)
Walter & Emerson
Al Roberson
Harry Hostetter
Mare Ballero
Walter D'Walt

RKO

BOSTON
Boston (11)
Vaughn Monroe Orc
Tex Ritter
Fred Sanborn

ROCHESTER
Temple (11-13)
Charlie Spivak Orc
John Gallus
Danny Drayson

Warner

NEW YORK CITY
Strand (10)
Lionel Hampton Or
Pops & Louie

CLEVELAND
Palace (11-16)
Sally Rand
Lee Sullivan
Bob Dunham
Devat Merle & Lee

SAN FRANCISCO
Golden Gate (9)
Dave Apollon Co
Emery & Rae
Bob Dunham
Franks & Janyce

Independent

NEW YORK CITY
Music Hall (8)
Patricia Bowman
Rudolph Kreutzer
The Briants
Margaret Wilson
Ollie Rennelli
Stuart Foy Sr. Scl
Roxy (10)
Ina Ray Hutton Orc
Brown & Mahoney
Carl Ritzinger
Ben Blue
Foster Boosinelli
CLEVELAND
Jamaica (10-13)
Tex Arthur
Jeanette Dare
Dave Dermont
(Six to fill)
BROOKLYN
Flatbush (12-13)
Morey Amsterdam
Ken Murphy
(Two to fill)
BOSTON
Palace (10-13)
Glen Gray Orc
Josh Porter
Jack Durant
BALTIMORE
Hippodrome (10)
Andrews Sis
Jack Durant
State (10)
Virginia & Al Miller
Jean Bedini & Joe
Frisco Orc
BROOKLYN
Brook (12-13)
Gloria Bryan
(Two to fill)
CAMDEN
Towers (11-13)
3 Jacks
Marimbaires
Hoover & Handman
Hal Monte
Sylvia Sayers
CHICAGO
Oriental (10)
Mills Bros
Barr & Estes
Pepper & Mack
Gautier's Bricklayers
Del Martins
CHICAGO
Liberty (10-13)
Mabe & Duke
Bobbie Gilbert
Peggy O'Neil
HAMMOND
State (11-13)
Donald Novis Orc
Jerry Mann
Betty Lange
Willie & Mae
DAYTONA BEACH
Holyoke (12)
Johnny Long Orc
George & Murphy
Nancy Evans
INDIANAPOLIS
Circle (11)
Beatrice Kay
Sonny Dunham Orc

Danny Dale
Johnny Guarnieri
Jules DeSalvo
Buddy Rich
Club Sudan
Andy Kirk Orc
Leon Abbey 4
Jean Eaton
Tate & Maria
Mabel Lee
Floyd Smith
Sunray Beauties
Bob Wallace
Copacabana
Jerry Lester
Jack Leonard
Eunice Healy
Chandra Kaly
Dick Stabile Orc
Chavez Orc
Desi Arnaz Orc
Sarah Vaughn
Dandinella 8
Coco Castro Orc
Diamond Horseshoe
Ray Bolger
Watson Sis
Hazel Scott
Ann Pennington
Willie Howard
Mr Ballantine
Buccaneers Jurley
Michael Edward
Milt Aaron
Emma Francis
Mitchell Brother
Jimmy Allman
Bill Moore
Four Diamonds
Vincent Travers Or
Gypsy Nina
Embassy Club
Erich Kunz
Weson Bros
Frank Orth
Florence Lessing
Daphne Hall
Jack Spano
Joel Herron Orc
400 Restaurant
Jimmy Dorsey Or
Chuck Richards
Joan Barry
Johnny & George
Wynn Sellers
Sharkey Orc
Havana-Madrid
Joaquin Mar
Iwan Martin
Ria Torriente
Jack Fields
Dupi Campo Orc
Renee Ann 3
Metropolitan
Jack Durant
Joe Morand Orc
Hotel Belmont Plaza
Johnny Rogers
Fay Carroll
Mathews Duffy Dcrs
Bert Hanley
Alice Moore
Lew Fields
Parsons Re Orc
Hotel Biltmore
Bob Grant Orc
Cynthia
Estelle & LeRoy
Marjorie Young
Merle Hurtado
Hotel Commodore
Vaughn Monroe O
Mel Torme
Jack Arnold
Hotel Edison
Gloria Parker Orc
Jerry Wayne
Dick Himber Orc
Hotel Lexington
Momi Kai
Tom Kaua
Talina
Mata
Malihana
Harold Alonna Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hyldoth
Terry Brent
Phil Romano
Phil Fontaine
Arnold Shoda
Mary Hamlin

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Cabaret Bills

NEW YORK CITY
Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Barnes
Billy Kelsey
Jay Vee Quartette
Blue Angel
Evelyn Knight
Irwin Corey
Elvira Rios
Julienne Marie
Chittison Trio
Cafe Society (Downtown)
Josh White
Dolores Martin
Imogene Coca
Benny Morton Orc
Cliff Jackson
Cafe Society (Uptown)
Susan Reed
Mary Lou Williams
Rodrigo Reed
Edmund Hall Orc
Gene Field
Carnival
Martha Raye
T-A-D Hoffman
Christine Johnson
Miss Toni Shopera
Miriam LaVelle
Carmen Rose
Mlle Arlety
Leonard
Nan Blakstone

Hotel Pennsylvania
Les Brown Orc
Hotel Pierre
Renee De Marco
Artini & Consuelo
Bobby Sherwood Orc
Rosita Rodd
Stanley Melba Orc
Hotel Plaza
Hildegarde
Arthur Ravel Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Dorothy Shay
George Kelly
Lawrie Orc
George Arnold
Jeanne Sosk
Henkinson Sis
Woody Sisters
Paul Sparo
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Fred G. Hartman
Emil Coleman Orc
Blacha Dorr Bd
Iceland
Danny White
Angelo Aiello
Lou Martin Orc
Kelly's Stables
Mary Kaye
Dotty Reid
Nenua Mah Jia

Betty Maxwell
Teddy Bunin Trio
Jerry Green
Teddy Kaye Trio
La Martinique
Sandra Teachey
Larry Stewart
Ellen Stewart Orc
Latin Quarter
Frances Faye
Pat Rooney
Noel Toy
Ming Lee
Hoo Shee
Sheila Bond
B Wells 4 Fays
Edward Jones
Wagner Girls
Mary Hall
Don Saxon
Harry Bestor Orc
Leon & Eddie's
Eddie Davis
J McNeils
Ray & Arline
Phil Wayne
Orlando Sis
Hilton Twins
Helene & Howard
Art Weaver Orc
Madison Cafe
Hene Johnson
Judith Arlen
Renie Riano Orc
Monte Carlo
Dick Gregory Orc
Jean F Murray
Lady Annie
Romero Monchito 2
Old Rumanian
Jack Leitch
Sadie Banks
Hunt Stromberg
3 Clarke Sis
Ernie Adams Orc
Pavillion
Hilda Harris
Jack Smith
Dan Downey
Ray Bank
Valerio Milano Trio
Russ Kreicha
Blanche
Basil Penmen
Mary Castle
Mischa Uchanoff
Irene Hamilton
Dara Bros
Karen Lee
Spivy's Roof
Spivy
Jane Manners
Stork Club
Marlene Dix
Tony Pastor
Steve Murray
Gaye Dixon
Eddie Simmons
G Andrews Orc
Versailles
Desiglio Sis
Basil Petti Orc
Pepito Lopez Orc
Village Barn
Bert Sloan
Peter Lind
Miriam Gwinn
Ben Yost
Village Vanguard
Mary Marquis
Marie Bryant
Mabel Mercer
Don Fry
Hank Duncan Trio
Wivel
Lee Tone
Robin Reynolds
T & Carroll
Jimmy Harrison Orc
Cantie Williams Qt
Maurice Rocco
Ray Sneed Jr
Hal Sheets
Bilia Fitzgerald
Cuba de Pena
Howell & Bowser
Ralph Brown
Bee Wee Marquette
Claude Hopkins Orc

Zimmerman's
Gene Kaylon Orc
Al & J Brown
Wayne Thompson
Adrienne Miller
Betty Valery

Chicago.

— "American Farmer," new net show originating in Chi, replaced "Your Home and Garden" over the full ABC net Saturday (5).

Tomorrow's Vaudeville Cradled In Saloons As Was Yesteryear's?

By JOE BROWNING

Once upon at time there was a branch of show business called Vaudeville. I am sure of that because on a very hot day in July, the twenty-eighth to be exact, in the year 1880 as the crow flies, the stork deposited a bundle of howling meat at my mother's side and, saying this is it, flew far to the left. The neighbors rushed in for a quick squint at me until one of the neighbors conceived the brilliant idea of clapping her hands pattycake, pattycake fashion and thinking it was applause I got right up on my hind legs and took a bow. So you see I was a howling success on my debut.

I'd have gone into Vaudeville then and there but looking around the room, I didn't see anyone that resembled an agent. As a matter of fact you'd have to look very hard to find much Vaudeville, for Vaudeville, like myself, was only in its infancy, so you can see that we sort of grew up together.

At the ripe old age of 10 with a soprano voice and plenty of lung power, a gentleman heard the lung power and hired me to sit in the gallery of H. C. Miner's theatre on the Bowery in New York City and when the sainted (Lottie Gilson) on stage sang a verse and chorus of one of her numbers she invited the audience to join in the second chorus, which was my cue to start belching. This paid off handsomely, to the tune of 50c per show which was not bay in those day when an errand boy worked all week for only two smackers. Not only did I get those 50c pieces of silver, but was allowed to take bows. Here was life really worth living. Perched up there in my gallery seat no kilng on his throne ever felt more regal than I. And as I gazed down at the actors in these wonderful shows (burlesque) I said to myself, "That's for me".

Taking bows was in my blood. Some boys dream of being a cop or a fireman, perhaps a doctor or a lawyer, but not me. I wanted to be an entertainer and take bows. Later I discovered that those of us who took the most bows legitimately as a rule got the most money. I also found out while seated in the upper gallery that it was necessary to be distinctly heard up there. In those days the occupants of the upper tiers could make or break a performer, for if they could not hear what you were saying you would soon find out what they were shouting. Knowing this when I was older and on the stage, instead of up in the gallery my lung power came in mighty handy. Today we have the mike, but even so the shouting habit is inbedded so deep that every once in awhile I find myself shouting. However, this can be toned down by the electrician backstage, so it doesn't matter very much.

Gaslight Era

During the gaslight era, for that is when I started in show business, illuminating the stage was something. Today we have electricity and all sorts of gadgets for lighting effects. But in those days all they had were a couple of carbon lamps in the wings and a spotlight or floodlight in the gallery. The footlights were a row of flaming gas jets which gave a lot of heat and were something dangerous for the women who wore long, flimsy dresses, so the foots were covered by a wire screen which did not interefere with the lighting. Even so there were accidents once in awhile.

The spotlights and sidelights were sticks of carbon lighted by a gas flame which gave out a hissing noise and sometimes you could not be sure if it was the lamp or the audience.

Dressing rooms were mostly in basements under the stage, and were nothing more than cellars with a chair and makeup shelf. On quite a few occasions we were advised to put our costumes and makeup in our trunks after the evening performances because they were getting coal in the following morning. In the middle west, where they used nothing but soft coal we arrived at our dressing rooms before the next matinee and proceeded to wipe away the soft coal from our flat topped trunks.

Salaries

Salaries were low, averaging about $25 per week per person. Teams $30, trios $75 and quartets $100, and with jobs none too plentiful it doesn't take much of a financial expert to figure out that you couldn't get rich very fast. Traveling was anything but de luxe, as most of us sat up in day coaches on all night trips to save the Pullman fare.

But Vaudeville was in our blood and an amount of hardship could discourage anyone that was ever inoculated with its germ. Ask any of the old-timers, and even though they are today outstanding stars of pictures or radio they will tell you that Vaudeville is their first and best love. It was the greatest form of public entertainment ever devised.

Vaudeville, meaning variety, was just what the name implies. A big time Vaudeville show had eight acts of diversified talent, and Vaudeville bookers received good salaries for knowing how to place these acts so that one would not conflict with the other while at the same time build up stronger as it went along. The next-to-closing spot was usually held by a good strong comedy act so that if most of the audience did not care to wait for the last turn the next-to-closing act would send them home laughing. This, of course, was good business, as it brought them back the following week.

As a matter of fact, thousands of oldtime vaudeville fans went to the theatre every week regardless of who or what acts were on the shows. They had their seats reserved so they sat in their favorite spot each week. A lot of the fans knew your act word for word, but it didn't matter and they would laugh over and over again. The bookers knew this and very often when we said we were going to try out a new act they would invariably reply, "What's the matter with the one you are doing?"

No Variety

It has been said that this lack of change was the downfall of Vaudeville. Of course there is no way of knowing or proving this, and I won't even attempt to argue the point, but this I am positive of. Each and every successful act or turn in the heyday of Vaudeville had something. Call it personality, if you will, but that something was outstanding and irresistible. If they were dancers they had class, if they were light comedians they had charm, and if they were robust comedians the audience just shook with good old belly-laughter. There are a few oldtime comedy acts still around plying their trade and still knocking hell out of their audiences with the same acts they did 40 years ago.

I am not trying to make comparison between the acts of yesteryear and those of today. Those of this day are naturally a product of the times, but it seems to me that there is too much sameness. Dozens of copy each other's routines, comedians take each other's jokes, and radio and pictures grab off everything. The oldtimers came up the hard way, starting from scratch in the old time music halls (beer saloons); building up a vehicle as he went along, and when it was built they usually had something that was practically audience-proof, and it was his. Woe be unto anyone that tried to pilfer it for he was soon branded a crook. That is why we had variety, so when I am asked if I think Vaudeville will ever come back, I can only reply, take an evening off and look in on any of our night clubs, and if I am not greatly mistaken you will find the same starting all over again in the same way it did originally, in the beer saloon. It may be more fashionably upholstered and with better draperies, the cover or minimum charge may be a lot higher, and the clientele more fashionable, but by and large, backward, forward or sideways it is still a saloon and out of it is coming the vaudeville of the future."

Yes, Vaudeville was a grand inning, so we carried tin basins to wash up.



Sensation of the PERSIAN ROOM, N. Y.

LIBERACE

LORRY ARCHER

Pers. Mgr.: W. Patrick Barkhardt
M.C.A. Artists Ltd. Steinway

Those Panama Blue Mooners

By STAN WILLIS

Panama.

Panama, habitat of the female of the species known as the "blue moon Queen," abounds with these damsels no matter where you hie yourselves to tuck away a few fast ones.

The blue moon in essence, consists of a jigger of coke, or orange crush, or what have you. Depends on the mood of the bartenders; occasionally, they make an error and dump in a shot of bourbon, but the price is still the same—one buckeroo. The fact that there is never been an attempt to doctor the blue moon to make it look or taste or smell like whiskey is proof of the fact that the apathetic attitude of Joe Customer towards the practice is tribute to the operator's ability to put over these gadgets.

The original blue moon, sold in Panama, is attributed to Mary Lee Kelley, who has been around these parts a long time. Years back she used to dish out a work of art. Embellished like a banana split, with a base of creme de menthe, it had the babes using a strong shot of whiskey with which to chase it. The visiting sailor, at that time, when asking what the concoction was, was told it was a "blue moon," because there was nothing in the wide universe to top or even equal it. Anyway, it has ridden proudly down the years, in Panama, as backbone of the gold mine and foundation of many a honkytonk.

The gadget works like this. You walk into a spot. Usually a headhostess sizes up the party and figures it will need a bit of femme companionship. Along comes a bit of fluff, all dogged out in a fancy evening gown.

"No speakie English." "You savvy Spanish" No? Well, you buy me a blue moon? Sure thing, babe."

Well, from then on it's a rat race. with Pedro the waiter, getting the nod faster than you can say "Gimme another," Being non-alcoholic, the babe is still banging them away, a great hit with our little Central American good-neighbor, are slugging away and guzzling bar scotch. Time and tide await for no drunk, so, when the check rolls around, you find out that you've been buying these at a buck a throw, and, brother, it adds up to six-two-and-even.

Well, whadda ya know? Do you say nuts and stay away? You reckon so not. As soon as you gather a new bunkroll, there you are, Ringside Joe—king of the blue-mooners—with your babe alongside of you, and listening with apathetic ear to your broken-down Spanish-promotion language, which, incidentally, is so effective, that you are now up to your neck in Dobies, which is the equivalent of a $2 house drink. Yeah, the tropics weave fantastic and costly dreams across your fevered brow.

ROSALER VICE COLLINS

Dolores Rosaler, formerly of the record division of American Guild of Variety Artists, has been upped to secretary to Matt Shelvey, head of the talent unit.

She takes over former spot of Dorothy Collins, who was upped to executive aide to Shelvey several

Vaudeville Becoming More Fearful Of the Future; Looks to Substitutes

By JOE COHEN

Vaude agents and bookers are becoming increasingly fearful of the future of vaude houses. The field has for the last few years been kept alive by bandshows, and now that this formula is fast outliving its usefulness, with the exception of a few top draws, they're looking around for adequate substitutes.

Cause for worry is especially pronounced when it's pointed out that two top vauders in the country have gone into straight pix. The Earle theatre, Washington, during the past year, dropped stageshows. Palace theatre, Cleveland, also closed stage shows, because of unavailability of attractions. Other houses are also dropping vaude or bands.

Scarcity of attractions has become more pronounced with the failure of unit producers to come through. With the exception of Earl Carroll's "Vanities," there are no major units on the road. Lack of talent as well as heavy expenses incurred with playing packages make the producers unwilling to gamble with that type of entertainment.

But the greatest worry is the failure of the industry to develop any names during the war years. There was the valid excuse that much potential material was in the services and there was no longer enough vaude time to develop talent. The latter reason is the more important of the two, because comers need the incubating that was previously afforded by the multitude of burlesque time and small vaude houses. Now that good material has been released from the services and warplants, not much is figured to develop in the way of making attractions. There's little room for them to develop.

Vaude, however, has always been able to utilize attractions developed in other fields—nightclubs, radio, musical comedy and films. But because of the income tax situation, not many powerful b.o. lures are adding vaudefilms to their skeds, since there's little net profit after a tour.

However, many vaude agents are surveying the concert field. Vaude acts presented with showmanship in longhair emporia throughout the country have been reaping tremendous returns. The field is constantly expanding and offers the possibility that concerts will offer employment to a great many vaude acts.

The point of diminishing returns, though, has to be reached in that field if too many latch onto that bandwagon. Thus, it's felt that only top acts should attempt the concert circuit today.

Loop's Hoopla In Roaring 20's

By NATE GROSS

Chicago.

There's as much show-business activity nowadays in the radio stations on Michigan avenue and across the Chicago River in the Merchandise Mart and out west on Washington Boulevard as there is on Randolph street. But it wasn't always thus. Take the '20s, for instance.

It was important to be one of the Randolph Streeters in those days, when the writer was a "sophisticate" of several months' experience as a night police reporter on the City News Bureau (still housed, incidentally, in the old Ashland block, at Clark and Randolph).

The Woods bldg., a block down the Rialto (that part of Randolph between Clark and State) teemed with vaudeville agents, actors and song-pluggers. The muggs in the Variety office there listened to the cares and troubles of actors. They helped them save for a rainy day. They mailed in their earnings while on the road, and Variety kept it for them on little yellow slips in the local office. They never asked for a receipt. The money was placed in envelopes, and it was there for the asking.

I was awed by show people. I wanted to get as close as possible to them, write about them, get to know them. I ate in the Union restaurant, across from Harlow Henrici's, because I couldn't afford to eat in Henrici's. But I met a few of them at the Union anyway—Harlene Carpenter, for instance, who was then going to school in suburban Lake Forest, and who was to become known to movie audiences all over the world as Jean Harlow.

Chi's 'Downing Street'

The Home Drug Store, on the corner of Clark and Randolph, below the City News Office, was another rendezvous. You'd always saw a passing show of actors, newspapermen, bookmakers, gamblers and gangsters. Rodded to the gills, members of the Bath Side gang rubbed elbows with the South Side toughs. Dion O'Banion, who was bumped off a few years later in front of Holy Name Cathedral, headed the North Siders—Al Capone headed the South Siders.

2 Rows of Seats

When you saw Capone in the theatre he always was surrounded by a dozen or more bodyguards. They reserved two whole rows, so the big fellow was well covered. Capone liked actors, and they liked him. The first time I caught Clayton, Jackson & Durante was at the old Midnight Frolic, 22d street, and Capone was their host. He had brought them over from the Palace theatre, where they were appearing. Everybody—and I mean everybody in the joint—drank champagne. At $25 a quart. Capone paid the bill.

Sunday nights at the Palace were all-important to Randolph Streeters. Alderman John D. Jolotty, who was nationally famous for "trying his cases in Henrici's and appealing them in the Sherman lobby," and I had the choice seats every Sunday night, courtesy of John Nash and later Frank Smith. On stage were Sophie Tucker, George Jessel, Burns & Allen, Lou Holtz, Jack Benny, Phil Baker, Frank Fay, Morton Downey, Senators Murphy and Ford, etc. They were important people to me. To meet one of them was a great thrill.

The audience was fun, too. The silk-tocking bunch from the Gold Coast, and next to them the gangsters and their molls from the Rialto gang. John Stege, chief of detectives, Capone, Mike Carozzo, boss of the street sweepers' union, Milt Weil, songwriter, laureate of the Big Bill Thompson entourage, Big Bill, himself, and later Tony Cermak, who succeeded him in the mayor's office.

I got to know a lot of them. They were grist for a column, and many of them have been on my once-a-week diner here—so far eye from the days when I watched them perform and longed to know them.

A lot of them have passed on. And, as the years go by, it doesn't seem so important to meet the new

FB Contract Breach Suit Vs. Chas. Yates To Trial Jan. 16, in N. Y.

Breach of contract suit between Charlie Yates, now head of the theatre department of Joe Glaser's Associated Booking office, and Frederick Bros. Music Corp. will be up for trial Jan. 16, in the N. Y. Supreme Court.

Suit results from Yates' alleged walkout at FB after only three years of a seven-year contract with the agency had been fulfilled.

Frederick earlier attempted to get an injunction restraining Yates while working elsewhere while his FB pact was in force. This was denied, and after a subsequent examination before trial, actual date for hearing was set last week.

Prince Littler to N. Y. For Shows, Performers

London.

Prince Littler, head of Stoll's Associated Theatres Properties and director of Moss Empires, flew to N. Y. on Jan. 5, for a looksee at Broadway legit shows and vaudeville acts suitable for his theatres.

He also plans to conclude a deal for the production of "Oklahoma!" at the Drury Lane theatre, which he intends staging next fall in association with his brother, Emile.

"The Smoothies" depart from their radio show in St. Louis and move into the Latin Quarter in Detroit,



STUPENDOUS!
COLOSSAL!
SENSATIONAL!
TERRIFIC!
GREAT!
SUPERB!
WONDERFUL!
MARVELOUS!

that's what the critics are saying about "Bells of St. Mary's."

INCIDENTALLY, I AM BEING HELD OVER AT THE

HIPPODROME
BALTIMORE

KEN WHITMER
THE UNIQUE COMIC

Holiday Greetings to all of my friends.

Personal Management
MILES INGALLS



WHAT D'YA
KNOW . . .
HERE'S AN AD
From JOE!

STILL BOOKING
'THE BEST' IN
THE BEST PLACES

JOE HILLER
AGENCY
Century Bldg. - Pittsburgh, Pa.

Office:
National Theatrical Exchange

GREETINGS

CORN on the COB
By RALPH (COOKIE) COOK

THE CHICAGO TIMES

Management DAVID P. O'MALLEY, 203 No. Wabash Ave., Chicago

SEASON'S GREETINGS

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Exclusive Management
MUSIC CORP. OF AMERICA

SEASON'S GREETINGS

HARRISON-CARROLL-ROSS

NOW
11TH WK. IN HOLLYWOOD MUSICAL
"OPENING NIGHT"
UNIQUE, NOVEL—A WOW
Say Critics

Watch HARRISON-CARROLL-ROSS

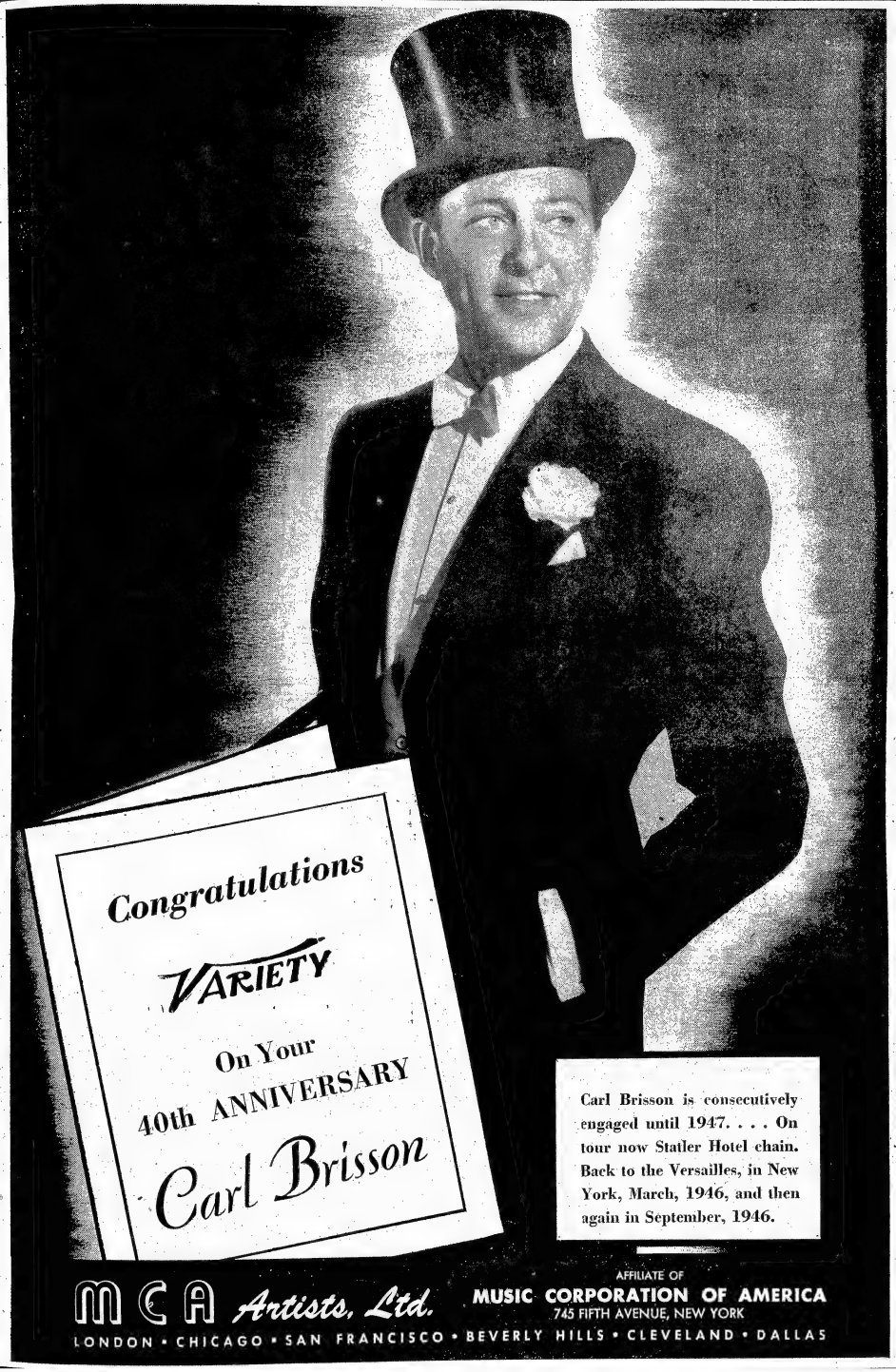
Season's Greetings

TO ALL OUR FRIENDS

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JOE JACOBSON

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Carl Brisson is consecutively engaged until 1947. . . . On tour now Statler Hotel chain. Back to the Versailles, in New York, March, 1946, and then again in September, 1946.
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GEORGE OLSEN

HIS MUSIC

MAJESTIC RECORDS

CURRENTLY

PALMER HOUSE

CHICAGO, ILL.

Management—MUSIC CORPORATION OF AMERICA

Season's Greetings

JOE E. LEWIS

WINTER SEASON UNDER THE DIRECTION OF FLORIDA RACING COMMISSION

DEL COURTNEY

AND HIS ORCHESTRA

FEATURING

DOTTIE DOTSON --- PAT RUSSO --- JOHNNY STRONG

CURRENTLY

PALACE HOTEL

SAN FRANCISCO

COAST TO COAST CBS

Direction: WILLIAM MORRIS AGENCY

COSMO RECORDS

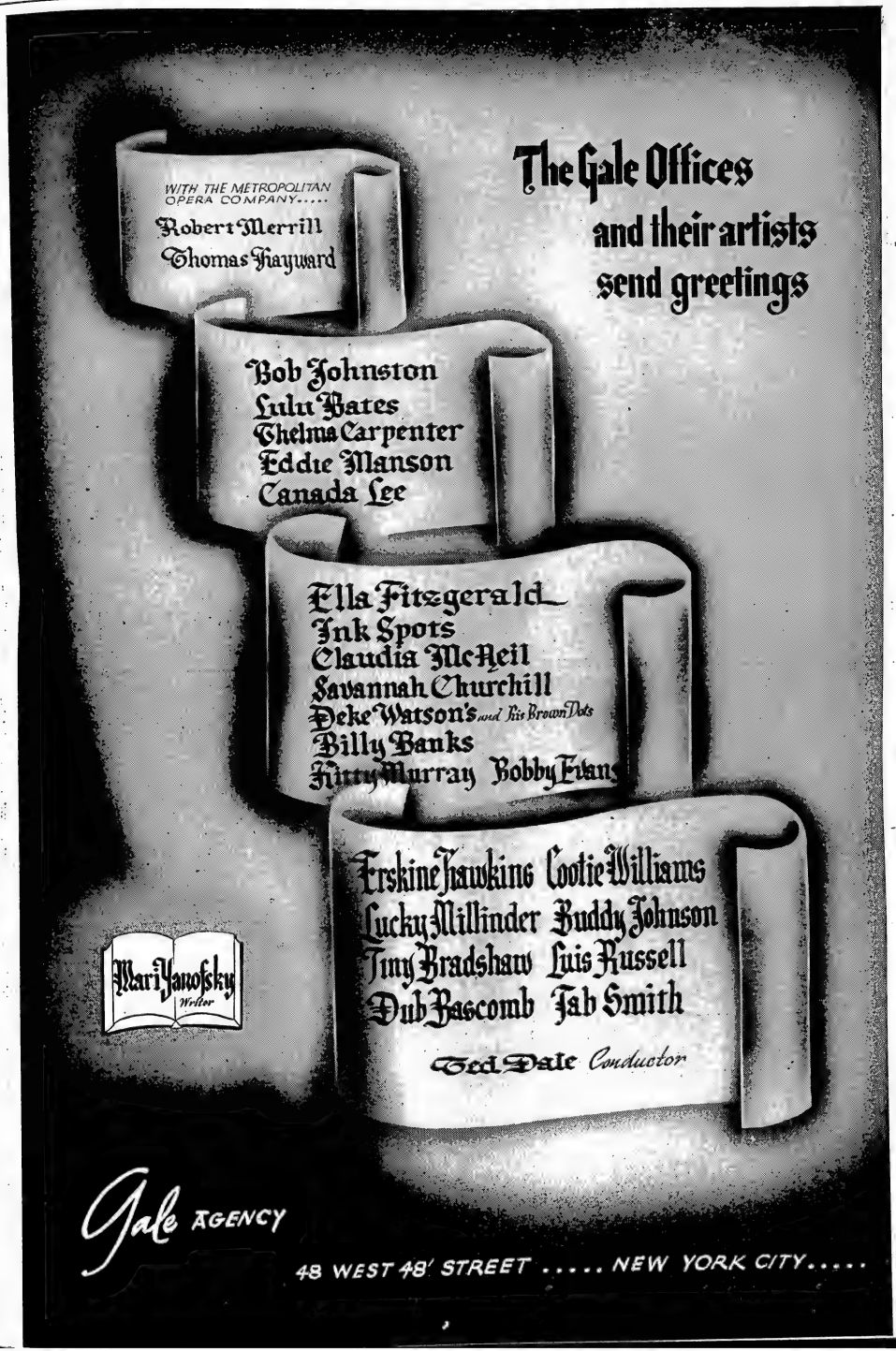
SEASON'S GREETINGS

LEONARD GAUTIER'S

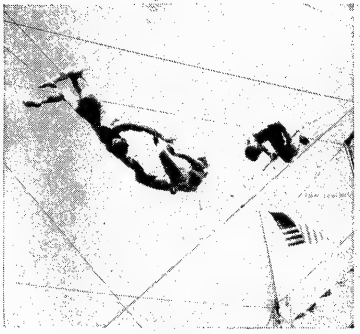
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DOWNTOWN, DETROIT

Direction: MEYER B. NORTH


The Gale Offices
and their artists
send greetings
WITH THE METROPOLITAN OPERA COMPANY.....
Robert Merrill
Thomas Hayward
Bob Johnston
Lulu Bates
Thelma Carpenter
Eddie Manson
Canada Lee
Ella Fitzgerald
Ink Spots
Claudia McNeil
Savannah Churchill
Deke Watson's and His Brown Dots
Billy Banks
Kitty Murray Bobby Evans
Erskine Hawkins Cootie Williams
Lucky Millinder Buddy Johnson
Tiny Bradshaw Luis Russell
Dub Bascomb Jab Smith
Ted Dale Conductor
Mari Yanofsky
Writer
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DWIGHT FISKE

MUSIC CORPORATION OF AMERICA

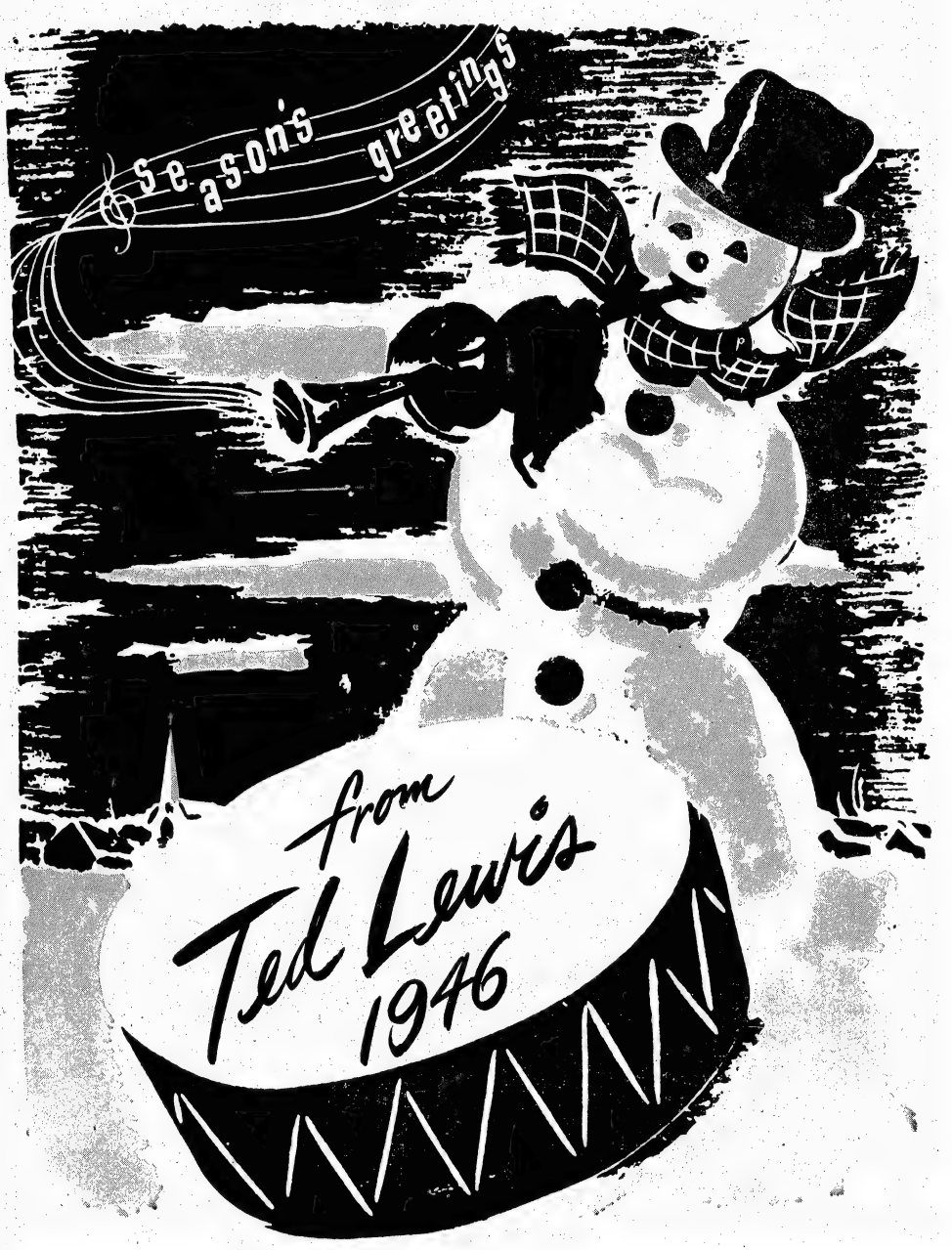
TALIA

CHARACTER DANCER

CURRENTLY WALNUT ROOM
BISMARK HOTEL
CHICAGO

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MUSIC CORPORATION OF AMERICA

"IS EVERYBODY HAPPY"



ORIENTAL

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CHICAGO

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Will Ahern
Aimee Sisters
Joey Adams
Almee Sisters
The Albins
Alston and Young
Amazing Mr. Balmaine
The Ambassadorettes
Music Amsterdam
Andrew Sisters
Bill Anson
The Appletons
Arnheld and Keaton
Mitch Ayers
Bonnie Baker
Bakhaimow Duo
Geo. Bernard
Richie Barnes
Chas. Barnett & Orchestra
Cappo Barra Boys
Sondra Barrett
Gene Bayles
Bellin
Jerry Berger
Dolly Bell
Joe Besser
Ben Beri
Milton Berle
Black Bros.
Blackstone & Co.
Blair and Dean
Arthur Blake
Sol Blake & Co.
John Boles
Connie Boswell
Bill Bella
Milt Britton & Band
Ada Brown
Lee Brown & Orchestra
Buck and Bubbles
Dick Buckley
Smiley Burnett
Burton and Jeanette
Henry Busse & Orchestra
The Cates
Callahan Sisters
Calmay Bros.
Jerry Colonna
John Calvert
Tony Canzoneri
Capman Sisters
Frankie Carle & Orchestra
Emmy Carlton
Carr Bros.
Jean Carroll
Earl Carroll's Vanities
Carter and Moreland
Chaz Chase
Guy Cherney
Bob Chester & Orchestra
Chinese Revue
The Two Chords
Elanor Christian
Christland Troupe
Three Chirie Sisters
Bob Clayton and Maxine
Steve Coco and Eddie
Words Coley and Marcia
The Colsions
Frankie Carville
Cook and Christy
Frank Cook
Harry Coul
Gordon and Sawyer
Bloss Cordella
Consolo and Melba
Del Courtney & Orchestra
Four Crediens
Xavier Cugat & Orchestra
Dennis Dae
Dante
Johnny Scat Davis
Pat Davis
Dolly Dawn
D'Artega & Orchestra
The Debonettes
Del Moro and Benita
Shirley Dennis
De Simone Dancers

Al Dexter & Band
Wilson Liberty and Francine
The Digatanos
The Dimaing Sisters
Tommy Dix
Dorothy Donegan
Jimmy Dorsey & Orchestra
Tommy Dorsey & Orchestra
Freddie Douglas
Danny Drayson
Duncan Sisters
Sonny Dunham & Orchestra
Bob DuPont
Dupree and Charlie
Ray Eagleson
Steve Evans
Otto Eason
Ray Eberle
Four Elgins
Beth Farrell
Fay Frances
Shep Fields & Orchestra
Ted Flo Rita & Orchestra
Five Antarcles
Five Grays
Five Taylor Kids
The Five Flames
Helen Forrest
Christine Forsythe
Chuck Foster
Four Franks
Four Macks
The Four Shirleys
Perry Franks and Janyce
Chester Frederick
Frank Gabby & Co.
Gaynor and Ross
Lenny Gale
Jan Garber & Orchestra
The Garcias
Gauthiers Steeplechase
Gaylord Sisters
Paul Gerrits
The Gibsons
Jackie Gleason
Glen Miller Singers
The Glenns
Benita Granville
Saul Graeman & Co.
The Graysons
Jackie Green
Lionel Hampton & Band
Tommy Hanlon and Jean
Arnie Hariman
Jane Harvey
Dick Havemes & Revue
Horace Heidt & Orchestra
Pat Henning
Ray Herbeck & Orchestra
Woody Herman & Orchestra
The Herpens
Hi Le Jack and Dania
Florence Hinkw
Joe Hodges
Hollywood Cover Girls
Lees Horse
Eddy Howard & Orchestra
Harry Howard
Bert Howell
Mary Beth Hughes
Jay-Jay Hutton
Marion Hutton
Herman Hyde
Vic Hyde
The Ingenues
Johnny Johnston
Allyn Joslyn
Sodie Jours & Band
Jimmy Joy & Orchestra
Louis Jordon & Orchestra
Jean Jack Judy
Jay Jostyn
Art Kassel & Orchestra
Pegview Kay
Lionel Kaye
Jackie Kelk
Dorothy Kelly
Jos. Keyes and Era
Lenny Kent

Stan Kenton & Orchestra
The Kidoodlers
King Cole Trio
King Sisters
The Three Kings
Gene Krupa & Orchestra
Carole Landis
Jane and Claire
Zaida Quarter Revue
Alvin W. Lawrence
Viola Layne
Le Brae and Bernice
Gypsy Rose Lee
Ada Leonard
Jack Leonard
Leroy Bros.
Lewis Mariscielles
Buddy Lesser
Libanati Trio
Betty Lindy
The Little Sisters
Little Tough Cops
Lloyd and Willis
Peter Lorre
Clyde Lucas & Orchestra
Abe Lyman & Orchestra
Bert Lynn
Ada Lyone
Judd Lynn
Jerry Mann
Julie Manners
Gil Mason
A. B. Marcus Show
Marilani and Lanise
Marinelli and Mignon
Flo. T. Martin
Chico Marx
Frankie Masters & Orch.
Masters & Rollins
Miss Mayis
Max & Hi Gang
Marty May
Maxey and Brach
Merry Macs
Russ Miller and Arlene
Eddie Miller
Glen Miller Singers
Mills Brothers
Minevitch Rascals
Ming Ling and Hon Shea
Monroe and Grant
Vaughn Monroe
Russ Morgan & Orchestra
Ella May Morse
Jimmy Mulcay
Phyllis Myles
Kitty Murray
Hal McIntyre & Orchestra
Grace McDonald
Marcy McGuire
Leon Navarra
Nelson Sisters
The Nonchalants
The Novellos
Vivian Nesell
Anita O'Day
Oxford Boys
Ollie O'Toole
The Ormiss
Will Osborn & Orchestra
Overseas Caravan
George Olsen
Michael O'Shea
Patsy the Horse
Cecelia Parker
Jean Parker
Parker and Darlhale
Tony Pastor & Orchestra
Eddie Peabody
Piek and Pal
Rollo Pickert and Verna
Fred Pieces
Mark Plant
Prairie Ramblers
June Preisser
Three Pretenders
Louis Prima & Orchestra
Radcliffe and Jenkins
Three Radio Aces

Jimmy Rae
Sam Rae & Mrs. Waterfall
Boyd Raeburn & Orchestra
Carl Ravazza & Orchestra
Ray and Pedro
Martha Raye
The Reddingtons
Phil Regan
Dick Remy and Dot
Rich and Gibson
Johnny Richards Orchestra
Rigoletto Bros.
Teddy Rio and Ralph
Dixie Roberts
Whitey Roberts
Bill Robinson
Rochelle and Rego
Rochester Tait
Roy Rogers
Tinnie Rogers
Rollini
Rolly Rolls
Ross Sisters
Russell and Renee
Andy Russell
The Three Samuels
Harry Savoy
Geo. White Scandals
Senor Wences
Buster Shaver & Co.
Shaw and Lee
Shea and Raymond
Gene Sheldon
Hal Sherman
Robert Sherwood & Orch.
Lyn Shirley
Willie Shore
Shyretino Trio
Jane Slater
Estelle Sloan
Sun and Sunny
Phil Spitalny & Orchestra
Stanley and Marti
Hal Stone and Nina Kaye
Stone and Lee
Three Stooges
Paul Sydell and Scotty
Elsa Tanner
Eleanor Teeman
Joe Ternbel
Ruth Terry
Danny Thomas
Thomas and Therese
Tommy Treat
Tommy Tucker & Orchestra
Gus Van
Manuel Viera
Billy Vine
Jimmy Ver
Jerry Wald & Orchestra
Walter Dare Wahl
Wally Wood
Watson Sisters
Ted Weems & Orchestra
Virginia Wehller
Jess Weir
Lawrence Welk & Orchestra
West and Leving
West and Page
The Whalers
Sonnny White
Whitney Sisters
Wilkey and Dare
Dennis Wilkey and Phyllis
Bob Williams
Sleepy Williams and Dad
Bob Wills & Texas Playboys
Five Willys
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Winik and Mae
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BIRTHDAY GREETINGS

Variety's the spice of life,
And may its life be long,
We hope a hundred years from now
You'll *still* be going strong

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President

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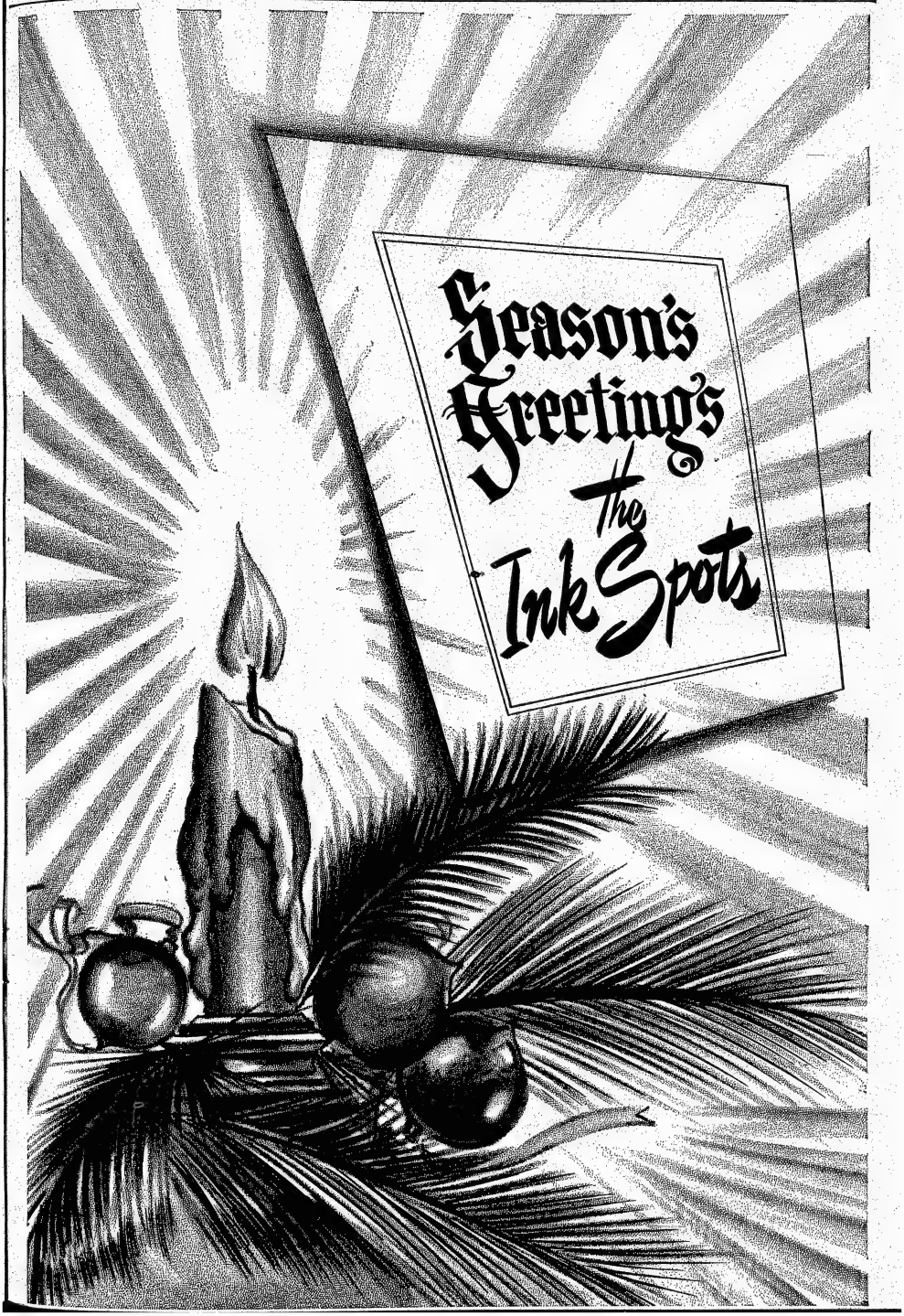
JAY SEILER
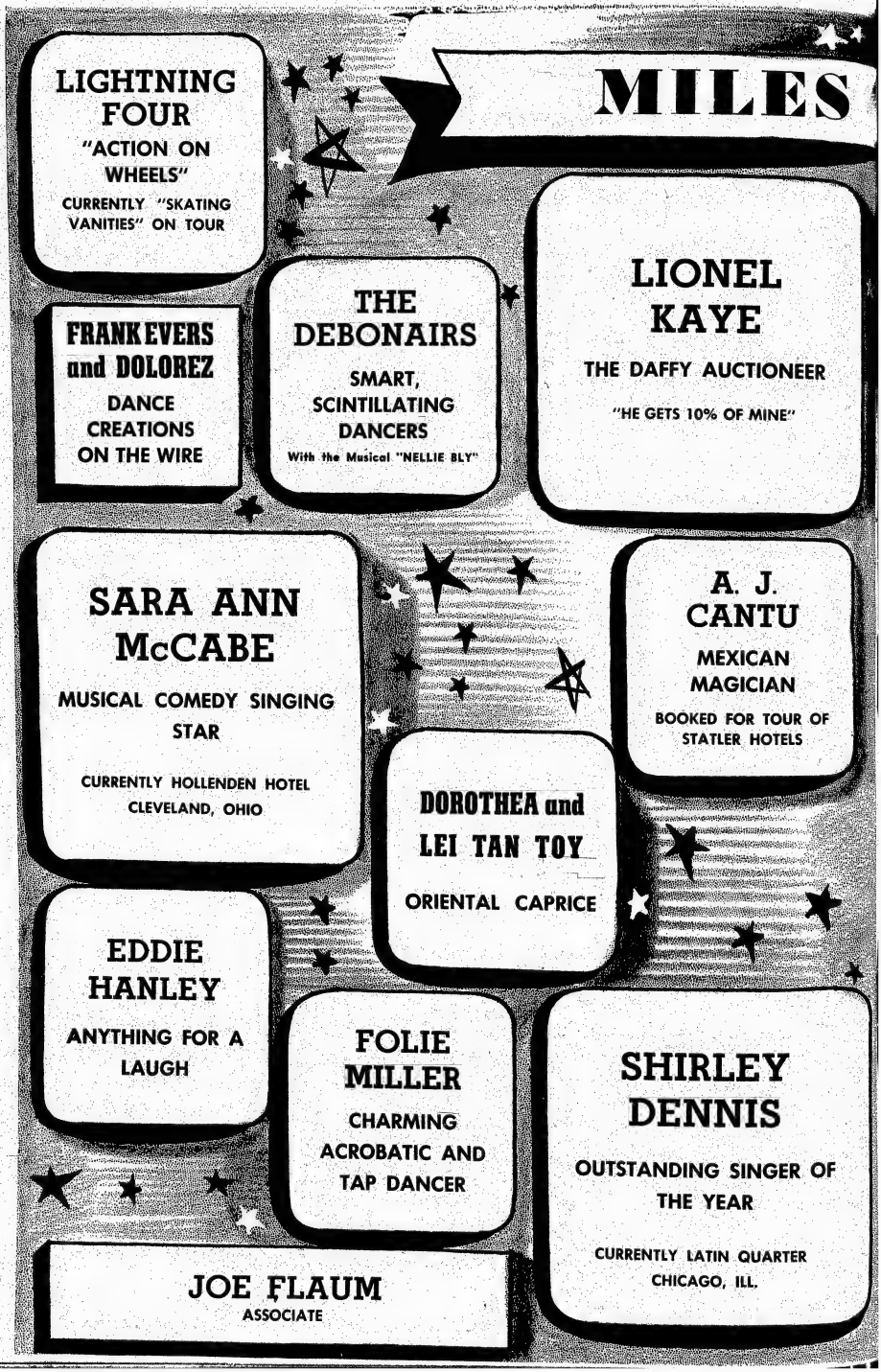
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Season's
Greetings
The
Ink Spots


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"ACTION ON WHEELS"
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SMART, SCINTILLATING DANCERS
With the Musical "NELLIE BLY"
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"HE GETS 10% OF MINE"
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DOROTHEA and LEI TAN TOY
ORIENTAL CAPRICE
EDDIE HANLEY
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Management M.C.A.

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TO YOU

GEORGIE PRICE

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"Youth and Charm in Taps"

MAYFLOWER HOTEL, AKRON

JERRY BERGMANN

"The Fellow with the Ping-Pong Balls"

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THE ERWINGOS

"Sensations in the Air"

OLYMPIA THEATRE, MIAMI

LEN MANNING and MITZI

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"The French-American Comedienne"

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"The Comedian Pick Pocket"

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"The Man With the Golden Voice"

YACHT CLUB, SAN FRANCISCO

SYLVIA & CHRISTIAN

"The Acme of Dancing"

St. Charles Theatre, New Orleans

G. RAY TERRELL

"The Debonnaire Deceptionist"

STATLER HOTEL, BOSTON

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DOROTHY RAE

THE GIRL WITH A SMILE IN HER VOICE

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"Whispering" / "Estrelita" } 36727

"Leaning on the Old Top Rail" / "Tumbling Tumble Weeds" } 35393

"William Tell Overture" / "Listen to the Mocking Bird" } 35234

"Whistle-itis" / "The World Is Waiting for the Sunrise" } 36031

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A "UNIQUE AND EXTRAORDINARY" COMEDIAN

~~"IT'S NOT WHAT YOU DO—~~

~~IT'S THE WAY YOU DO IT"~~

"IT'S WHAT YOU DON'T DO—

AND THE WAY YOU DO IT"

THAT'S WHY CRITICS RAVE ABOUT

CARL BALLANTINE

NOW AT BILLY ROSE'S DIAMOND HORSESHOE, N. Y.

INDEFINITELY

FRANK

PALUMBO'S

CABARET-CAFE

SINCE 1884

PHILADELPHIA, PA.

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to the following performers who have worked in our Cabaret during the past year:

BOB HALL
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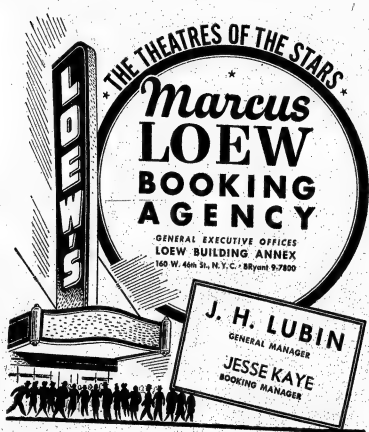
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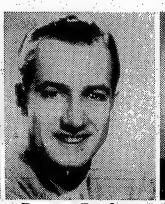
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The Day Before Spring Finds Outdoor Showers Exhausted

By MURRAY POWERS

Scarcely rested yet from the grueling but golden season that ended in November, outdoor showmen can hardly wait for the coming spring's bluebirds.

They're sure that the 1946 season is going to be another bummer, unless the national labor picture becomes so rough that it will tie the country up in knots.

For most outdoor showmen the runs to home barns in November found their packets stuffed with folding money and the conventions in Chicago saw bulging billfolds.

Ringling Bros.-Barnum & Bailey had the biggest season in its history, despite the three and four-day stands that would have been one or two-day stands at the most. Cleveland and Pittsburgh, for example, were week-stands that the show will willingly trim as soon as labor is available for getting it up and down on the same day.

All shows had plenty of trouble with help, the performers being called upon to help get the shows up. Ringling yearbook reveals unbelievable number of accidents, while Cole Bros. had its share—including a railroad wreck that cancelled a week of rich stands. Cole Bros. continued to play as many one-day stands as possible.

More railroad shows out last season than for many years past. Art Concello put Russell Bros. on rails, as did Ben Davenport the Dailey show and Harry Hammill the Austin trick. Martin Arthur bought cars for Arthur Bros. Clyde Beatty kept his outfit on trucks and now there are reports that Beatty and Concello may merge interests this spring. Beatty's show is too large and heavy for trucking.

Get Set for New Season

Most of the circuses went into November, but several had tougher sledding and closed earlier. This spring sees Floyd King, veteran agent, taking out King Bros. from Kentucky. He bought the Bud Anderson show last October. James M. Cole, out of the Army, will offer the James M. Cole circus again. Buck Owens is to have a new show. Mills Bros., Bailey Bros., Hunt Bros., Jimmy Woods' Yankee-Patterson, Bradley and Denson, M. L. Clark, Al G. Kelly-Miller Bros., Hugo Bros. and other well-knowns among the smaller outfits are getting their equipment ready for the new season.

Bright spot in the Ringling outfit will come when General Manager George Smith is released from prison after his sentence from the Hartford fire. Jim Haley, vice president, was paroled in time for Christmas. Circus labor situation also likely will clear and permit shows to move with the ease of other days.

With thousands of veterans home, carnival and park people see another big year ahead. Already the carnivals are laying out plenty of last season's profits to get new train equipment, rides, canvas and lights. Both the carnies and the parks, restricted by labor conditions and inability to get equipment, are now determined to make the midways sparkle with new attractions. They see the need, too, to offer more for the money.

Two more carnivals will take to the rails this year, Cetlin and Wilson and the John R. Ward shows.

AIF's Fair With Fairs

With the war over and restrictions being lifted, the nation's fairs will bloom again this season. The fairs took it on the chin harder than any other branch of the outdoor industry during the conflict. This means a boom, of course, to the carnivals and shows that play them and a new outlet for the hustling concessionaires. Concession prices were high during the war seasons. Whether they'll continue or face a slosh will have to be determined in the early stands.

As soon as the lid was lifted last fall, one branch of the outdoor business that came roaring back was the mixed auto racing. In northern Ohio, for example, the midgets were in operation for about eight weeks and did tremendous business. Operators are hopeful that the skidding, bumping and thrilling little fellows will go over big this spring.

Football, the midgets and outdoor shows all did well with the windup of hostilities. Continuation of that business, of course, depends on whether national and industrial strikes can be settled.

Harness racing has taken a surge ahead in the last several years. Indicative of the zest for the sport is a new classy and rich event, the Little Brown Jug, run for the first time at the Delaware, Ohio, county fair last Sept. 18. This $35,000 race for three-year-old pacers is exceeded in payoff only by the Hambletonian at Goshen. F. Beverly Kelley, press chief for the Ringling-B & B shows, helps run the Delaware fair in his home town, and promises that the Little Brown Jug will be an annual feature.

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HADASSAH BENEFIT AT MSG, N.Y. PAID ACTS

First major result of the campaign for paid benefits was the show at Madison Square Garden, N. Y., last night (Tuesday) under Hadassah auspices. Every act on the bill was paid.

Sophie Tucker, Ink Spots, Wesson Bros., Cal Harvey Stone, Menasha Skulnik, Zero Mostel, Rose Marie, Robert Merrill, David Brooks, Paul Draper and Larry Adler composed the show.

With a paid show, too, artists can be cued what to do. There's no getting off after a thank you or one number. A full turn can be demanded of them.

Dance Team Plans Production Unit

Estelle and Leroy dance team, currently appearing at the Biltmore hotel, N. Y., are branching into the vaude production field. Team has formed a corporation, Starlight Revues, Ltd., and has purchased production rights to a former La Martinique, N.Y., nitery presentation comprising Hughie Prince-Dick Rogers score, costumes, et al., as the nucleus of a production they intend steering into the Nacional hotel, Havana, Feb. 5.

In addition to the dancer-producers, who will be starred, lineup will include Charles Valdoru, singer; Betty Carr, singer; G. Ray Terrell and six choristers.

Jimmy Chalfont will provide additional musical numbers. Hans Leader will be manager, and unit is being agented by Henry Herman.

LAZAR MAY LEAVE MCA TO GO INTO BIZ ON OWN

Irving Lazar, in the film department of the Coast office of Music Corp. of America, is expected to open his own agency shortly in N. Y., where he now is. This will mark the second MCA agent to go on his own. Phil Bloom, former head of the MCA theatre department in New York who went into the legit field and finally into the MCA film department, recently left to open his own office.

Lazar started his show business career as a theatrical attorney going into the MCA cafe department in N. Y. from where he switched to William Morris agency. Upon his discharge from the Army, he moved back to MCA, where he worked in legit before going to the Coast about a year ago.

Bob Eberly, former Jimmy Dorsey vocalist, recently discharged from the Army, starts a vaude tour at the Metropolitan, Providence, Jan. 25.

Lowe's P. A. Tour

Edmund Lowe, going out on a series of personals, has been set for Loew's State, N. Y., for two weeks starting Jan. 17. Lowe's last p.a. was in the legit, "The Ryan Girl" which folded after a short run on Broadway.

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Season's Greetings

JONES, LINICK & SCHAEFER

CHICAGO, ILLINOIS

World War II Spending

(Continued from page 271)

son, Sophie Tucker, Danny Kaye, Dwight Fiske, Victor Borge, the Hartmans, the DeMarcos, Edgar Bergen, Frank Sinatra, Danny Thomas, Martha Raye, Frances Faye, Georgie Price, Belle Baker, Gertrude Niesen, Celeste Holm, Jackie Miles, Jerry Lester, Mitzi Green, Ethel Merman, Jane Pickens, Andrews Sisters, Mary Martin, Johnny Johnston, Perry Como, Jack Leonard, Paul Draper, Larry Adler, Dick Haymes, Luba Malina, Jane Dulo, Nan Blakstone, Edgie Davis (the perennial star of his own Leon & Eddie's bistro), Milton Berle, Georgie Tapps, Carol Bruce, Georgie Jessel, Russell Swann—all are money in bank. Not to mention the crack bands who are surefire in the class hostelries and the top-drawer niteries on the Coast, Chi, New York, Florida, etc.

As was expected, New Year's Eve was a bonanza and the buil market sees no sign of abatement.

Florida spots are using top names as gambling lures and there have been reports of under-the-counter deals with certain headliners, i.e. paying bonuses above written contracts in order to cinch the cream of the entertainment crop.

This black market habit is the result of the general wartime attitude of catering to the spender, so that the vicious cycle reverts back to the ultimate consumer. Postwar there are still certain hard-to-get staples (butter, etc.) which sees a continuing gray market if not altogether illegal.

But up until the Victory, everything from Scotch to steaks, was "hot" and foodessies parred the Volstedian speaks for double-talk and chicanery. Even now stable hotels suffer the most, being unable to entertain any spurious deals with their produce and meat people. When a hotel maitre d' left to open his own class restaurant, sans any previous OPA restrictions, the sky was the limit.

New Spots

Bill Miller's Embassy, on East 57th street, is the newest classy N.Y. spot, with Ethel Waters heading the show. Old Cotton Club site in Harlem is trying for ofay tourism as the Club Sudan but with indifferent results, if for no other reason than that Harlem muggings—a reflex from the Bedford-Stuvesant (Bedford) section in Brooklyn—would keep the downtowners away. For a time the N.Y. crime wave gave some of the clubs temporary setback, but only to a limited degree, and for one week four West 52d street jive joints were under a reefer cloud, but their licenses were reinstated when it was established that the "tea" peddlers were independent of the niteries.

All over the country new spots have been opening up, many simulating familiar names such as the Copacabana, Latin Quarter, 21, Leon 'n' Eddie and even a Stork in Frisco. The usual legal complications over name infringements.

Of the ownership changes, the Iceland on Broadway, a pop-priced, big-capacity joint and a big moneymaker, was sold for $160,000 after the AFM local in N.Y. boosted the scales.

Nicky Blair took over the hit 'n' miss Carnival in the Hotel Capitol, N.Y., and seems to be putting the spot over with Martha Raye and a tiptop Latin Quarteresque floorshow as lure.

Monte Proser took his Copacabana profits into two ill-fated legits, a Ralph Spence straight farce, and the still struggling "Spring in Brazil" (Milton Berle).

The tourist market looms big for the talent phase and already AGVA is setting up machinery to circumvent any South American strandings. With the military evacuations from the Canal Zone, the blue-moon joints in Panama have gone respec and are spending for real talent to snare their local "family" trade. Havana, despite tourist difficulties, is already seeing a boom.

More Highlights

Highlights of the saloon season this past year included the usual shifting of talent from the Morris Agcy to MCA and vice-versa. Jean Sablon's return from South America, Hildegarde's continued boxoffice boff, fortified further by her high Hooperating on the radio. Ditto Carl Brisson. . . . Billy Rose's plan for a Diamond Horseshoe in London. . . . Copacabana floorshow units in theatres. . . . Edgar Bergen's longtime "owed" date to the Waldorf, marking his return to the bistros. Ditto Sinatra. . . . Chevalier and Lucienne Boyer due from Paris into the varieties and niteries in '46. . . . Rio de Janeiro casinos, which already booked Eddy Duchin and Evelyn Knight, wanting them back along with Duke Ellington, Louis Jordan, et al. . . . Ethel Merman's first nitery date in Miami at 6G a week, not counting her pinch-hit for the ailing Hildegarde New Year's Eve. . . . Carl Ravazza, who went from LaMartinique into a personality-maestro stock run (six months at a time) at the Roxy, N. Y.

Hazel Scott's wedding jam at Cafe Society Uptown, N. Y., at the reception following her marriage to Representative (Rev.) Adam Clayton Powell, Jr. . . . Tommy Lyman's minstrelsy continuing big boff at Jimmy Ryan's bistro, next door to Bill Hardy's Gay 90s. . . . The continued click of Hardy's long-established spot. . . . Hollywood's priceless trailers, those lavish filmusicals built around "Diamond Horseshoe," "Weekend at the Waldorf" and "Stork Club."

Everybody writing books: Joey Adams' "Gags to Riches"; Milton Berle's "Out of My Trunk"; Benny Rubin's "Rubin, Rubin, I've Been Thinking"; Willie Howard's "40 Years of Wit." Sophie Tucker's autobiog (which should make a good film, incidentally); "Some of These Days," still the best. So far she's split $34,000 royalties among her favorite charities. Incidentally, Soph continues the perennial boffola in the bistros.

Trends on the nitery horizon are many.

Some visualize 2,000-capacity theatre cabarets, a la the mammoth picture palaces, which should bring costs down.

Air-conditioning spells no more season for in-town niteries. Actually, they're cooler than the hotel summer roofs. And this past year, the last of gas rationing, kept many in town. Furthermore, the rainy summer resort season likewise chased 'em home, all to the benefit of all in-town showbiz (theatres, cafes, etc.), at least so far as New York was concerned.

Charlie Miller and Sonny Werblin of MCA, Bill Morris, Jr. and Abe Lastfogel of the Morris agency, Tommy Rockwell (GAC), and all forward-looking talent purveyors see the diminishing "one world" as opening up new channels for farflung, world-wide bookings as soon as all nations' civilian aeronautical service is set up to handle the traffic.

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Broadway Has Come Up With A New Type of Musical

By JACK PULASKI

There has been a changing form of musical show on Broadway and the results have been highly satisfactory.

Most of the musicals that clicked in the past two or three seasons have been a combination of musical comedy and operetta. It was thought for awhile that "Rosalinda" had brought back the operetta type of attraction. Actually, though, the only true operetta that has clicked since "Rosalinda" is "Song of Norway," which is well in its second season at the Imperial, N. Y., the Grieg score being the principal factor in its success. "Marinka," which recently folded at the Barrymore, was also an operetta that exited considerably in the red.

The present form of musical hits—that is, musical comedy-operetta—has melody as a vital feature, but in nearly all the new shows, ballet has been injected so effectively that it, too, was almost as important, and even "Norway" has its ballet.

Musical Comedies Favored

Musical comedy is still a distinct, favored form of tune show as indicated by the big grossing "Up in Central Park," at the Broadway, also "On the Town." Beck, both of which have varied types of ballets and are holdovers from last season. In recent years such tune and dancers as "Mexican Hayride" and "Something For the Boys" scored sans ballet. Mid-autumn musical comedy clicks are "Are You With It," Century, and "The Day Before Spring," National. Latter has ballets that caused mangerial headaches.

Revues have been only casually produced and there are no indications that this type will be presented frequently. First major revue in years was "Seven Lively Arts," last season, but it was talked to death at the Ziegfeld, which now has a costly revival of "Show Boat," musical comedy, as is the revived "The Red Mill," 46th Street.

"Oklahoma!," which is in its third year at the St. James, is typical of the new form of musical. Companion pieces are the front-running "Carousel," Majestic, and "Bloomer Girl," Shubert. At first those shows were classified as operettas but are more truly straight musical plays, all having sustained stories or books plus diversionary ballets. The same general billing applied to "One Touch of Venus," a former standout.

Hazard of presenting operetta along too-familiar lines was demonstrated this season in "Mr. Strauss Goes to Boston," which did well enough in Boston but flopped out fast on Broadway. It was the first major musical disaster for 1945-46.

"Polonaise" (Alvin, later Adelphi), is of the operetta form. It drew real money for a time, then dived. Alvin currently has "Billion Dollar Baby," a musical comedy.

That the ballet vogue will continue is doubted in some quarters but there is no doubt that its injection into legit has been a hypo to musicals.

$900,000 Flop

Ballet is only occasionally profitable and is so heavily on the debit side that only the really wealthy usually back such ventures. One instance is the International Ballet, for which the Columbus Circle theatre (formerly the Cosmopolitan) at Columbus Circle was reconverted last season. Conservative count was a loss of $900,000. It was Rockefeller coin. That venture is defunct. House then had musical comedy "Sing Out, Sweet Land" later (set winter and now has "Hamlet" (Maurice Evans), which Mike Todd presents.

Agnes de Mille put the newer form of ballet into legit, after doing her stuff for strictly dance presentations. Miss de Mille staged the numbers in "Oklahoma!" for the Theatre Guild and, ever since, other producers have made ballet a must. One skeptical showman evoked a laugh recently upon announcing his new musical would "positively not have any ballet."

Albertina Rasch was formerly the leading stager of toe ballet in musical comedy and revues, and she's still in action, handling specialty toe artists and ensemble. Present form of ballet on Broadway is different not only because there is comparatively little toe dancing, but the numbers are integrated into and aid in unfolding of the story. Miss de Mille is not alone in her department. There are other choreographers whose ballet novelties attracted attention in a number of Broadway musicals in the past couple of seasons.

Perennials Bloom

As for the operetta form, such shows must be exceptional to get across on Broadway, but the hits like "The Student Prince" and "Blossom Time" have cleaned up seasonally on the road. Maybe the populace is show-hungry in the sticks, or perhaps the scores of the perennials are more acceptable there than in the metropolis.

Costume shows have been rather taboo for straight plays but that doesn't go for the standouts among the newer type of musicals. Every one of the merged or new type of musicals is nostalgic. In that category are "Oklahoma!", "Carousel", "Bloomer Girl", "Central Park" and "Norway." Latter is unique because of its Coast origin, came going for "Red Mill" and "The Desert Song," now at the City Center.

Last season there was a booking jam on Broadway, particularly for musicals, and indications are that the same situation will arise, although four houses have eased the situation somewhat. Shuberts bought two musical houses last year (Century and Adelphi) but that didn't entirely solve the problem because neither has air-conditioning and both are outside Times Square. There are so many tunes and dancers proposed that in show circles it has been declared that any manager who goes into production without a guaranteed main-stem berth "should have his head examined."

Shuberts figured on the flop percentage to take care of musicals along with other shows, but the strength of the tune-show holdovers is such that there has been little leeway. Razing of the 44th Street by the N. Y. Times, and purchase of the 46th Street by City Investing Co., a downtown realty group that is firmly in show business and seen as opposition to the Shuberts, involved that musical house in the booking situation. On top of that the Shuberts leased the Winter Garden to United Artists and thereby shoved their toe musical house off the legit list.

The 46th Street is a musical house (large capacity) but had the holdover drama, "Dark of the Moon," which Lee Shubert insisted on running, although the show operated in the red during most of summer and fall. That insistence was based on the fact that when City bought the property it was stipulated that possession could be had only after the then-current attraction, which was "Moon," be withdrawn or closed.

Shubert suddenly changed his mind about keeping "Moon" at the 46th Street when an opportunity arose whereby he could make money instead of going further in the red with "Moon." He accepted a deal with the management of "Red Mill" whereby he gets 5% of the attraction's share of the gross, in exchange for sending the drama to the road. That means he will collect around $1,000 weekly provided "Mill" continues to approximate capacity business.

Historical Note on a Musical Smash

It opened out of town and played a trial week in Washington to less business and applause than any musical show in local history. The leading man and the featured comedian wanted desperately to quit. I am afraid the producers, authors and composer did too, but in persuading the actors to stay they convinced themselves to carry on.

It opened on Broadway to notices that ranged from fair to poor. The book was called a dime novel for $3.30 (no $6 tops then) and the music was damned with faint praise. Although it contains two of the biggest song hits of the generation not a singable tune was recognized by the critx.

It stumbled along to business that did not pay expenses even after the authors and composer waived all royalties. The producers sent cohorts of friends and relatives to the boxoffice week after week to buy enough tickets to make the gross reach the stop figure.

Business finally picked up, but the show never once did a capacity week on Broadway, and during the summer business was so low that the authors, producers and composer again waived all charges.

It played a year on Broadway to no profit—barely paying back the original production expense—a token figure nowadays.

While the New York company was being given constant plasma the show was produced in England, on the West Coast, and in Chicago to stunning success.

In spite of the lack of critical approval and the grudging support of Main Stem sophisticates it has been the biggest stage money maker I have ever been connected with, has been made twice as a movie, done hundreds of times on the radio, and played more weeks in stock than I can count.

Now, 20 years later, it is playing in N. Y. City again after a successful road tour.

The name of the show is "The Desert Song."

—*Laurence Schwab.*

He, the Nathan, Speaks

(Another Anti-Boxscoreite)

By GEORGE JEAN NATHAN

The editor of VARIETY recently made an appointment for a professional consultation.

When, a week later, he was ushered in to me, he seemed plainly a much worried man. "Doc," he said, "I have heard that you are our most highly regarded psychiatrist in matters theatrical, and I have come to you in my perplexed state in the hope that you can help me."

I bade him sit down. "What is the leading symptom of your condition?" I inquired.

"I am too pleased with myself and with VARIETY," he replied. "All day long, all night long, I am so damn pleased I can't eat or sleep. Obviously, my nix nix stix pix, something is psychically wrong with me. Will you diagnose me?"

"Yours is a serious case," I observed, "but perhaps not altogether beyond repair."

"What, nix fix stix hix," he mumbled, "is the first step I should take?"

"First," I recommended, "in order to diminish your self-delight, study those so-called critics' boxscores which you publish. Any editor who, after meditating them, would still be tickled with himself would be beyond the help of psychiatry."

"What, Mex sex hex vex tex nex," he indignantly demanded, "is wrong about them?"

"What is wrong about them, as everyone but you, my son, seems to know, is that you grade the eminence of reviewers according to their boxoffice instead of their dramatic intelligence. You predicate their exalted position not on their ability to detect critical merit in a play but simply on their ability to tell how long, however sour it may be, it will run. If a reviewer thus says that a genuinely meritorious play is no good and won't last a week, and it doesn't, you list him as a champion critical genius, and if he says that a bad play is something pretty fine and will last out the season, and it does, you congratulate him twice over."

"Don't forget, Doc, that VARIETY is a trade paper, box nox nox flox, and that a trade paper isn't interested as much in quality as in runs."

"Don't forget, in turn, dear editor," I said, "that you are talking, if I may be so professionally inelegant as to say so, through your hat. Some trade papers stress the quality of their manufacturers' and dealers' wares rather than mere durability, and even durability and not durability are the same thing. A pair of cheap overalls, for example, will often outlast a costly cheviot suit. Furthermore, when you speak of trade papers, do not overlook the fact that the farmers' journal emphasizes the quality of fertilizer without arguing that it will be serviceable for an extra season."

"What else, erix mix lix nix, Doc?"

"For a number of years, someone told me, the first item in your Hollywood news column has invariably been 'Lana Turner bedded with Bill' or 'Errol Flynn down with cerebuncles,'" or someone else having something. Why not, for a change, lead off with someone out there being well? I know that, all things considered, it is inconceivable that anyone in Hollywood could possibly feel well, but try just once to get a scoop."

"I fear, Mr. Editor," I concluded, "that this must suffice for the consultation, as time presses and as Mr. Winchell, who is suffering from a complex similar to yours, is impatiently awaiting his turn in the outer office."

"Thanks, Doc," said Mr. Editor, "I think, max box clax flax, that you've already cured me. I don't feel so good."

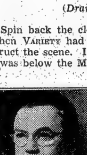
"Ips dix," I said, and bowed him out.

A Closeup of Broadway When 'Variety' Was Cradled in '05

By WARD MOREHOUSE

(Drama Critic of the N. Y. Sun)

Spin back the clocks to that early December day in 1905 when VARIETY had its tremulous beginning, and let's reconstruct the scene. I wasn't sitting in aisle seats in those days. I was below the Mason and Dixon line and below playgoing age in a Georgia port, but I know the picture—



Ward Morehouse

The breathless New York theatre was that of Clyde Fitch and Frohman, of Belasco, Augustus Thomas and K. & E. The young Shuberts down from Syracuse were getting a foothold, and the new firm of Colnan & Harris was on its way. It was the theatre of Barrie and Alan Dale and Acton Davies and the Harlem Opera House, and of such neighborhood institutions as the Yorkville and the Colonial and the Alhambra.

George Jean Nathan was then just about to enter journalism via the N. Y. Herald. Burns Mantle was covering plays for the Chicago Inter-Ocean. Ashton Stevens was the vibrant critic of the San Francisco Examiner. Billy Rose was a lad of six and Michael Todd hadn't been born.

Theatrical life had moved on up into the Forties but it was still centered in the Thirties. The Gilsey House was the meeting place for the theatrical folk of the day.

So, whether or not you were alive at the time of the birth of VARIETY, shut your eyes to denote a time elapse of 40 years and then open them wide to take a whirl with me about theatretown on that wintry day in 1905.

Wallack's, at Broadway and 30th street, was housing William Faversham in Edwin Milton Royle's "The Squaw Man." Joe Weber's theatre, Broadway and 29th street, was the home of Cyril Scott in "The Prince Chap." The Princess, also at Broadway and 29th, had Margaret Anglin in "Zira" and the Savoy in West 34th street was playing to big business (for that day) with James K. Hackett and Mary Mannering in "The Walls of Jericho."

Maude Adams in 'Peter Pan'

The loveliest actress of the time was Maude Adams, starred by Charles Frohman at the Empire in "Peter Pan." Viola Allen held forth at Daly's in Clyde Fitch's "The Toast of the Town." Olga Nethersole (now living in Cornwall, England) was at the Herald Square in "The Labyrinth," and David Belasco's spectacular success, "The Girl of the Golden West," was playing the (first) Belasco, the 42d street house that was renamed the Republic. The star of that play? Blanche Bates, of course, and Frank Keenan and Robert Hilliard were her principal supporting players.

In that December of 1905 David Warfield was playing at the Bijou in the success of his career, "The Music Master." Charles Klein's popular play, "The Lion and the Mouse," was at the Lyceum, with Edmund Breese and Grace Elliston, and at the Murray Hill, 42d and Lexington avenue, Eugenie Blair was appearing in "Oliver Twist." Those comedians of the musical stage, Eddie Foy and Richard Carle, also had their plays; Foy was in "The Earl and the Girl" at the Casino and Carle was playing "The Mayor of Tokio" at the New York.

One of New York's busiest parking lots in present time is that plot of ground fronting on the Avenue of the Americas and bounded by 43d and 44th streets—the site of the famous Hippodrome of bygone years. In December of 1905 the Hippodrome's attraction was the Thomson & Dundy spectacle, "A Yankee Circus on Mars." The Liberty in 42d street had Thomas W. Ross in "A Fair Exchange," the Madison Square was offering Henry E. Dixey in "The Man On the Box," the Imperial had Julian Eltinge and Bessell was singing twice daily at Proctor's 125th Street, and Digby Bell was at the Harlem Opera House in "The Education of Mr. Pipp."

Shakespeare and Shaw

There was Shakespeare, of course, in our Broadway of 40 years ago. Robert B. Mantell was playing "King Lear" at the Garden. And Shaw, too. Robert Loraine was in "Man and Superman" at the Garrick. William Collier had a success in "On the Quiet" at the Criterion, and Grace George an interesting player in "The Marriage of William Ashe" at the Garrick.

Brooklyn? The Grand Opera House was offering "Queen of the Highbinders." Kyrle Bellew, who was later to come to fame with Margaret Illington in "The Thief," was in "Raffles" at Brooklyn's Broadway, and the Hanlon Bros. were at the Folly in "Fantasma."

Army-Navy 6—6 in '05

If you went through your daily newspapers in early December, 1905, you discovered that Army and Navy played to a 6 to 6 tie at Princeton; that the Catholics of Quebec were warned not to attend any of the performances of Sarah Bernhardt in repertoire; that the book pages contained displays for such new best sellers as George Barr McCutcheon's "Nedra," Katherine Cecil Thurston's "The Gambler," and "The Deluge" of David Graham Phillips, and that if you wanted a wonderful new automobile you could choose between such makes as Fiat, Thomas, Winton, Lozier, Cleveland and Rainier—1906, Model B.

Several notable productions reached Broadway in the weeks immediately following VARIETY's introduction to show business. One was the presentation of Barde's "Alice-Sit-By-the-Fire," with Ethel Barrymore and John Barrymore in the cast, and another was George M. Cohan's "45 Minutes From Broadway."

The incomparable George M., with his flag-waving, his grin and his grimace, his crazy dance and his kangaroo walk, and his inborn sense of showmanship, was just then beginning to take hold in the American theatre. He made, and held, his place through the years.

So did VARIETY, and its greater years are still to come.

Veteran Pressagent-Author Contrasts B'way Legit of 40 Years Ago and Now

By JOHN WILSTACH



John Wilstach

As a boy I came to Broadway via London, because I went over there about the turn of the century with my father, Frank J. Wilstach, the first pressagent, I believe, to ever cross the ocean ahead of a show—in this case De Wolf Hopper in "Wang" and "El Capitan," the splendid Sousa operas. Hopper was a great hit with the British, and in one of the London playhouses I saw the original production of "Florodora," which was later brought over to N. Y. by Tom Riley and his partner Fisher, to make a million — and marry the sextette to American millionaires. At that time the toast of London was Edna May in "The Belle of New York." She married into the upper financial drawer in England and gave up the show biz. She was bright, there, for it was only that wonderful line in the song "I try to make them follow that light, but they always follow me"—that got her by, aside from her lovely, demure looks.

Back in New York, after a long run in London, my father worked for the Weber & Fields Music Hall, with the great cast, many times mentioned, but one great comedian, Peter Dailey, died rather young, and yet numbers of fans thought him the hit of the show, above Willie Collier or even the stars themselves. Though David Warfield had his supporters, as a draw there was that modern Helen of Troy, Lillian Russell.

Belasco's Dominance

Looking back upon the show business on Broadway, in the first decade of the century, it is almost fabulous and impossible to believe that one producer, as to artistic integrity, could so dominate the scene as did David Belasco. It has never happened since, in stage or screen. A first night of Mrs. Leslie Carter in "The Heart of Maryland" was an event, say, that rocked the critics a month or two in advance, and for months afterward. Not only as playmaker and producer did Belasco excel; true or not, no matter who was supposed to write the play, he was given all the credit and the dramatist brushed away as of no importance.

When Belasco produced Eugene Walters' "The Easiest Way" all attention was given to points of direction, by the critics, the "scenes," as if he invented them; and the players were treated as successful "puppets" he had made." The old wizard had the town spellbound and if a critic was a bit off edge he would be invited to visit the Master; there and then he was given, from something said in conversation, a theme for a play to be written; a contract was drawn and a terrific advance paid—for something that, written or not, would never be produced.

As straight dramatists, we have some famous ones now, but for possibly 15 years, from about 1904 to his death, Clyde Fitch was at the absolute top—and there was no one in his class. Flitting from New York to Paris, and then back, Fitch was good for an average of five shows a year, and that meant five hits. He tailor-made his plays, as a rule, for stars, as he did "The Toast of the Town," for Viola Allen. And then he would direct. And he could mimic a woman's voice as well as a famous dramatist of today that I shall not name, for it is a libel to call anyone a bit lady-like.

As a great financial producer and a guesser of what the public wanted, particularly on The Road, the leader then was George Tyler, who hid under the trade heading of Liebler & Co. With "Mrs. Wiggs of the Cabbage Patch," "The Man From Home," "Mary Jane's Pa," etc., he made fortunes, and only lost 'em when he tried mammoth productions such as "The Garden of Allah."

Tyler had lost money repeatedly on Arnold Daly. I left the N. Y. Sun as a boy reporter and got a job ahead of Tyler's presentation of Daly in a French drama called "Know Thyself." Daly didn't like anything, the out-of-town booking, the N. Y. theatre promised. Finally in Baltimore, Daly started acting-up on the long-distance telephone. Tyler cut him off and sent him a wire, preceding him with the production, the play and the cast. Everything but the booking. Daly came into the Berkeley Lyceum, where he had scored his first success as the poet in George Bernard Shaw's "Candida" and died in a week. That started a chain of bad luck that pursued this brilliant actor to the end.

A Memory of Mansfield

In speaking of Belasco, as the first, I don't wish to have it understood, say, that he alone had prestige. Richard Mansfield, as an actor-producer, had it aplenty. My uncle, Paul Wilstach, was for many years his pressagent, and I asked him, once, about the reputed bad temper of Mansfield at rehearsals. My uncle told me that neither Ben Stevens, his manager, nor himself, would get within speaking distance of Mansfield until afternoon. The actor refused to drink in public but, alone in his rooms, was in the habit of killing a crock every night, late, after the performance. He was ever delightful—after the hangover wore off.

In the musical comedy field Klaw & Erlanger, as producers, lost pots of money. Each year they would produce an extravagant flop. Their only success — and that imported from England — was "The Pink Lady," with the lovely Hazel Dawn, England—meaning London—had an overwhelming draw as to musicals, way back. Nearly always they were brought over by Charles Frohman, who became more British every year, and ended up with theatres of his own in London. He was going to one when he went down on the Titanic. George M. Cohan brought to the fore an American influence, and to a degree so did Henry W. Savage and Charles Dillingham.

Looking back, there were not so many producers, stars, directors. And they seemed to themselves, 40 years ago, bigger than life size—and bigger to the public, too. The stage world was smaller, more compact, ruled by fewer important people—and if you were ambitious as to the show business—you had to enter that small world, of influences, or you were just an outsider.



Legitimate's best bet—

LIBERACE

1 HIER-AH-CHEE

Pers. Mgt.: W. Patrick Burkhardt
M.C.A. Artists Ltd. Steinway

NIXON, PITT, BOOKED SOLIDLY TO MARCH

Pittsburgh.

Nixon theatre is set for attractions now into middle of March, first time local legit playhouse has ever been booked solid that far ahead. Couple of weeks in advance have been usually what spot could count on and sometimes even that wasn't too definite.

Following the New Year's week "Dark of the Moon," Nixon gets new Leland Hayward show, "Portrait In Black," with Edmund Gwenn, following in "You Touched Me." After that it'll be Jean Arthur in "Born Yesterday," "The Magnificent Yankee," "Late George Apley," "Poloniaise," "Olsen and Johnson in "Laffing Room Only," and "Carmen Jones," on March 4 for two weeks. Opening nite of "Jones" has already been sold out to a benefit organization.

Mason Opera House, L.A., Sold for Spanish Filmer

Los Angeles.

Historic Mason Opera House, at 1st and Broadway here, purchased by Frank Fouce, owner of chain of Spanish-language theatres in Los Angeles. Fouce plans to remodel and redecorate at cost of $250,000 in order to house first-run Mexican and other Spanish-American films.

He also plans to remodel stage for Mexican stage shows and personal appearances of Latin stars. Mason name will be retained.

John Mason Brown Passionately Indites a Screed to Ye Ed

Editor, VARIETY:

Since I am five years older than VARIETY, perhaps this gives me the right to address you like a Dutch Uncle. Even though you have never celebrated my birthday, you have asked me to celebrate yours. Do not blame me, therefore, if I cannot resist blowing out a few candles on your cake.



John M. Brown

VARIETY is generally described as the Showman's Bible. The phrase interests me greatly. It must mean either that theatre people have never read the Bible (in spite of the fact that Gideons are unavoidable when on tour), or that they read it so constantly that they are certain any publication, devoured in VARIETY's fashion, must be Biblical in its appeal.

It seems safe to say that the language of VARIETY is not exactly the language of the King James version. Though you employ a vocabulary of your own, you are readily distinguishable from the Psalmists. Since show biz is your biz, this is doubtless as it should be. Indeed, there is only one way that I know of in which VARIETY betrays any similarity to the Bible. So much to be found in it must be taken on faith.

Although I am not bi-lingual, I can—and do—read VARIETY. With interest. With pleasure. Sometimes with the pleasure that comes from good fiction.

Your language is worth mastering. VARIETY can claim a shining virtue. It is absolutely faithful to its own myopic vision of the theatre. There is not a lily-cleaner on its staff; not a Bunthorne in the theatre's side.

You muggs talk the language of Broadway. So much so that Broadway even finds itself talking yours. Your typewriters drip showmanese. If your prose is not speculative, it is at least a jargon that the speculators understand. Although you may never lift your eyes to the hills, you seldom get your noses from the grindstone. The grindstone of Broadway, as goes without saying, happens to be the boxoffice.

In some ways this brings you closer to the truth of the theatre than those of us who try to speak, with whatever mispronunciations, the language of Aristotle, Dryden, Boileau and Hazlitt. We remain optimists—incurable optimists. We keep looking for the flower and forgetting the dunghill. You tend to ignore the flower. It isn't that you are disillusioned. You are almost proud of having no illusions to lose.

The Difference

We talk art, forgetting that art is also a biz. You talk biz, refusing to admit that it can ever become an art. You believe in Broadway; we don't. You insist that Broadway makes the theatre. We insist that the theatre exists in spite of Broadway.

Perhaps your eager acceptance of Broadway's standards means you are the ultimate realist. At least you meet the commercial theatre on its own terms. Yours is not our error. Your incessant search is not for Raphaels in Woolworth's basement. What keeps us going is the incredible fact that a few of these each season are almost always to be found there.

That you have done a sprightly job within the limits of your intentions, no one can deny. For that job, inventively performed, may I congratulate you on your 40th birthday? And are a trade journal most of us would not trade for anything. We cling to reading you each week as tenaciously as most people cling to their bad habits.

But may I point out that at 40 a magazine should be safely beyond the stage of needing to be babied? Dog-fanciers insist that a canine at 12, though of Penrod age from the point of view of human beings, has already become a Gladstone in the kennel. A news weekly magazine at 40, considering all the issues that it's had, must be on the same relative basis of calculation be something of a Methuselah on the newsstands.

I trust you will forgive me, venerable muggs, if as your self-appointed Dutch Uncle I toss without hesitation, a few suggestions into your graying beards.

(1) Can't you drop that Critics' Boxscore which all these many years has had one of the most pernicious influences imaginable, not only upon the boxoffices of New York playhouses, but upon the reviewers themselves? In it you do the critics the great disfavor of assuming that, when they review a play, they are endeavoring to follow your example to boost its merits as a boxoffice attraction. Although the boxoffice is your natural concern, as a trade journal, it is the last thing on earth that a critic has on his mind.

The pity is that not only do a great many readers, who do not go to the theatre, and newspaper editors who are likewise inactive as playgoers, take your boxscore ratings seriously, but as a former winner of your scoreboard, may I point out that the dubious honor you bestowed never came my way without causing me acute embarrassment? The percentage of failures being what it is, the winner of your boxscore is almost bound to be each year the critic who, during that season, has condemned the greatest number of plays. That is just about how much sense it makes.*

(2) Granting that the theatre was VARIETY's first love, and even granting that in the past 40 years the theatre has lost to radio and motion pictures the mass appeal it once had, couldn't you at least put your theatre pages to the front of each issue, instead of tucking most of them at the back? At present they slide into view like a caboose tied to a caboose.

(3) Couldn't the coverage be fuller than it now is? It seems to me that in VARIETY's younger days your newshawks were infinitely more insatiable in their quest for stories than they are at present.

(4) And, finally, what about an even more flamboyant indulgence in the verbiage that made VARIETY famous?

These suggestions are, of course, constructive. Otherwise I wouldn't dare to ventilate them at your birthday party. You see, I am one of your warm admirers. Unlike Harry Luce, I am convinced VARIETY is the spice of Life.

Yours, with the compliments of a friend, *John Mason Brown.*

*Ed note: We disagree. In almost all cases the correct selector of a hit or flop play, from a straight critical standpoint, will invariably be consistent in that judgment with the show's boxoffice merits.



GREETINGS

KATHARINE CORNELL and GUTHRIE McCLINTIC

Looking At the Record Of Theatre Decency

New York's Ex-License Commish Harks Back to the Legal Aspects

By PAUL MOSS
(Ex-License Commissioner of New York City)

To all of us who regard the welfare of the theatre as important, it is heartening to realize the great success of many plays during the past few years. They were great artistic and financial successes because the producers were so sincere in their efforts to entertain rather than offend.

Offend—such a meaningful word. It has such implications wherever there are public performances, the instruments for offense.

Being license commissioner of the world's largest city carries with it a job manifold in its complexities. Despot is a word we've heard so frequently. Duty so frequently becomes confused with despotism.

As one of our leading spirits once exclaimed: "Let's look at the record." The record of New York City licensing reveals duty to have been the underlying spirit behind propriety in the theatre. Let's take a look at that record.

In 1916 N. Y. License Commissioner George Bell stated in his annual report that the Board of Aldermen in 1915 inserted a provision in the ordinance under which the Commissioner of Licenses is empowered to hear and determine complaints against licensees, and to suspend or revoke any license or permit issued by him under any provision of this ordinance. Almost at once after this effective control over theatres had been given to the Commissioner of Licenses it became necessary to use it when performances were found in two burlesque theatres which were so indecent and immoral that it was clear they should not be exhibited in New York city.

The license of both theatres were revoked at once. This action brought forcibly to the attention of theatrical managers the existence of the power that could be invoked to close theatres, and resulted in a conference of the managers of the so-called "burlesque wheel," which operated theatres and shows in approximately 40 cities in the U. S. Following this conference the "burlesque wheel" voluntarily fixed certain standards of decency.

In 1918, 1919 and 1920 many conditions brought about a marked change in the character of theatrical plays, and perhaps not for the better. Certain kinds of plays, such as the bedroom scene type, made a bid for popularity and ran their brief life. The question of censoring dramatic performances had been discussed just as heatedly as the question of censoring pictures, although the former appealed to a more circumscribed audience. Many complaints were received by the license dept. regarding the character of the plays staged in the city theatres.

In late 1921 a suit was brought in Supreme court to test the power of the commissioner of licenses over improper stage productions. It was important because there was doubt as to whether the commissioner had power summarily to revoke the license of a theatre presenting a play which, in his judgment, was subversive of public morals or contrary to the public welfare. The question of the commissioner's power to take summary action against theatres presenting improper productions did not become acute until the year before, when some plays were produced that seemed questionable, if not actually immoral. Complaints against them were received by the dept., and producers of this particular type of play grew more daring.

The Court of Appeals overruled the lower court and decided during 1922 that the commissioner of licenses did not possess the power to revoke the license of a theatre which produced a play which, in his judgment, was contrary to the public welfare. However, the commissioner's judgment as to the objectionable feature of the play was not questioned in any of the legal aspects. It was merely the power of the commissioner of licenses which was involved.

Something Had to Be Done

Theatrical producers and managers conceded that something had to be done to keep plays of this type out of the theatres.

Stage censorship was held to be repugnant to the public taste, but the condition called for some kind of remedy. Meanwhile producing managers and theatrical owners who had been participating in the discussion as to the best means of keeping the stage clean, while avoiding the perils of official or legal censorship, were formulating their ideas. They came forward with a plan which provided, in effect, for juries of citizens to pass upon plays on which complaints might be made in the future. Managers and producers were to pledge themselves to abide by the decisions of the juries, and if a play was adjudged improper after a fair trial, at which representatives of the play were to be heard, it was to be withdrawn. This plan was designated as "The Program of the Jurist Committee Opposed to Political Censorship," provided for by a panel of 300 persons, nominations for which were made by organizations named and by the city administration, but any person on the panel could have no financial or official connection with the theatre, or with any reform movements. The complaints against a play were sent to the commissioner of licenses and, if in his opinion, the play was to be subjected to trial, he was to select the jury by lot from the panel and then submit the play to them. The jurors were to review the play, and if portions of it were regarded objectionable, the manager of the theatre or producer of the play was given a week in which to eliminate them. If it was adjudged objectionable as a whole, the play was withdrawn. No member of the panel was to serve on more than one jury so that a new jury was to be empaneled for each play against which complaint is made.

In 1922 License Commissioner August W. Glatzmayer stated, "Regulation of the stage, a problem in which the Dept. of Licenses heretofore has had responsibility, was the subject widely debated during the year. Church societies, anti-vice societies, drama leagues, grand juries, theatrical managers and producers, judges and district attorneys were involved in discussions, at which times they took on the nature of a public controversy. In arousing interest in the character of

Rising Costs of Legit Productions; 'The Good Old Days' of 10G Plays

By THERON BAMBERGER

You don't have to be a professor of political economy to observe that play producing isn't the business it used to be. Inflation is a good deal more than a fancy word; to put on even a simple one-set show takes a real bundle of coin. The costs have gone up frighteningly.

I once produced a play for $2,400. It was a mistake, but I did it. The actors were guaranteed the then-minimum, $25 a week, against a percentage of the gross. Everyone connected with the production, except the stagehands, worked on a percentage. The scenery was a second-hand job we picked up in a junkyard somewhere and fixed up, without the aid of a union designer. We opened cold; we closed in a week. But the fact that the disaster cost only $2,400.

Ten years ago I produced a play called "Fly Away Home," backed entirely by Warner Bros., a fact which I mention merely to show that we had adequate financing. As I recall we raised the coin in New York for $12-13,000, including a loss of $3,500 out of town. Just a little while before I was press agent for "The Wind and the Rain," which was produced on Broadway for $5,600. It was a tight squeeze; the producers, after the opening, had to go in hock to Joe Leblang. But there was nothing shoddy about the production; it was merely done with the careful economy which could be practiced then. We ran 15 weeks and made a profit, not a big one but a profit.

Alfred Hitchcock, Inc., never the type who went in for shabbiness, told me that he and Richard Aldrich put on "Three Cornered Moon," which was a fair success, for $8,000. If I wasn't a lazy fellow I could dig up scores of examples of fine plays that were produced in what we now so laughingly call the good old days for less than $10,000.

But you can't do it any more. Last spring producers were figuring one-set plays at $40,000, with a 25% call so that in the event of trouble the backers could be asked for another $10,000. But this season some producers are starting with a $50,000 bankroll, which is by no means excessive if you hit a rough sea. Three years ago $30,000 was approximately ample, from which it would appear that in this short space of time costs have risen about two-thirds.

Gin and Show Biz

When I first started, at an early age, to bend the elbow, cocktails were two-for-a-quarter. We alcoholics now pay around 30c. The jump there has hampered in the theatre. The difference is that the theatre hasn't passed its increased costs along to the consumer in the same proportion that the gin mill industry has. An increase from 53 for an orchestra seat to $3.30 is a jump of only 16⅔%, although some of the new shows are charging $4. Out of town the $2.50 scale still prevails in a lot of cases.

To explain why costs have skyrocketed requires no special insight. All materials cost more, and wages in all departments have gone up, along with the cost of living. In fact, they are higher in many localities than the union minimums. Furthermore, in the theatre, as in other industries, it's a seller's market. The tradesmen, the theatre owners and the unions, are in the saddle. They tell the producer what the rules are, and he has little chance to argue. It's a case of take it or leave it.

Here's one small example as to costs: Formerly the bill for typing a manuscript was around $15, sometimes less. Today I pay $40. The inflation is typical of the whole structure of current producing expenses.

As I recall, the one set used in "Fly Away Home" cost $1,500 to build and paint. Today the painting alone would cost more than that. You better estimate $5,000 for building and painting one set if it is reasonably simple, without a stairway or heavy drapes. But $7-8,000 would be the average, and the price is going up, because the scene painters recently won an increase. In other words, the scenery now may well cost more than an entire production 15 years ago.

It used to be said that the minimum fixed by the unions tends to become the maximum, but it doesn't always work that way nowadays in the theatre. The minimum for actors is $60, but few work for that wage, except bit players and youngsters. The same is true of company managers and press agents, if they happen to have more than routine ability. It's pretty difficult—if not impossible—to get good heads of the backstage departments to tour for the minimum. In the old days, not so very far back, stagehands knew of reasonably satisfactory hotels in every town where a room cost $1.50 a night. Today the one-fifty joints are either jammed or they have jacked their prices way up. Sometimes the boys get stuck and must pay as much as $5 per night.

$25,000 for 1st Class Play

Today it's best to figure on $25,000 as the cost of raising the curtain on a first-class production. This does not include bonds, out-of-own losses and unforeseen contingencies, for all of which, if you are wise, it is best to allow another $25,000. Opening cold, one way of saving money in the dim and distant past, is becoming more and more difficult because of the demand for Broadway theatres. The shoestringer hasn't got much chance.

Starting with $50,000, should you break even out of town, or, better yet, make a profit, you may come in with a tidy sum in the kitty, possibly $15,000 or $20,000 plus your bonds at Equity, etc. In that case the excess money is returned to the backers, and it will seem that you have raised too much. But you must budget for disaster to play safe. The theatres which are most desirable for pre-Broadway tryout demand $3,000 as a weekly guarantee. If you play to $10-15,000 each week all is serene and lovely. But if you should happen to gross a mere three, your share would be exactly zero and your losses could easily be seven or eight. If you should go under three—no producer thinks that can happen, but it can—you would owe the theatre money on top of all your operating losses.

Those Guarantees

There is the additional fact that Broadway houses now ask a guarantee of $3,500 per week, and not infrequently compel the producer to post the amount in advance, unless he is a man of good standing. So figure out what can happen at the worst and see what becomes of that $50,000. Twenty-five to raise the curtain, 15 lost out of town in two weeks, eight in bonds, amounts to $48,000, plus $3,500 guarantee to the Broadway house. That comes to $51,500—a deficit of $1,500 against which you still have the bonds, which can be used to pay off if you fail to click on Broadway. That's the picture at its worst, but it's not gloomy beyond the bounds of possibility, or even probability. Every one thinks he's got a hit, until the first audience steps in.

The bright side of the picture is that it was never, in the entire history of show business, as easy to finance a show as it is now, due to general prosperity and high taxes. Backers are plentiful because people with sizable incomes calculate the government will get it anyway, so if they lose on a show it doesn't matter too much.

Another optimistic factor is that successful shows run longer than they used to, and while they cost more to operate and don't make as much money per week as before, this is compensated for by length of run. It's still a good market if you click.

But it's also a lot harder to click. Inexpensively operated shows used to run along on Broadway taking in $7-8,000 weekly. Nobody got rich, but the producer was happy to make a few bucks and so was the theatre owner. But today, with the higher cost of operating a theatre, stop limits are set around $17,000 a week, as against $8,000 a few years ago, or even less. And then there's that $3,000 guarantee. At a 65-35 split you must gross $12,000 to earn the guarantee. The middle-of-the-road show is a rarity. You've got to have a smash hit, or near it, to survive.

I hope we have reached the peak of costs. For one thing, the theatre is a luxury; a play is not like a pound of sugar, and there is a limit to what you can charge for tickets. But most important is the fact that the theatre depends on outside capital, and we cannot afford to scare off our angels. The backer gets only half as much on a play that costs $30,000 as he did when the total investment was $25,000. In other words, the risk is double for the same return. He still does okay on a hit, but if the picture becomes too bad, finding angels may well get to be the problem it used to be.

Something Had to Be Done

Stage censorship was held to be repugnant to the public taste, but the condition called for some kind of remedy. Meanwhile producing managers and theatrical owners who had been participating in the discussion as to the best means of keeping the stage clean, while avoiding the perils of official or legal censorship, were formulating their ideas. They came forward with a plan which provided, in effect, for juries of citizens to pass upon plays on which complaints might be made in the future. Managers and producers were to pledge themselves to abide by the decisions of the juries, and if a play was adjudged improper after a fair trial, at which representatives of the play were to be heard, it was to be withdrawn. This plan was designated as "The Program of the Jurist Committee Opposed to Political Censorship," provided for by a panel of 300 persons, nominations for which were made by organizations named and by the city administration, but any person on the panel could have no financial or official connection with the theatre, or with any reform movements. The complaints against a play were sent to the commissioner of licenses and, if in his opinion, the play was to be subjected to trial, he was to select the jury by lot from the panel and then submit the play to them. The jurors were to review the play, and if portions of it were regarded objectionable, the manager of the theatre or producer of the play was given a week in which to eliminate them. If it was adjudged objectionable as a whole, the play was withdrawn. No member of the panel was to serve on more than one jury so that a new jury was to be empaneled for each play against which complaint is made.

In 1922 License Commissioner August W. Glatzmayer stated, "Regulation of the stage, a problem in which the Dept. of Licenses heretofore has had responsibility, was the subject widely debated during the year. Church societies, anti-vice societies, drama leagues, grand juries, theatrical managers and producers, judges and district attorneys were involved in discussions, at which times they took on the nature of a public controversy. In arousing interest in the character of

The Justified Complaints

Of the many new plays produced in New York every year there are sure to be several against which complaint can justly be made for offense. The year 1924 was no exception. At that period a dozen theatrical productions were offenders in this respect. In the case of a play dealing with incidents of the war, the publicity given it by reason of the fact that the federal authorities inaugurated the complaint. Before actual recourse to radical measures could be had, the greater part of the objectionable language had been eliminated by the management. This action, however, did not solve the question as to what the commissioner of licenses could do in the event the management of a play refused to delete objectionable features.

In a report on 1926 Commissioners Quigley averred that "the experiment of the play jury did not produce the result desired, and during the course of the present year the whole subject of improper plays seemed to rest with the criminal prosecutors, although obviously there was always the likelihood of cases being taken to the Supreme court in actions for injunctions to restrain public performances." Every applicant for a theatrical license signed the following stipulation before the licence was issued—"condition revocable if any obscene, indecent or immoral play or exhibition shall be conducted at the place licensed."

The year 1927 was prolific of public discussion over decent and indecent stage plays. The question of stage censorship was debated. The legislature enacted a law making it a misdemeanor for any one to participate in the production of play or exhibition, any part of which would tend to the corruption of morals. An added section of this law provided that "in any case of a conviction for a violation of this section, where the violation occurred upon the premises licensed, ment, the licensing authority shall have power to revoke such license upon proof of such conviction, and upon such revocation such licensing authority shall have power to refuse to issue a new license allowing such premises for a period not exceeding one year from the date of such revocation."

The Theatre Padlock Law

It has become known as the theatre padlock law. It was believed, too, that this law, which has strengthened the hands of the authorities in the matter of indecent and improper plays would obviate the necessity for a stage censorship which threatened the theatrical business in the early part of 1927.

In 1928, as far as the Dept. of Licenses was concerned, there was comparatively no trouble in the regulation of plays of the stage. The question of censorship as a problem in 1928 was not raised. The theatre padlock law, so called, was still in effect and provided for closing of a theatre for a year in the event of a conviction in the courts of any person participating in the production of a play or "exhibition," any part of which would tend to the corruption of morals. The mere fact that this law existed was a strong deterrent to the production of improper plays, even if no licenses had yet been revoked under its terms. It made the owner of the theatre responsible as well as the producer.

In 1932, in connection with the renewal of theatrical licenses, protests were filed with the License Dept. by several community organizations, by the heads of business houses, and by property owners, against the licensing of three burlesque theatres in the vicinity of Times Square. The protests were "not so much against the type of show as against the operation of such theatres, with their objectionable methods of advertising and of displaying alluring posters, photographs and placards. As a result of the protests, the question of whether a license would be issued to the said theatres was scheduled for a hearing, at which all persons interested could be heard. The hearing started on April 13, 1932, and decision rendered on Sept. 19, 1932, withholding the license

The Negro in the American Theatre

By JOSE FERRER

During rehearsals of "Strange Fruit," I gave an interview to a young lady reporter from one of the Negro papers. "How is Miss Sondso's performance shaping up?" she asked, referring to one of the Negro actresses in the cast. "Splendidly," I answered. "I think she's a very talented actress."

"What do you think of her future as an actress?" she went on. And after considering the wisdom of such a course, I finally told her exactly what I thought. "I don't think she has any to speak of."

"Why not, if you think she's such a good actress?"

"Because she is a Negro, and in our theatre no Negro actor or actress has a real chance."

Now, several months later, having been asked by VARIETY to write an article on the Negro in the American theatre, I see no honest way of beginning except to tell this sorry anecdote, which really tells the story as of today.

It is useless to point to Paul Robeson, Ethel Waters, Canada Lee, Lena Horne, Hilda Simms, and any other of the many very gifted Negro artists we have in show business. The fact of the matter is that none of them has really fulfilled his or her potential as a theatre artist.

Ethel Waters, having proved in "Mamba's Daughters" that she was what hundreds of thousands of people considered a great actress, has not since found a suitable dramatic vehicle.

Paul Robeson is often referred to as an actor as well as a singer, but actually how many plays can you mention that he has been permitted to act in besides "Emperor Jones," "All God's Chillun," and "Othello"? There are others, but they are few, and certainly far less than he has deserved.

Canada Lee has certainly succeeded in making more of a career for himself than the average, but even he hasn't had his just desserts.

Can you honestly conceive of a Negro actor or actress playing a great comedy or dramatic or lyric role simply on the grounds of ability, regardless of his color? It would be absurd to cast a Negro as a white man, you say, and yet no one objected in the past when white actors played Negro parts in "Lulu Belle," in "Sweet River," in "Scarlet Sister Mary," to mention only three.

Rostrum Segregation

Even the performers, that is to say those that can sing and dance, are permitted to do so only in a segregated way. They appear apart, or with other Negro artists, or in some jungle setting where white explorers have discovered them, and where they appear as some freakish manifestation of Mother Nature's infinite variety.

This is the situation today. What of tomorrow?

I think there is hope. First and foremost, the Negro theatre artist is insisting on making a name for himself, whether he is encouraged to do so or not, and despite terrible odds. Negro universities and theatres are training more and more actors who demand a hearing. White universities, too, are beginning to give young Negro aspirants in the theatre a chance. "Anna Lucasta" made Broadway and stayed there. "Deep Are the Roots" is playing Negro and white side by side, making a vital social point and money at the same time. Negro and white chorus boys and girls dance side by side in "On the Town," and apparently no one is any the worse for this unheard-of procedure. Herman Shumlin is preparing a production of Robert Ardrey's play "Jeb." And it would be the worst sort of false modesty for me not to mention Lillian Smith's "Strange Fruit," where actors of both races operate eight times a week in democratic and harmonious collaboration.

But the complete freedom of the Negro in the theatre can be hastened. There are things that can be done, by those of us who feel they should be done. We can try to eliminate the slightly condescending attitude that a great many of us have toward Negroes, despite the friendliest intentions. We can try to convince our less unprejudiced coworkers in the theatre that there is a great injustice being perpetrated little known fact that Paul Robeson has built his entire career and gained not only national but international fame by appearing only before non-segregated audiences. Since I have had the inestimable good fortune to support him in "Othello" for two seasons, and since I have seen first hand some of the fabulous results that can be achieved by taking this sensible stand, I am putting in my small contribution by refusing ever again to act in or produce a play that is to be shown to a segregated audience. I hope that others much more influential and much more important will take up the cudgel. It is not too difficult, and believe me, it can do a lot of good.

International

We of the theatre are artists, and in the history of the world it has always been the artists who, by their very nature, their insistence on merit and quality rather than arbitrary social distinctions, have always practiced ways of living and doing that politicians endorsed much later when it became economically and politically expedient to do so.

Actors have always been international. Where in the world don't they know of Charlie Chaplin and Mary Pickford and Douglas Fairbanks and Harold Lloyd and Greta Garbo and Bing Crosby? And didn't Bernhardt and Duse tour the world? And haven't we for years applauded the Ballet Russe and Italian and German opera and Chaliapin and Mei Lan Fang? And today, politicians are discovering that we live in One World!

I think it is up to us, the artists, all over again. We can prove that one can look at another human being and be no more affected by the color of his skin than by the color of his hair or his eyes. And what's more I think that we can do it, are starting to do it, and **will** do it, depending on how much we really want to.

L. A.'s Total Gross

Los Angeles.

There was gold along the rialto this year. Plenty of gold for the legit producers.

Overall gross for the year was $2,500,000, which was almost $300,000 short of the 1943-44 season, when it rained a silvery stream of over $2,800,000.

Flight From The Ballets

By H. I. PHILLIPS

(Chronicling the journey, word by word.)

At First Boxoffice:

Is there a ballet in this show?
Yes, sir, all the ballets you want.
How many are there?
Three.
That's three more than I want.

* * *

Second Boxoffice:

What kind of a show is this?
It's a musical.
Is there a ballet number?
A super-ballet, mister, in which 34 girls and 20 boys do a leap-ski-and—jumper that tells the story of Little Red Riding Hood and . . .
That's all I wanna know!

* * *

Third Boxoffice:

Is this a good musical?
Yes sir, one of the best.
How about ballets?
This show opens and closes with a ballet, and there is one in the middle of each act. In these ballets there are more screwy gymnastics for less reason than any show in New York and . . .
An honest boxoffice man! Thanks and farewell!

* * *

Fourth Boxoffice:

Can you tell me if there is any ballet in this show?
If there was no ballet in this show how would any producer be found to put it on?
That's a fair question!

* * *

Fifth Boxoffice:

I know this show is full of ballets. Do you like 'em?
No. Do you?
No.
But somebody must like 'em. The producers like 'em.
Why?
They think they must be good because they can understand everything else about "Oklahoma."
Can you do me a favor and tell me where I can see a show in which there is no ballet whatever.
Not this season.

* * *

Sixth Boxoffice:

What's the show here?
"Uncle Tom's Cabin." It's good.
What's good about it?
In the scene where Eliza flees across the ice we just use symbols. And there are no bloodhounds. The bloodhounds are denoted by a series of back somersaults by 40 young girls in search of an exit.
What about Eliza?
The illusion of Eliza is provided by the gyrations of a troupe of male and female acrobats in loose drawers.
Who plays Uncle Tom?
Nine oboe players, six bull fiddlers, four violinists and the biggest bunch of pole-vaulting chorus girls you ever saw.
Got a pistol?
No. If I had I'd use it myself.

(The nitwit in search of a play without a ballet flees in the direction of the flea circus.)

Ed Note—It will do him no good. There must be a ballet there, too.



ALFRED LUNT and LYNN FONTANNE
"O MISTRESS MINE" EMPIRE, NEW YORK, JAN. 22

Trace Growth of the Actors Fund To Its Firmly Intrenched Position

By WALTER VINCENT
(President of the Actors Fund)

If there is one thing more than anything else in which the people of the theatre—and by them is meant every one in any way connected with theatrical entertainment —should take pride it is in the growth and functioning of their own charity, the Actors' Fund of America. That they do take this pride there is abundant evidence, one of the blessed things which has gladdened the hearts of those of us who have the good of the Fund deeply imbedded in our soul being the interest now taken in it by the younger people of the profession—those who are to carry on its work and traditions after we oldsters have gone to our long rest.

From a most humble beginning the Actors' Fund has thrived and broadened because it was fortunate in having men of sympathy and understanding looking after its affairs and because it had the sympathy of the great public in and out of the theatre.

The formation of the Actors' Fund was not one of those sudden and hasty affairs; far from it. Such an organization had been talked of for years. To the leaders of the profession like Booth, Barrett, Florence, Boucicault, and others of their day, there seemed great necessity for raising the social status of the actor. They felt the time had come to combat the general feeling that had come down from Shakespeare's day that the actor was a mountebank and the servant of nobility. He was to be recognized as an artist even though he walked on sand and left behind him nothing but memories.

Of course, there were other reasons for the formation of such an organization, one of the cogent ones being the necessity of aiding the needy and ailing of the theatre and seeing to it that no one within the fold should ever become a public charge.

In 1881 the big men of the theatre began taking serious steps to form an organization that would carry on their ideas. There were a number of meetings at which little was really done. It was A. M. Palmer who got real action. He called a meeting of the prominent members of the profession to take place in his offices in the Union Square theatre, then in the heart of the Rialto, for March 12, 1882. Here a preliminary plan for a charity organization was approved, and it may be said that the Actors' Fund of America then and there took on form and substance.

Naturally, money was needed to carry on the formation of the Fund and answer its early needs. To do this, all the theatres in New York and Brooklyn were asked to give benefit performances, which they did simultaneously at matinees on April 3, 1882, the receipts amounting to $36,582.30. It was then resolved to ask the New York State Legislature to incorporate the organization, and this was done on June 8, 1882, from which time the Actors' Fund dates its legal birth.

1st General Meeting

Following its incorporation, the Fund held its first general meeting at Wallack's theatre, Broadway and 13th street, on June 15, 1882, for the election of officers and adoption of rules. The organization needed offices, and Ed Harrigan came forward with the use of space in his Theatre Comique, located at Broadway opposite Waverly place. On December 23, 1884, the theatre burned, destroying many of the early records of the organization. The next offices were at 12 Union Square east, where a reading room was established for the actor.

Having to move for greater space, the Fund was next located at Fifth avenue and 21st street, and from there moved to 12 West 28th street. Keeping in step with the uptown trend the offices were next located at 122 West 42nd street, from which place it went to the Paisley theatre building, and then to rooms in the Columbia theatre. For a time the Fund occupied space in the building on West 49th street, now known as the Edison theatre. At present it is located at 1619 Broadway, where it has been for some time.

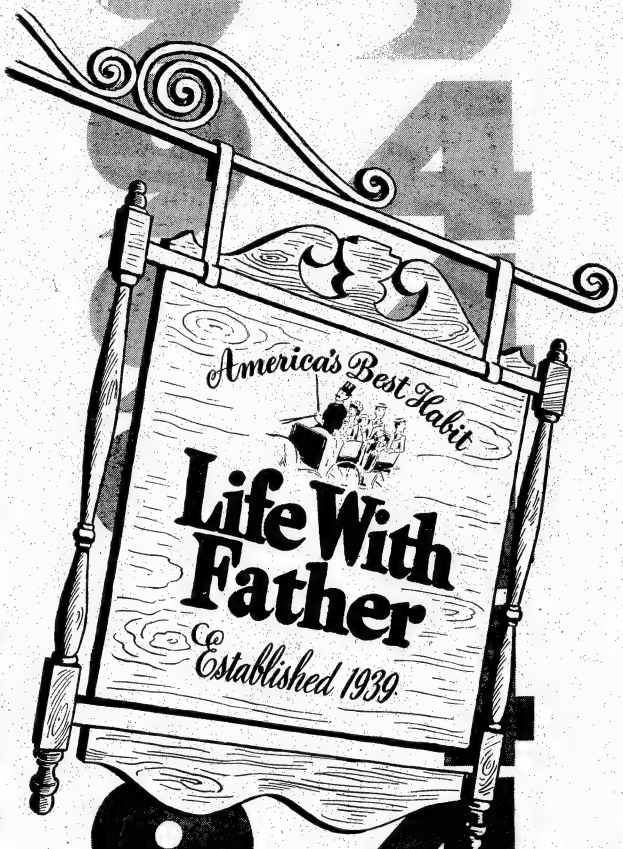
The fine record of accomplishments of the Fund through the years is due in great part to the splendid men who so unselfishly gave their time and best efforts to its affairs. The first president was Lester Wallack. He was followed by Henry Clay Miner and then came A. M. Palmer, who held office for 12 years. Louis Aldrich was elected president in 1897 and proved an untiring worker for the charity. It was Aldrich who first suggested the establishment of a Fund home for energetic and untiring in accomplishing and the ailing, and he was plishing his objectives. Al Hayman was elected to the chair in 1901 and served three terms. He was followed by Daniel Frohman, who had been active in the functioning of the charity from its birth. He held office for 36 years, up to the time of his passing in 1940.

To these men, and several others, the entire profession owes a debt of gratitude. To name them all in the limited space accorded is an impossibility.

Figures Tell the Story

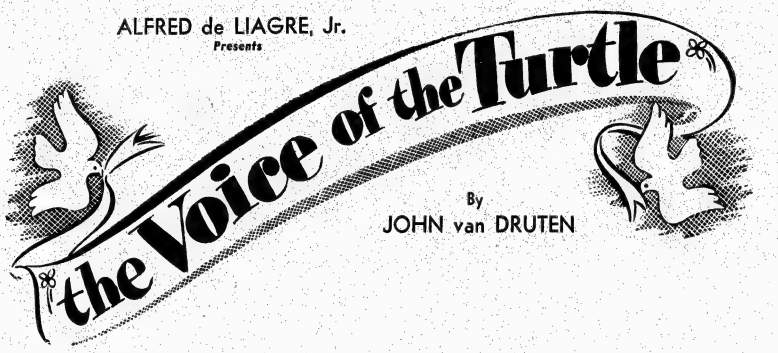
As an example of the growth of the Actors' Fund, figures tell the story. Frohman, at the second annual meeting, reported that during the first year of its existence the sum of $12,349.07 had been disbursed by him as secretary. At the last annual meeting, Freedley reported that during 1944 the Fund had expended $142,134.07 in relief. In the last 10 years the Fund has disbursed over $1,500,000 in the work of caring for the ill, the aged, the indigent, and in giving decent burial to those who have answered the prompter's bell for the last time.

We have much work to do before us in the way of looking after the boys who left the theatre to go to war and are now returning. We mean to do it. Of course, we could not do all the things we are doing without the help of the great theatre-going public which has given


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Music by FREDERICK LOEWE

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This is the organization that I am proud of...

MICHAEL TODD
10 WEST 56TH STREET
NEW YORK 19

December 22, 1945

Mr. Al Jolson
Beverly Hills Hotel
Beverly Hills, California

Dear Al:

Received your letter. I'm glad to know that you will be ready to go into rehearsal the first of March, as planned.

Regarding your worries about the many production activities we have going on -- forget it. We have created a very good organization, as evidenced by the fact that we opened a new theatre of our own in New York last week, brought in a new production at the same time, opened one new play on the road and went into rehearsal today with another new play and, of course, as you know, we have four or five other shows in various stages of preparation and production. I have spent a great deal of time in building up this organization and I am very proud of it. I honestly think that as a producing team it is unprecedented in the legit theatre.

Now in order to keep this organization going, we've got to do shows -- it's kind of a vicious circle. We've employed tops in every field, from the switchboard operator to the electrician, and we keep these people on a year-round basis. The value of this can be pointed out best by requests we receive from other producers for the loan of one or another of our staff when they go into production. Hardly a week goes by without our getting a request for a stage manager, head carpenter or some other technician. I'm a pretty lazy guy, as you know, and it's because of this permanent staff that we are able to take on such an ambitious schedule. As a matter of fact, have you got any good scripts lying around?

So rest your pretty head and let us make like the producers and you make like the actor.

Best regards.

As ever,

Michael Todd

/bp

• EXECUTIVE STAFF •

JAMES COLLIGAN	General Manager	MAX METH	Musical Director
SAMMY LAMBERT	Production Stage Manager	CHARLES KUNEN	Musical Contractor
SIDNEY PIERMONT	Casting Director	ABE CURRAND	Head of Property Dept.
WILLIAM F. LAFFAN	Comptroller	GEORGE SALTHOUSE	Head of Electrical Dept.
ROBERT DOWNING	Play and Story Editor	CHESTER THOMPSON	Head of Carpenter Dept.
ERNIE SCHRAPPS	Supervisor of Costumes	FLO DAVIS	Head of Wardrobe Dept.
JOHN SCOTT	Assistant to Casting Director	GENE WALTON	Transportation

• COMPANY MANAGERS •

WILLIAM G. NORTON	Manager "Hamlet"
LOUIS EPSTEIN	Manager "The Would-Be Gentleman"
RICHARD WILLIAMS	Manager "Up In Central Park"
SAM C. BRIN	Manager Columbus Circle Theatre

• PRESS DEPARTMENT •

BILL DOLL	General Press Representative
MORT NATHANSON	Associate Press Representative
LARRY WEINER	Advertising Representative

• STAGE MANAGERS •

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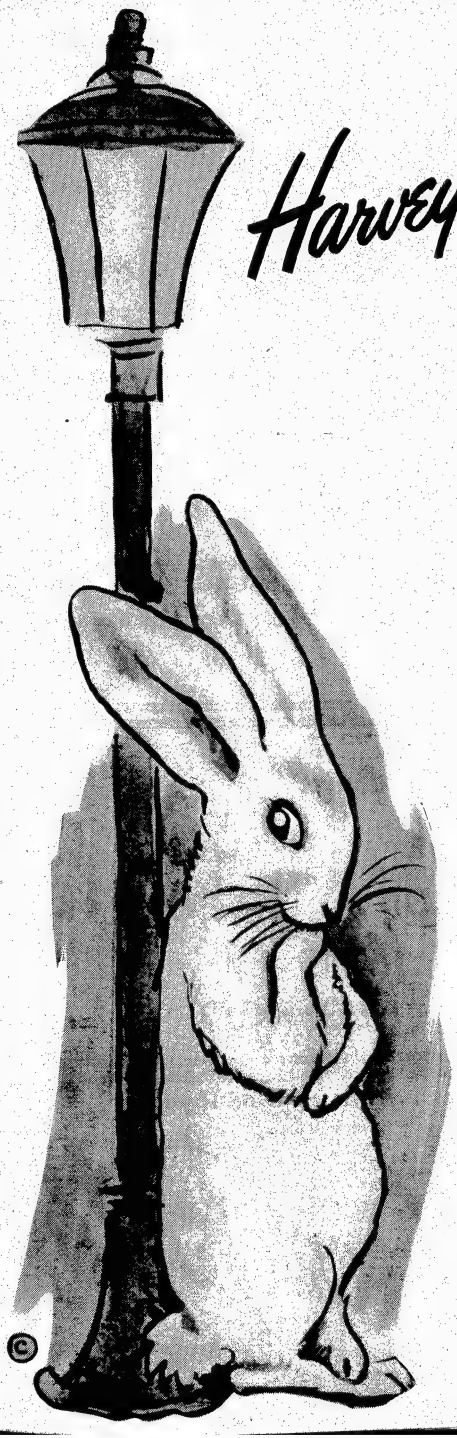
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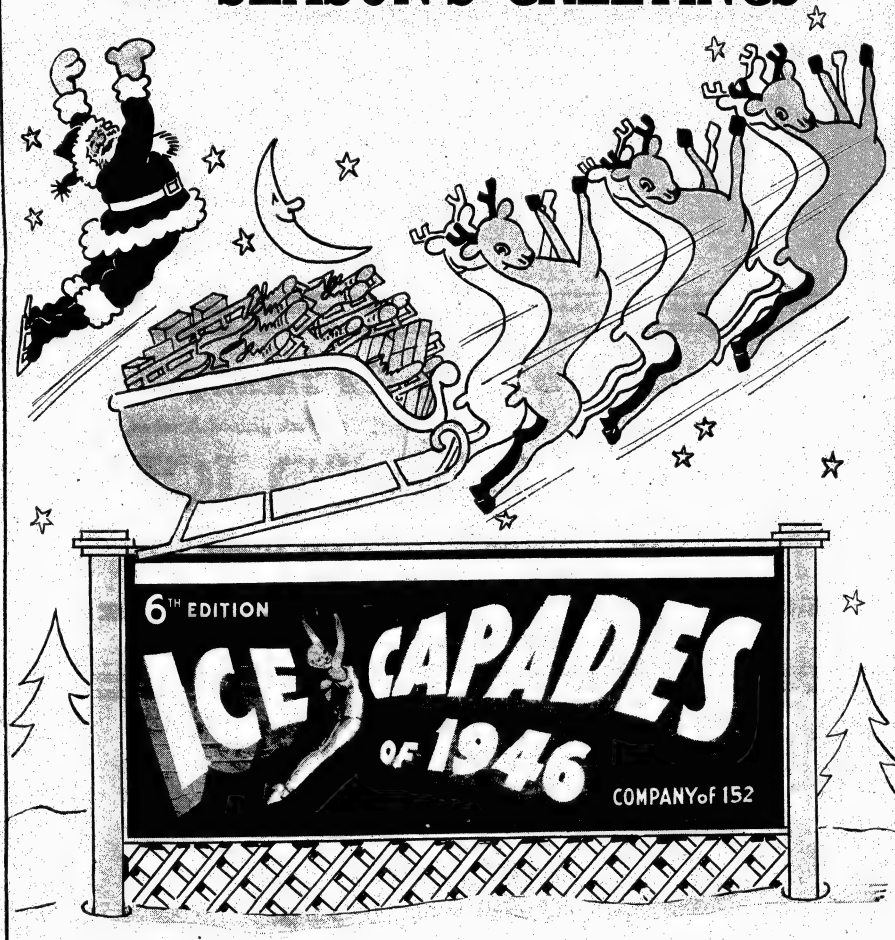
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Herman Shumlin

229 West 42nd Street, New York

Play Out of Town

You Twinkle Only Once

New Haven, Jan. 3.

Martin Blaine production of comedy-drama in three acts (seven scenes) by Alan Kandel. Stage (limit): George Lessey. Ullman Andrea, Phillip Loeb. Directed by Rexford Meisner; setting by Albert Johnson. Opened at Shubert Theatre, New Haven, Jan. 3, '46; $3 top.

Tim Munro	Phillip Loeb
Joe	Tom Pedi
Kitty Doone	Gladys George
Frank Metcalf	Brent Anders
Mrs. Doone	Lukes Prince
Felix	Pemberley Stewart
Pomerantz	John Nelson
Mr. Reynolds	James Todd
Ruth Penter	Virginia Gist
Cute Mort	Alexander Nicol
Delcotte	Lou Polan

Ordinarily, lemons don't grow in this rugged New England climate, but one certainly bloomed on the stage of the Shubert theatre when "You Twinkle Only Once" lifted its initial curtain here. Ineptly written, loosely staged, and monotonously acted, play is a series of yawns that add up to dull diversion.

When a comedy-drama has no laughs, and an equivalent amount of drama, it's headed in only one direction—out. What might have started out as a fairly interesting idea dissipates itself via muddled exposition. Script's efforts to put across the story of the battle a femme film star stages to keep her personal light shining, fall short of entertainment. Presentation is given "Town Hall Tonight" treatment, with almost opiate effects.

Gladys George plays the luminary, Kitty Doone, who attempts to keep her marquee spot by grabbing off a youthful role in a picture about to be produced. It looks like she will lose out to a combination of another actress and a young male "find," Gene Morton, so she snares the lad romantically, marries him, and uses him as a blackjack to get her own part. The rushes indicate the boy will steal the picture, so Kitty's agent cooks up a scheme to have him tossed out of the cast. The pair divorce, a replacement male lead takes over, and the picture becomes a smash hit for Kitty—but not until she has let slip away the only real love she ever knew, her yen for Morton.

Role of Kitty offers little for Miss George, and actress returns the compliment. There is nothing convincing in the part as played. Troupe included the typical personal flack, business manager, and agent, done respectively by Glenn Anders, Philip Loeb and Lou Polan. Anders manages to come through with a fairly whole skin, but it's slim pickings for other cast members. Alexander Nicol is the juve "find" whose work indicates possibilities under more favorable circumstances. James Todd makes an acceptable producer.

Maybe the kindest thing to do with "Twinkle" will be to yank the switch before it hits Broadway—it just doesn't have the wattage.

Bone.

Play on Broadway

Show Boat

(REVIVAL)

Kern and Hammerstein production of musical in two acts (15 scenes). Music by Jerome Kern; book and lyrics, Oscar Hammerstein 2d, based on novel by Edna Ferber. Staged by Harwood Short. Book directed by Hammerstein. Dances by Helen Tamiris; sets, Howard Bay; costumes, Lucinda Ballard; orchestrations, Robert Russell Bennett. Musical director, Edwin McArthur. At Ziegfeld, N.Y., Jan. 5, '46. $7.20 top ($6.00 opening night).

Windy	Scott Moore
Steve	Robert Allen
Pete	Selden Bennett
Queenie	Helen Dowdy
Parthy Ann Hawks	Ethel Owen
Captain Andy	Ralph Dumke
Ollie	Charlie Winninger
Frank	Buddy Ebsen
Rubber Face	Francis McInerney
Julie	Carol Bruce
Gaylord Ravenal	Charles Fredericks
Vallon	Ralph Chambers
Magnolia	Jan Clayton
Joe	Kenneth Spencer
Ishmay	Pearl Primus
Ida	Alma Hatton

Revival of their "Show Boat," which Oscar Hammerstein 2d and the late Jerome Kern devised, is a sumptuous production, a treat to see and hear. Patrons will discuss the gorgeous sets and costumes, the poignancy of the love story, and the freshness of the imperishable melodies, and will argue long over the relative merits of past cast-members and present. Audiences likely will be flocking to the Ziegfeld into the next year (1947) and beyond.

Production, which has been screened twice, and is to be filmed again by Metro, will make a wonderful trailer for the pic. Show was budgeted for $230,000, with Metro contributing 75%. Cost, however, is closer to $275,000, due to the lavish hand displayed.

With the exception of a new tune Kern wrote just two weeks before he died ("Nobody Else But Me"), and of the new dance numbers Helen Tamiris staged, the current revival is faithful to the 1928 original and 1932 revival. The pace is slow at the start and midway in the second act, which comes from too much story, and which a rude 30-minute cut would completely cure. Aside from this, the show is as striking, appealing and eye-filling as before. There is a set of adequately-equipped voices to sing the sock tunes; the principals are engaging to look upon; the choruses are attractive and agile (particularly the Negro group), and the whole production has a flavor and majestic quality.

The cast is an excellent one, standing up boldly under the pressing stench of nostalgic memory. Perhaps the toughest spot to fill is Helen Morgan's hallowed Julie, and Carol Bruce fills it noteworthily. If the acting hasn't the same bittersweet poignancy, Miss Bruce's gifted singing of "Can't Help Lovin' Dat Man" and "Bill" compensates. Charles Fredericks is by far the best o' the Gaylord Ravenals, and Jan Clayton is an appealing if too adolescent Magnolia. Ralph Dumke handles himself well in another difficult spot as Captain Andy, a hearty characterization just making Charlie Winninger's gusto.

Ethel Owen is a formidable Parthy, and Colette Lyons and Buddy Ebsen a charming Ellie-Frank team. Miss Lyons' rollicking rendition of "Life Upon the Wicked Stage" has just the right burlesque touch, and gives a tremendous lift to the production just about when it is needed most. Kenneth Spencer has the deep bass to make a redoubtable Joe, and his "Ol' Man River" is distinguished, although just missing the memorable.

The dancing has sparkle and originality and is quite a compliment to chorcographer Helen Tamiris. The dance of the white group for "No Gems, No Roses, No Gentlemen" is bright and vivid, while the performance of Pearl Primus and the Negro contingent, especially that of some of the high-leaping Negro boys, is breath-taking. The brilliant Dahomey Village dance is their highlight.

The new Kern tune, "Nobody Else But Me," has an agreeable swing but is hardly distinguished, especially in the company of such hit tunes as "Only Make Believe," "Why Do I Love You" and those already mentioned. It is amazing how well the songs stand up over the years; they sound as fresh and verdant as ever.

Edwin McArthur leads a good-sized orchestra in fine accompaniment while Hassard Short's masterhand is visible over it all. — *Bron.*

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FEBRUARY PRODUCTION OF ABOVE IN PRAGUE

"THE HASTY HEART"

By JOHN PATRICK

ALDWYCH THEATRE • LONDON

B'way Slump After Eve; 'Union' 27½G, 'Dream' 25G, Up; Revivals Outgross New Plays; 'Pyg' 28G, 'Hamlet' 27G

Managers are puzzled over the prospects of post-holiday business on Broadway, because of wavering attendance after New Year's. Holiday eve was generally better than anticipated but instead of the week topping that of Christmas, grosses were off on an average of $1,000 from the levels registered then. Factors in attendance decline are widespread respiratory illnesses and the discouraging news of numerous strikes.

Saturday (5) three shows went off the list and at least two more will have dropped out by this weekend.

"State of The Union" and "Dream Girl" top the straight play division and both went up last week while most others went off. Revivals generally are stronger than new shows this season so far with "Show Boat" aimed for big grosses but "Carousel" looks sure of holding the number one spot. "Red Mill" continues big, while "Pygmalion" proved its class by approximating $28,000 and "Hamlet" got great $27,000. "Carousel" was figured around $57,000, a new high.

Estimates For Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (71st week) (D-1,401; $3.60). Got around 4Gs on the Eve which accounted for gross going up somewhat; rated bit over $18,000.

"Are You With It?", Century (9th week) (M-1,713; $4.80). Plenty on the holiday eve but like most others there was some decline; $38,000 estimated.

"Billion Dollar Baby," Alvin (3d week) (M-1,357; $6). Like others, business started very big then tapered; takings for new musical under expectations but strong $34,500.

"Bloomer Girl," Shubert (67th week) (M-1,382; $5.40). Here too the Eve saved the week's gross which was hardly up to that of Christmas week; around $26,000.

"Carousel," Majestic (38th week) (M-1,695; $6). Extra matinee in addition to high Eve scale ($9.60 to) accounts for last leader's gross going to around $57,000 or more.

"Day Before Spring," National (7th week) (M-1,164; $6). Started out like sure thing and has been doing very well but under expectations; rated around $23,000.

"Dear Ruth," Miller (56th week) (C-940; $4.20). Not much difference in pace here; still making goodly money with last week's count over $15,000.

"Deep Are the Roots," Fulton (44th week) (D-965; $4.20). Slight variance, but with takings approximating $18,500, prospers plenty.

"Dream Girl," Coronet (4th week) (C-1,169; $4.20). New straight play click up around $25,000; virtual capacity.

"Dumigan's Daughter," Golden (2d week) (C-769; $4.80). Mostly subscription business; matinees big with Eve takings rated around $13,000; but looks doubtful.

"Follow the Girls," Broadhurst (91st week) (M-1,160; $4.80). Long run musical still in the chips but under the pace of autumn; rated around $24,500.

"Harvey," 48th Street (62d week) (C-925; $4.20). Got $23,000 Christmas week in-10 times instead of nine announced; last week with one extra matinee quoted around $21,000.

"Hamlet," Columbus Circle (4th week) (D-1,173; $4.80). Nearly 6Gs on the Eve and count on week estimated around $27,000; that's really something for Shakespeare.

"Hats Off to Ice," Center (78th week) (R-2,994); $1.98). Played 11 performances last week and while under Christmas week, takings were sizable; $36,000.

"Home of the Brave," Belasco (2d week) (D-1,077; $3.60). Estimated takings first full week around $10,000 and management expectant of run; advance sale developing.

"I Remember Mama," Music Box (65th week) (CD-979; $4.20). Still among the most popular shows on the list and slated through season; around $19,000; bit off.

"Life With Father," Bijou (318th week) (C-614; $3.60). Had couple of capacity houses and takings went up to around $10,500; also slated through season.

"Oklahoma!" St. James (146th week) (M-1,509; $4.80). Continued popularity of champ musical kept attendance at capacity last week with pace at $32,000 in nine times.

"On the Town," Beck (54th week) (M-1,214; $4.80). While there was some slack after New Year's, takings held to previous week's level; $26,000.

"Polonaise," Adelphi (O-1,436; $4.80). Final and 14th week; did very well when at Alvin, then went down plenty; under $15,000 last week in Nellie Revell's 9th week.

"Song of Norway," Imperial (72d week) (O-1,427; $6). While somewhat off, will fall average, long staying operetta still in the big money; estimated around $36,000.

"State of the Union," Hudson (8th week) (CD-1,064; $4.80). Among attractions that went up last week by virtue of the Eve when takings were close to $6,000; week's gross placed at $27,500; tops straight plays.

"Strange Fruit," Royale (6th week) (D-996; $4.20). Last weeks announced; some help from holidays but grosses light; around $8,000 estimated last week.

"The French Touch," Cort (CD-1,064; $4.80). Taken off Saturday (5) after light grosses for five weeks; revival of "The Winter's Tale" next week.

"The Glass Menagerie," Playhouse (40th week) (CD-865; $4.20). Figured around $19,800; no extra matinee but $7.20 top for the Eve performance; best figure so far.

"The Mermaids Singing," Empire (C-1,082; $4.80). Final and 7th week; supported mostly by theatre parties at start then dropped down under $8,000; the Lunts in "O Mistress Mine" soon.

"The Rugged Path," Plymouth (8th week) (D-1,063; $4.80). One more week; eased off to around $20,000 last week but that's big for drama; "Late Song" mentioned to follow next month.

"The Voice of the Turtle," Morosco (92d week) (C-920; $3.60). Three person comedy raced around $18,500 with big Eve biz; John Beal replaced Elliott Nugent this week.

"The Would-Be Gentleman," Booth (C-712; $4.80). Presented by Michael Todd; Moliere's costume comedy revised for Bobby Clark; opens tonight (9).

"Up In Central Park," Broadway (49th week) (M-1,900; $6). Still making some money but slipped last month, then came back partially; rated around $25,000.

REVIVALS

"Show Boat," Ziegfeld (M-1,626; $6). Costly revival of Jerome Kern and Oscar Hammerstein, II, musical opened last Saturday (5) after series of paid previews.

"The Red Mill," 46th Street (M-1,319; $4.80). Held to eight performances as did most shows last week but went up by virtue of Eve upped scale; estimated around $20,000.

"Pygmalion," Barrymore (31st week) (C-1,115; $4.80). First full week saw great business for Shavian comedy which with aid of the Eve lift was estimated around $28,000.

"The Desert Song," City Center (O-1,893; $2.40). Russell Lewis and Howard Young present Coast-made revival of Romberg, Hammerstein, Hirbach, Mandel operetta; opened eight weeks date yesterday (8).

Tepid 'Twinkle' in N. H. With $3,500 for Four

New Haven

"You Twinkle Only Once" got off to a poor start in its Shubert preem last weekend (3-5). Small advance, with no help from tepid reviews, resulted in an estimated $3,500; weak for four shows at $3 top.

Currently is "You Touched Me" (10-12). Next week gets "Ten Little Indians" (14-16) and "Georgie Apley" (17-19). Following stanza brings breakin of "Deep Are the Roots" road company (24-26).

BIRTHS

Mr. and Mrs. Dario. New York, son, Jan. 4. Father is operator of La Martinique, N. Y.

Mr. and Mrs. Guy Price, Jr., daughter, Los Angeles, Jan. 2, paternal grandfather is former VARIETY correspondent in Los Angeles.

Mr. and Mrs. Allan Tolley, son, Pittsburgh, Dec. 23. Father is on Metro staff.

Mr. and Mrs. George Notopoulos, son, Pittsburgh, Dec. 24. Father is Butler, Pa., theatre owner.

Mr. and Mrs. Al Tronzo, daughter, Pittsburgh, Dec. 21. Mother is former Kay Taylor, nitery dancer.

Mr. and Mrs. Tyree Dillard, daughter, New York, last week. Father is in Metro legal dept.

Capt. and Mrs. James T. Aubrey, Jr., daughter, Evanston, Ill., Jan. 2. Mother is Phyllis Thaxter, screen actress.

Mr. and Mrs. John Payne, daughter, Hollywood, Jan. 1. Father is film star; mother is Gloria de Haven, also a screen star.

Mr. and Mrs. Harry Moizlich son, Hollywood, Dec. 31. Father is manager of radio station KFWB.

Mr. and Mrs. Phil Miles, daughter, New York, Dec. 27. Father is associate of Allan Meltzer's publicity offices.

MARRIAGES

Myrna Loy to Commodore Gene Markey, San Pedro, Jan. 3. Bride is screen star; groom is film writer-producer.

Miriam Smith to Leon Kalson, Pittsburgh, Dec. 23. Bride is a sister of Sam Fienberg, Monio manager in Pitt.

Margaret Mary Trogeser to Capt. John Nicholas Gaus, Pittsburgh, Dec. 27. Bride is on Metro staff.

'PHARMACY' BIG $19,500 IN CHICAGO

New Year's Eve tops—ranging from $4.80 for "Carmen Jones," "Dear Ruth," "Hasty Heart" and "Voice of the Turtle" to $7.20 for "Anna Lucasta," "Laffing Room Only" and "Spring in Brazil"—upped the takes last week for big grosses.

"Laffing," Olsen & Johnson show, was originally skedded for a $8 top but this was cut when people stayed away. Big surprise of the week was the Eddie Dowling-Louis Singer show, "St. Lazare's Pharmacy" which scooted to $19,500.

Estimates for Last Week

"Anna Lucasta," Civic (15th week) (900; $3.60-$7.20). Near-capacity $19,000 for the biggest hit the Civic's ever had.

"Carmen Jones," Erlanger (19th week) (1,400; $4.80). Strong $25,000 in next-to-closing. "Passing Show" opened Monday (7) with fair advance.

"Dear Ruth," Harris (38th week) (1,000; $3.60-$4.80). Fine $13,500.

"Laffing Room Only," Shubert (16th week) (2,032; $3.60-$7.20). Took in $9,500 New Year's Eve alone, to boost it to $36,000.

"St. Lazare's," Erlanger (3d week) (1,246; $4.20-$6). Cleaned up $19,500.

"Spring in Brazil," Great Northern (1,425; $4.80-$7.20). Despite some very bad notices, mostly calling for good souping, this one did a great $25,000.

"The Hasty Heart," Black (1,300; $3.-$4.80). Second Th Guild-American Theatre subscription week brought $16,000.

"The Voice of the Turtle," Selwyn (66th week) (1,000; $3.60-$4.80). Next-to-closing for Chi's third longest-run show got $12,500. "Joyous Season" bows Monday (14).

OBITUARIES

LESTER TUROFF

Lester Turoff, 28, VARIETY mugg, died in New York Jan. 2, after a lengthy illness. Turoff worked as a reporter in the vaudeville and radio departments, coming to this publication three years ago.

Prior to coming to VARIETY, Turoff was a bio-chemist who made important contributions in medical research in conjunction with scientists from the Rockefeller Foundation. He had been on leave for a little more than a year at the time of his death.

Survived by his parents and a brother. Burial was from the Riverside chapel, N. Y., Jan. 4.

WILLIAM T. DEWART, JR.

William Thompson Dewart, Jr., 36, publisher of the New York Sun, died of injuries received as a result of crackup of a plane, in which he was flying as student-pilot, at Reno, where he was establishing residence preparatory to a divorce.

Dewart became publisher at the death of his father in 1944. Previous to that he worked at various positions on the paper, starting as helper on a delivery truck, in 1931, after having worked in various newspaper jobs in N. Y. state. He entered the Army in 1942 as second lieutenant and became a major in 1944.

Survived by his widow, a brother, Thomas W., president of the Sun; a son and daughter.

ALBERT L. TRAHERN

Albert Lyndon Trahern, 73, one-time stage manager for William A. Brady productions, and songwriter, died after a heart attack at Riverhead, L. I., Jan. 4.

While with Brady he stage-managed "Lover's Lane," "Countess Chiffon" and other productions. He later operated stock companies and a string of one-night stands on Long Island and after that managed theatres for the Keith circuit.

His songs, mostly published by himself, included "Under Southern Skies" and "Sweet Clover."

Widow, sister and brother survive him.

KNUTE ERICKSON

Knute Erickson, 75, stage, screen and radio actor, died in Los Angeles, Jan. 1.

Born in Sweden, he had appeared in character roles in stage productions in this country since 1894. He also toured in vaudeville with the late Eddie Foy for many years, going to the Coast 25 years ago to start film work. He retired several years ago.

Survived by brother and three nieces.

H. E. HAMMOND

H. E. Hammond, veteran Erie, Pa., exhibitor, died at his home there recently.

Hammond entered the theatre business more than a quarter of a century ago at Union City, Pa. For many years he has owned and operated the Lyric in Erie.

His widow will continue to run the house.

FRANK C. CRONKHITE

Frank Carman Cronkhite, 60, juggler and baton twirler, died Sunday, Dec. 30, at Glens Falls, N. Y. He and his wife, who survives him, traveled in vaudeville circuits for years as Frank and Ethel Carman.

In recent years Cronkhite has conducted a school instructing in baton twirling and juggling.

BOBBY STARK

Bobby Stark, 39, trumpeter recently with Benny Morton's orchestra at Cafe Society, N. Y., died after six months' illness in Veterans' hospital, N. Y., on Dec. 29.

Before entering Army, Stark was with Chick Webb and Fletcher Henderson orchestras.

He is survived by mother.

ERNEST R. KOEHLER

Ernest Ralph Koehler, 69, for 13 years owner-operator of Roxy theater in Twin Falls, Ida., and formerly city manager for Publix, died Dec. 20 in that city.

Survivors include widow, daughter and two sisters.

NORMAN FEUSIER

Norman R. Feusier, 60, noted dancer, died Dec. 27 at his Hollywood home after a long illness.

He played for years in stock, chiefly in San Francisco.

IN MEMORY
Of My Beloved Husband
DICK RYAN
MARY RYAN

In Memoriam
1945

J. P. V. BRENNAN
AL HERMAN
CARL (Doc) HUNT
JAMES D. JAMESON
AL LEE
JOHN POLLOCK

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SCREEN RADIO MUSIC STAGE

VARIETY

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BOFF BIZ FOR PIX WAR VETS

$75,000,000 Earmarked by H'wood For 5-Year Construction Program

Hollywood, Jan. 15.

Greatest expansion program in the history of the motion-picture industry is under way, with approximately $35,000,000 earmarked for construction and remodeling in the near future and upwards of $75,000,000 to be spent over a five-year period on new building. Immediate program calls for the incorporation of all the new equipment and techniques developed during the war. Some renovation and building are already in progress, and practically all the film studios are blueprinting their construction programs.

Here is a roundup:

COLUMBIA—Company will shortly announce plans for a new plant in the Hollywood area, containing between 20 and 24 sound stages and costing approximately $10,000,000.

METRO—New office building to house script, wardrobe, international and music departments, several new sound stages and general renovation, costing upwards of $5,000,000.

20TH-FOX—Long-range program of construction and modernization, both Westwood and Western avenue plants, including an office

(Continued on page 62)

TELEVISION SEEN AS NEW SOUNDIES OUTLET

Soundies, which has been grinding out films for smaller-screen jukeboxes for four years, foresees another outlet for its product—television. Organization has accumulated over 1,800 films covering nearly every pop song which has cropped up during firm's existence. Ramifications for video potentialities are claimed through experience in problems involving the commercial small-screen technique. Idea is believed likely to spread to other than coin-machine operators.

Organization, meanwhile, plans to supplement the 4,000 machines it is now operating with another 2,000 during the year. Wear and tear in the war years have pruned off its initial 5,500 machines to the present number.

Good Source, Bad Tune Mart, Says Peer

Hollywood, Jan. 15.

Latin rhythm, born south of the border, is selling better in the U. S. than its Latin-American habitat. So says Ralph S. Peer, music publisher, on return here from five months of touring in Mexico and Central and South America. North of the Rio Grande the tropical strains have had a strong effect on the general musical pattern and sell well, whereas sheet music and record sales down there are skimpy.

"Latin music," Peer explained, has grown in this country since 1930. It has taken time to build, and even now a Latin song has to be tried out and tested throughout all of Latin America before I would think of bringing it here."

Privacy?

Los Angeles, Jan. 15.

Current housing shortage is boosting the film-house business, according to some showmen in Los Angeles.

With so many families doubling up in cramped quarters, people flock into picture theatres for temporary—and comparative—privacy.

Pres. Truman Proves A Solid Songplugger For 'Missouri Waltz'

St. Louis, Jan. 15.

President Harry Truman's penchant for pounding out "Missouri Waltz" on the ivories at the slightest provocation has resulted in a move to make the ditty the official state song. Last week Representatives Mrs. Georgia Daniel Irvine (D) and L. D. Boone (D) introduced a bill in the State Legislature to make the change.

"Many people think the 'Missouri Waltz' is the official state song and it is played on many official occasions," Mrs. Irvine said. "We might as well make it official."

LIQUOR CO. BUYS ADS PLUGGING 'WEEKEND'

Taking a stand opposite that of a number of major distilling houses, which have been sotto voce squawking that Par's "Lost Weekend" would take a bite out of their biz, House of Seagram is buying heavy space in newspapers throughout the country to plug the Ray Milland starrer. Headlined "The House of Seagram Congratulates Ray Milland on His Magnificent Performance in 'The Lost Weekend'," the ads end up with "Don't Miss 'The Lost Weekend'."

Distillers are publishing the ads, according to George E. Mosley, ad manager, in line with policy of promoting moderation in guzzling. They figure the pic's rough portrayal of a lush will wish the theme they have previously sung, "Some men should not drink."

Msgr. Sheen Disks Album of Sermons

Msgr. Fulton J. Sheen, prof of philosophy at Catholic U., Washington, D. C., has pressed an album of his sermons entitled "Praying Time" for Angelus Recording, L. A., firm specializing in recording educational and religious themes.

The album numbers four 12-inch disks containing the central ideas of eight of Msgr. Sheen's best-known sermons and will be released for the Easter season.

PUBLIC RECALLS ITS FAVORITES

American filmgoers haven't forgotten their faves who went to war. No film star lost more than a negligible percentage of his b.o. power while off the screen for service in the Armed Forces. That scientific fact as revealed by the continuing survey of star-popularity run by Audience Research, Inc., Gallup poll subsid, which operates on behalf of a number of major and indie producers.

Gratitude of the public for a player's war service is reflected, too, in the fact that upon the appearance of his initial film following his return to the screen, his popularity at once bounces back to the point it stood at the time he left Hollywood —or better.

David Niven's and Jimmy Stew-

(Continued on page 62)

RED LIGHT FOR 'IMMORAL' FILMS

The red flag is being waved by a number of influential film industry leaders in preparation for an attempt to halt the increasingly accelerating trend toward films with questionable moral themes. A certain pic about which the New York State censor board recently squawked is finally driving into action the small group of industry toppers, whose weight has been felt before at the Johnston (Hays) office.

These men cite this film as only one in a growing line of films on which the bars have been let down. Protesting that their actions in the past have proved their dislike of all censorship, the group maintains that

(Continued on page 4)

Industries Affected by Strikes May Be Forced to Walk Out on Radio

There are faint rumblings that the present strike situation will have an effect in the very near future on commercial network shows. These ominous overtones indicate that several industries directly or indirectly affected by the strikes are planning to scuttle their air time to make up for financial losses due to production stoppage.

While it's felt that the top industries, such as General Motors, etc., are in a position to cushion through the current crisis, nevertheless there are a number of supplementary outfits that are drastically affected, and it's these accounts that may cancel themselves off the networks. As an example, Auto-Lite, which sponsors the Saturday night Dick Haymes show on CBS, is in the category of auxiliary firms vitally affected by the auto strike situation. While this particular firm hasn't given any indication of a desire to scram out of the network picture, it's expected that such outfits will feel the brunt of the strikes and retrench on air expenditures.

Trade sentiment is that such action would betray a shortsightedness on the part of the bankrollers, since it's inevitable that the labor unrest will eventually straighten itself out in the normal process of time and that industry must look to the future and the period of a normal flow of production.

Parting Shot

Chicago, Jan. 15.

"Spring in Brazil" folded here Saturday (12), after a very poor week. Star, Milton Berle, couldn't resist one last parting crack at the audience, however.

"You'd better behave," he warned, "because we outnumber you."

Last Cohan-Written Show May Be Done on B'way This Season; Dickers On

A hitherto unproduced musical comedy by George M. Cohan may reach the Broadway boards before the end of the season. The author-actor had been writing a show at the time of his fatal illness, and he confided to intimates that he wanted most to complete it before passing on. That desire was not entirely fulfilled, though Cohan did complete the score. A deal is now pending for a musical production.

(Continued on page 63)

Cullman 'No Angel,' Just 'An Investor'

Washington, Jan. 15.

Howard Cullman, angel for "On the Town," "Life With Father," and other Broadway productions, doesn't like to be called an "angel."

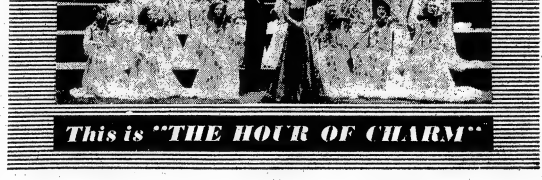
Appearing last week before the FCC in connection with a radio station application in which he was interested, he was asked by a member of the Commission if he wasn't "the well-known angel of Broadway."

"If you don't mind," retorted Cullman, vice prexy of Cullman's Cigar Leaf Tobacco Co., "I'd prefer to be called just an investor."

MAP CASABLANCA AIR TRIP TO BALLYHOO PIC

Longest junket in film industry probably will take place for opening of Marx Bros.' forthcoming "A Night in Casablanca" if deal now underway materializes for charter of a plane. Producer David Loew wants to fly newspapermen to Casablanca for the bow-in of the pic.

Secondary difficulty is being experienced by Loew's agents in lining up hotel space in the African seaport.



2 Restaurateurs and 2 Agents
The Top H'wood Party-Givers

By ARTHUR UNGAR

Hollywood, Jan. 15.

Hollywood has gone social once again, after a five-year period of camphorizing. The gals are again keeping the modistes busy preparing fancy frocks and plenty of big swank affairs are on schedule. Lots of coin spent on them, too. But there is not that social leadership in the town that it enjoyed during the Prohibition period when the Mayfair club and its membership were the elite.

The real party-givers, and possibly acknowledged leaders, seem to be a couple of cafe boys, Mike Romanoff and Charlie Morrison, who manage to entice the topflight film socialites to their shindigs.

These two outdo each other with the novelty of their parties and have spent plenty of coin in the endeavor. Romanoff gave a costume party at his restaurant one night a couple of months ago which set him in the hole an easy 10 grand, with everything on the house from cocktails to champagne and even the favors of orchids that "Citizen" Mike, as he now wants to be called, gave some 900 as they entered his establishment. He also staged another party where he thought he had the elite of elite present for a fling layout of several months ago. Romanoff thought Elsa Maxwell should be the hostess, with everything done in the style of swank and importance. But there are pro-Maxwellites and anti-Maxwellites, so Elsa didn't come through as Mike anticipated. That party, held in the gardens of Mike's place one warm evening, called out the first blacklies of the season, but the real creme de la creme weren't on hand. This, however, didn't deter Romanoff. He just kept on planning.

On a Sunday, when his eating house is closed, Romanoff holds forth at his Benedict Canyon home. He just built a swimming pool so those who like to libate and digest some of Mike's caviar for free are on hand for the feast and until they have had their fill.

The Mocambo Kid

Charlie Morrison, who runs the swank Mocambo, has a penchant for tossing large dinner parties for the who's who of the national capital and elsewhere when there's a big town. A great host, he does everything correctly. Morrison also manages to get top names of world news to his

(Continued on page 56)

Danielle Darrieux Due For Schubert Film Biog

Hollywood, Jan. 15.

Life story of Franz Schubert, screenplayed as "The Unfinished Symphony," will be produced here by Gregory Rubinovitch, with Danielle Darrieux starring.

Actress, reported cleared of Nazi collaboration charges, is currently working for Rubinovitch's French company and is due here in March.

$154,000 to Spellman For Al Smith Fund Given by Amus. Folk

A check for more than $154,000 will be presented to Cardinal Designate Francis J. Spellman, tomorrow (17), by Harry Brandt, chairman of the National Entertainment Committee of the Alfred E. Smith Memorial fund, representing collections and contributions by picture houses, legitimate theatres, niteries, sports and others firms toward the fund. Money will be used to endow a Smith Memorial Wing at St. Vincent's Hospital, N. Y.

Other members of the presentation committee are Charles C. Moskowitz, committee treasurer; William F. Rodgers, Henderson M. Richey and Edward Rugoff, representing motion pictures; John F. Royal, radio; Max Kase, sports; Irving Caesar, music; Carl Erbe, nightclubs; Marcus Heiman and James Reilly, legit theatres, and Morton Sunshine, secretary.

N.Y. POST-HOLIDAY BIZ UP ESTIMATED 25%

Influx of the 82d and 13th Airborne divisions together with rush of merchandise buyers from all over the country to replenish stocks depleted during the Christmas rush, is giving N. Y. niteries and hotels heaviest post-New Year's eve business in years. Cafe business is estimated to be up by more than 25% over last year at the same time.

Reason for the heavier flood of servicemen is the fact that the above divisions, recently brought back from the ETO, have been quartered in camps nearby N. Y. for 10 days with nightly passes available to all who apply. Uniforms have been more in evidence during the past week than in several months. Previous troop movements have had only one night in New York and were shipped out to their homes the following day.

Pix, Tele, B'casts From New White House Annex

Washington, Jan. 15.

Future broadcasts, television originations, motion picture screenings, etc., at the White House will take place in a new, 375-seat auditorium to be built as an additional wing to the executive mansion.

Plans for new White House construction, to get under way in the near future at a cost of $1,650,000, were announced here Friday (11). Portion of the work will be the auditorium.

"An auditorium will be constructed to the south of the President's office," the announcement said, "with seating arrangements for 375 persons. This will provide urgently needed facilities for ceremonies, press conferences, radio broadcasts, photography, television, motion pictures, and for other purposes such as meetings and social entertainments that have been held in the formal East Room of the mansion."

Ted Gamble to Receive Poor Richard Club Award

Ted Gamble, chairman of War Finance Division of Treasury Dept., will receive the Poor Richard Club award for 1945 at Bellevue-Stratford, Philadelphia, tomorrow (17).

Vincent Lopez orchestra will play for accompanying show and dance, show to include Red Skelton, Joy Hodges and Prof. Backwards. "Detect and Collect" airer will also originate from there on ABC coast-to-coast at 8:30 p.m.

James Roosevelt Named To Show Biz Politico Unit

James Roosevelt has been named director of political organization for the Independent Citizens Committee of Arts and Sciences. His duties call for mobilizing members of the Committee in support of progressive candidates at Congressional elections in November.

Roosevelt planed to the Coast Sunday (13) and is expected to return to New York shortly.

FDR'S DOG FALA PIXED TO BOOST DIMES DRIVE

Fala, late President Roosevelt's scotty, has the lead in a single-reel Technicolor film, "Fala at Hyde Park," which Metro will release on Mr. Roosevelt's birthday, Jan. 30, to bolster March of Dimes campaign. Pete Smith does narration on the short, directed by Gunther V. Fritsch from an original by Margaret L. Suckley.

Filmed at Hyde Park in 1944 and re-edited after Mr. Roosevelt's death, film contains the only Technicolor shots ever made of FDR. Picture includes scenes in library and at hilltop cottage FDR designed and built himself at Hyde Park.

H'wood Charity, Service Aid Totals $6,497,447

Hollywood, Jan. 15.

Motion-picture industry contributed a total of $6,497,447 to charity and service organizations during the war years, according to Edward Arnold, executive vice-president of the Permanent Charities Committee.

The sum includes $1,475,005 collected up to Jan. 1 in the Annual United Appeal, which is still unfinished.

VARIETY



187th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"It's the best show every year, Murray is great."
FRED MacMURRAY.

Chi Judge Snafus Arline Judge Divorce In Decision Reversal

Chicago, Jan. 15.

It was off-again-on-again for Arline Judge here last week.

Earlier in the week Judge John P. McGoorty of superior court ruled that the film actress' divorce from Capt. James R. Adams of the Royal Air Force, secured in Chi last May 14, was valid. Jurist in so doing dismissed a petition by the state's attorney's office to vacate the decree, claiming the state attorney had no right to intervene. However, he called for an investigation of Miss Judge's attorney, whose methods of securing the divorce she termed "reprehensible" and a "fraud on this court."

Then on Friday (11) the judge reversed his own decision, claiming his new one is based on an appellate court decision he had studied all week.

S. a.'s petition, filed here last August, termed the divorce a fraud, but Judge McGoorty ruled the s. a. had no legal right to intervene after the 30-day period provided by Illinois law for judicial review. He then suggested that Phil R. Davis, counsel for Miss Judge, be investigated by the Chi Bar Assn. for his actions.

Miss Judge, who's now the wife of Chi ad exec Vincent Morgan (Ryan for is she?), got the divorce on grounds of desertion under her own name, Mary Ann Addams, giving a far-North Side home address. Subsequent investigation, according to the a., showed that the film actress had never resided at that address, which is the home of Mrs. Annette Davis, sister-in-law of the attorney.

William J. Tuohy, the s.a., said that Davis scheduled Miss Judge's witnesses to testify about a desertion they knew nothing about, and to assert falsely that Miss Judge had lived in Chi the full year required before a divorce can be secured here. Davis' reply was that the actress had resided here for seven years, had registers at the Ambassador East and the Palmer House will prove it."

PHILLIPS LEAVING USO FOR PRIVATE BUSINESS

Lawrence Phillips, executive vice-president of USO-Camp Shows, has resigned, effective April 1, to go back to civilian business.

Phillips was with USO-Camp Shows since its inception four years ago, having been brought in by Thomas B. Watson, head of International Business Machines, then heading the entertainment setup. He is an industrial engineer.

Although Phillips is slated to exit in April, he may delay leaving to help his successor, not yet selected.

Extend GI 'Richard'

Biarritz, Jan. 15.

Reaction to the GI production of Shakespeare's "Richard III," which was staged at the Biarritz American University, Dec. 3-8, has been so favorable that Army Special Services has asked for and set up an extended two-month tour of the production through European Theatre of Operations.

Drama will open in Brussels Jan. 18, and itinerary will include Antwerp, Le Havre, Paris, Bremen, Berlin, Frankfurt, Weisbaden, Heidelberg, Stuttgart, Munich and possibly London.

U. S., in Revolutionary Move, Now Top Exporter of Serious-Music Talent

A complete revolution in the concert business, involving capture of foreign markets for American artists and the firm establishment of America as the world-centre of serious music, is evolving out of the war.

The postwar picture is expected to see a complete reversal of the old situation in America being swamped by foreign talent and being made music-suckers in a one-sided exchange of artists. Where in the past the U. S. was the largest importer of music talent, it will become the biggest exporter. The war has brought about the accumulation in America of the world's finest musicians, most of whom have become American citizens. With these, and especially with the young American talent that has been developed, the U. S. has already taken over music leadership, and now stands ready to do world-wide business.

Mostly through Columbia Concerts efforts has there evolved the development of a completely new South and Central American market, stabilized already with the formation of several circuits similar to the Community Concerts series throughout the U. S. Plans are now afoot for an expansion of similar organizational activity to Europe, with the eventual setup of a world-market where artists can be kept busy, if they're so minded, for a full 12 months in North America, South America and Europe.

Plans and procedure have been largely the work of Arthur Judson, Columbia Concerts prez, and Arthur Mertens, veepee and head of Columbia's foreign division. Mertens, who was a concert manager in Germany as far back as 1922 and was director of the German sole agency for handling music activities until kicked out by Hitler in 1933 (although non-Jewish), has been the sparkplug in Columbia's expansion into foreign markets. He channeled German music talent into other European countries, and into Brazil and Argentina, as far back as 1925. From 1933 to '40, Mertens was an impresario in Vienna and Paris, coming to the U. S. in 1940 to join Columbia as a director.

So. American Division

Mertens' first efforts at Columbia were to project a South American division. Heretofore just a few top concert artists, with reputations established in Europe, had made South American trips for short tours of key cities. German and Italian artists had dominated the South American scene for a long time up to the war. Mertens started by sending down the greater part of Metropolitan Opera artists to Buenos, Aires and Rio de Janeiro for the opera seasons, such stars as Helen Traubel, Leonard Warren, Rose Bampton, Lauritz Melchior, Frederick Jagel, Zinka Milanov, Bruna Castagna and Lily Djanel, among others, going down between 1940 and '43.

This activity was limited because of the few opera houses. Mertens decided to open up the concert, as against the opera field. In 1943 he made a trip to Mexico, Central and South America, seeing local impresarios, suggesting a plan of civic concerts, and trying to line up a chain of cities for a concert tour instead of a few, isolated dates. Idea of a Latin-America link of dates was entirely new.

Result has already been the forming of one circuit, taking in 22 cities on a four-week tour in Mexico, Guatemala, San Salvador, Costa Rica, Panama, Colombia, Venezuela, Curacao, Trinidad, Ecuador, Peru and Chile. This past summer the first Latin-American artists, Bruna Castagna, Todd Duncan, Jesus Sanroma, William Primrose and Emery Darcy—made the West Coast loop separately, doing 12 concerts altogether. Trips were made entirely by plane.

Columbia Concerts set up its foreign division under name of "Interamericana Artistico Internacional"—with Mertens as head. Mertens worked out his plans with two important South American impresarios, Ernesto de Quesada (Buenos Aires's biggest, with headquarters in Mexico City and Buenos Aires), and Bernhardo Iriberri, of B. A., collaborating.

In addition to the west coast S. A. loop, Mertens also continued bringing artists direct to Rio and B. A. for opera and concert dates. His field representative, Dr. Myron Schaeffer, is now setting up a second circuit, to take in the 20 big states in Brazil, 15 big cities in Argentina, and towns in Chile and Uruguay. Circuit's season will start in April, running to September, with six artists lined up for an eight-week tour each.

Mertens is also working with Quesada on a project to revive opera in Santiago, Chile and Caracas, Venezuela, for a three-week season each, sending down young American principals, and utilizing local houses, orchestra, chorus and sets.

Free Talent Flow

The various chains or circuits make possible a smooth flow of concert talent, running along adjacent countries and cities, thus avoiding long hops, isolated dates, and general waste. South America is also a huge market for music talent, where an artist who clicks can do repeat concerts in a town at one time. In Buenos Aires, for instance, a popular artist can repeat, giving as much as eight concerts in space of three weeks—something unheard of in New York City.

Columbia's opening of the South American market hasn't been a one-way process, the company continuing to look for and import S. A. talent for the U. S. as it has in the past with Bidu Sayao, Guiomar Novaes, Jorge Bolet and, more recently, Marisa Regules and Angel Reyes.

Now Columbia is eyeing Europe, with Mertens slated to leave April 1 to try to organize European circuits as he did in S. A. The only U. S. manager left with European connections and experience, Mertens plans lining up European colleagues who have survived the war and organizing loops through them. His present plans call for an artists' exchange in England, then swing through France, Belgium, Italy, Switzerland, Holland and Scandinavia for a three month-monday circuit. Later on he will line up Austria, Hungary and Poland, with an eventual tie with Russia.

Already European managers are requesting American talent, with more requests than can be filled. The 1945-46 season is booked in Europe, but Europe is asking for spring and subsequent dates. Italian impresarios have already queried Columbia Concerts for 20 artists for the spring, to give 10 concerts each. France already wants artists for the 1946-47 season. So do Belgium, Holland, Portugal, Spain and Scandinavia.

Mertens expects Europe to have recovered sufficiently within the next two years to be a good financial market for American talent. Europe is hungry for culture brought up on music. It's seemingly as necessary as food, medicine, clothing and housing. Mertens also thinks European governments will encourage American artists to come over, waiving working restrictions so that fees can be taken out of the country.

MAE MURRAY FILES BANKRUPTCY PETITION

Mae Murray, film actress in the silent era, last week filed a voluntary petition in bankruptcy in the New York Federal court, listing liabilities of $5,447 and $1,000 in assets. Among the creditors listed are debts to Fred Astaire's agency $210; William A. Mosser, chef, $3,352, on which a judgment had been obtained last May; James Maxwell Fassett, $1,085, and Howard Shelly, $800.

Miss Murray, whose last engagement was as a dancer in Billy Rose's Diamond Horseshoe, gave occupation as unemployed.

WB Sings Golden To Morgan's

Hollywood

Dennis Morgan and Jack Carson filed their financial suit the actor threatened to termination of his c charged the company w pay certain bonuses stip pact.

Understood Morgan's feelings w soothed by heavy application of cash.

UTWAC Dissolving

United Theatrical War Activities Committee (UTWAC), formed to offer free entertainment for war work, is dissolving as of today (Wed.), with its job considered done. Offices at 2 West 45th Street, N. Y., are being vacated.

Only remaining service—that of getting entertainment to hospitals—will be taken over by the American Theatre Wing.

NEW WALL ST. DEAL FOR INDIES

Decision on Divorcement May Be Closer Than Generally Realized; Weigh Keeping Some First Runs

Divorcement of their theatres from the Big Five may be considerably closer than generally realized. Industry execs and their legal staffs are giving consideration to the start of possible divestiture of most of their exhibition interests before the year is out.

How soon divorcement potentially could come hinges on results of the anti-trust suit currently being tried in Federal district court in New York. If the Big Five get what they consider a "half-decent break," it is understood, they will not appeal the decision of the district court. In that event, final outcome of the entire suit, and steps that must be taken to comply with the decision, might easily be known within six months. Oral argument in the district court began yesterday (Tuesday).

A "half-decent break" is interpreted as permission to retain a limited number of key first runs as showcases for product of the various companies, plus a few subsequents in certain locations. That a decision of that nature is perfectly possible is drawn from the fact that Herbert L. Wright, special assistant to the Attorney General, who is handling the Government's case, early in the proceedings stated that he did not consider ownership of theatres by producing companies necessarily a monopolistic practice.

Q.t. attitude of industry legalites is that if they get such a decision, it would be advantageous to accept it rather than to carry their battle through to the Supreme Court with the chance of losing everything. If the companies don't get at least their limited objectives out of the district court's decision, however, they'll naturally fight the suit to the last. In such an event, the suit could go on for three or four years more, at least.

On the other hand, if the decision is considered by the Government to be too much in favor of the picture producers, Wright is expected to appeal the decision, which would result in an equally long, drawn-out affair. It is considered likely that if the companies get a limited decision, the Attorney General "won't like it, but will accept it." That's because the Department of Justice, no matter what the theory, doesn't in practice have enough money to fight through all the anti-trust cases it would like to. It's understood the Attorney General would rather use his limited funds for starting and battling other suits rather than fight any one of them down to the last point.

GERMAN SOUND SYSTEM RELEASED IN U. S.

Washington, Jan. 15.

Five U. S. patents covering the German Stereophone System of recording sound on film were made available over the past weekend by the Alien Property Custodian, James E. Markham.

Stereophone, according to the agency, "has the advantage of giving excellent three-channel reproduction of great dynamic range, together with low noise level. This is accomplished by the use of a very thin sound track."

The German patents, registered in this country, are available to American citizens on a royalty-free, non-exclusive basis, at a cost of $15 each. Markham pointed out, however, the possibility of infringement suits against users of the German date.

'Bandwagon' Set by 20th

Hollywood, Jan. 15.

Off the shelf at 20th-Fox comes "Bandwagon," to be produced by Bryan Foy as a musical under a new title, "That's for Me," co-starring Vivian Blaine and Harry James.

Picture, based on a Broadway play, was originally assigned to Gregory Ratoff, but shelved about a year ago.

Kelly's Chaplin Pic

Hollywood, Jan. 15.

Arthur W. Kelly, who'll produce a series of streamliners for Charlie Chaplin, to be released through UA, has closed a deal with Barney Glazer to write and produce a full-length feature to be released by Chaplin through UA.

Title of the proposed film is undisclosed. Glazer was originally with Warners.

Court Cool To Government Plea For Divorcement

The Government plea for theatre divorcement against the five majors, defendants in the U. S. anti-trust suit, met a frigid response from three Federal judges yesterday (Tuesday) when arguments of the case began in the U. S. district court. U. S. Attorneys Robert L. Wright and Philip Marcus faced a stream of interruptions during their summations as each of the judges, through questions, indicated an unwillingness to accept the government's sweeping demands.

At one point, Wright was stopped by Presiding Judge Augustus N. Hand, who said: "I think that divorcement is a very drastic remedy which I feel certain that this court will be reluctant to grant." At another point, Judge Henry W. Goddard interrupted to press Wright for evidence of "concerted action on the part of the defendants."

Both U. S. attorneys maintained that any provisions of clearance in any license contract was in violation of the Sherman Anti-Trust act. Block booking, blind selling, price fixing, even the arbitration system set up under the consent decree drew fire from the government. As a substitute for divorcement, Wright said he

(Continued on page 27)

SERVICE TIME VOIDS AUTRY'S REP. TERMER

Hollywood, Jan. 15.

In first case based on decision handed in Olivia deHavilland suit against Warners, State Superior Court Judge William J. Palmer today said Gene Autry's period of service in the Army ran concurrently with his original five-year pact with Republic and that the contract is now null and void.

Judge Palmer, however, declared that Autry's one-year ticket with the studio, signed in May, 1942, and never started because the star was in the Armed Services can now be enforced. He pointed out that the California Labor Code, Sect. 2855—the seven-year statute—states that no contract is valid beyond seven years from the point of signing and this is applicable even when the performer is in the Armed Services.

Court declared that the applicant of the statute in the deHavilland case was correct and rendered a decision in favor of severing Autry's original contract with Republic.

Quent Reynolds Mulls WB Newsreel Post

Hollywood, Jan. 15.

Quentin Reynolds has been offered the narrator's post for the projected Warners newsreel. Reynolds, currently on way to Coast, is understood to have received the pitch some time ago in N. Y., but asked for several weeks to consider the proposition.

He arrives here Jan. 21 to speak at a dinner, and confer with WB.

LATEST ANGLE ON PIX BIZ GRAVY

By HERB GOLDEN

Offer of big Wall street investment houses to underwrite stock issues for independent producers, and sell the shares to the public, is the newest facet in the easy-money situation which has found the doughboys virtually falling over each other in tracking down producers and potential producers. Other new financing gadgets which have cropped up during the past few months to put the indie film-makers almost afloat with folding green are offers of coin from commercial factoring outfits and from a group of indie producers themselves. Latter are organizing to finance each other, rather than let outside money men scoop up the gravy.

Advancing coin to solo film-makers used to be the sacred preserve of a handful of banks—and you had to have a good "in" to get it. That was back in the days (pre-war) when an indie producer was viewed with the same fisheye most reputable financial houses reserved for those with a mythical gold mine in Alaska. The offer of long-established downtown houses to underwrite stock issues, just as they do for other business enterprises, is a reflection of the new respect with which financial biggies look on the

(Continued on page 20)

Returning Servicemen To Influence Pictures, Milestone Stresses

War pictures are inevitable, and new ideas and talent, which are bound to spring from the masses of returned servicemen, must have expression in films as well as other media, declares director-producer Lewis Milestone. His current "Walk in the Sun" (20th), preemed in New York last week.

Milestone claims the deluge of poor quality blood-and-thunder stuff rushed on screens to meet fast-moving war news was the factor in bringing about exhib and popular squawks against films dealing with the war. Quality is the determining feature in the success of a picture, a fact many times proven by the public who pays to see them—and that applies to war pictures as well as those with any other theme, Milestone adds.

Important to remember, says Milestone, are the men who have seen, heard, read and experienced the war and who are now germinating new thoughts and ideas which will find their way into films as a medium of expression.

Milestone expects to start cameras rolling on "The Red Pony," John Steinbeck's trilogy, in May. Script for "Pony," also written by Steinbeck, has been on the shelf for the past two years.

Primarily in New York for the opening of his picture, Milestone plans his return to the Coast next Monday (21).

Heineman Still Talked As UW Sales Manager

William J. Heineman said yesterday (Tuesday) that he had consummated no deal for the post of sales-manager of United World Pictures, but refused to deny that there have been talks with Leo Spitz and William Goetz, producing associates of J. Arthur Rank in UWP. It has been understood, in the trade, that Heineman is fairly well set for the spot.

According to Heineman, his name has been linked with UWP through his former association at Universal with Matty Fox, now UWP prez. Heineman served as assistant general sales manager at U during the time Fox was a U v.p. He is now sales-manager of Samuel Goldwyn, with whom, he said, he has a pact until May.

American Picture Firms Do a Burn In Pushing-Around of Their Product By the Russkies in the Balkans

American film companies are doing a long, slow sizzle on the pushing around they claim their product is taking from the Russians in the Balkans. State Dept. action has been requested, but nothing specific is being done on the film matter pending settlement of what are termed much larger and more basic issues of "democracy" in this Soviet-dominated area.

Greatest specific complaint is that not only do the Russians demand 60% of all playing time for their pix, but they bring them in free of tax and they play without tax on the basis that they are "official." American films, on the other hand, all of which are sent via U. S. Army channels, but handled through the Warner Bros. exchange in Rumania, pay four separate taxes.

Joker is that despite the taxes and the higher percentages demanded of houses for the American product, exhibs will grab as much of it as they can play. The limitation to 40% of playing time, however, of course, hurts. But even so, the Russkies can't understand why the populations of Rumania, Bulgaria and Hungary flock to the Hollywood flicks and stay away in almost equal number from the Soviet productions. Answer, of course, is obvious in that the Russians are endeavoring to use the screen as a means of re-education of the people along their lines, while the American product is standard Hollywood stuff selected by

(Continued on page 56)

Ayres Returns to Films

Hollywood, Jan. 15.

Lew Ayres, after four years in the Army, returns to Chesping as co-star with Olivia de Havilland in the International production, "The Dark Mirror."

Picture has a psychological theme and Ayres will portray a young psychologist, a role similar to the one he held in real life as a sergeant in the Army's Medical Corps.

Indies Split On 16mm Threat; Stix View With Alarm

Split of indie exhibs over how much of a threat—if any— 16mm. competition will be, became apparent during the past week, with various exhib organizations adopting resolutions and otherwise discussing the question. In general, the prospect of competish from narrow-gauge shows in halls and auditoriums, or from roving exhibs, was laughed off by urban theatre-owners, while viewed with alarm in the hinterlands.

Exhib organizations strong in rural membership, and obviously with the most to lose from portable shows being set up in competish with their established houses, fretted over the possibilities and demanded enforcement of fire laws and other public safeguards now applicable to theatres.

In a diametrically opposite stand, Harry Brandt, prez of the Independent Theatre Owners Assn., in New York, offered a welcome to the mushrooming biz. He was inclined to pooh-pooh the fuss raised by other groups and opined that millions of patrons would be encouraged to get the film-going habit through 16mm. features. B.o. results would be helped rather than hurt, he opined.

Southern California Theatre Owners Assn. didn't see it that way. Joining in the fray, it pushed

(Continued on page 56)

JOHNSTON GLAD-EYES FAR EAST FOR U.S. PIX

Hollywood, Jan. 15.

Far East offers a fertile field for American motion pictures, studio heads were told by Eric A. Johnston, president of the Motion Picture Assn. of America. Defeated countries in Europe have no money, Johnston said, and production activities in England will be solved by reciprocal agreements advantageous to both America and Great British, but the real field will be in Asia.

At the meeting were Bryon Price, new MPAA veepee; B. B. Kahane, Cliff Work, Leo Goldberg, Samuel Goldwn, E. J. Mannix, Y. Frank Freeman, Allen Wilson, Hal E. Roach, Fred Meyer, Harry Cohn, Louis B. Mayer, Henry Ginsberg, Lew Schreiber, Nate Blumberg, Arthur Freston, Maurice Benjamin, Alfred Wright, Mendel Silberberg, Homer I. Mitchell, Carrol Sax, Joyce O'Hara, Ered W. Beeson, Fred Pelton, Arch Reeve, E. L. Munson, jr., and James S. Howie.

HOPE GETS 'LIFE'

Hollywood, Jan. 15.

Next starrer for Bob Hope at Paramount will be "Where There's Life," a comedy with an international spy angle. Femme lead goes to Signe Hasso.

Picture is due for a late spring start, with Paul Jones producing and Elliott Nugent directing.

9,000 BALLOTS MAILED FOR OSCAR VOTING

Hollywood, Jan. 15.

Academy of Motion Picture Arts and Sciences mailed out 9,000 nomination ballots over weekend to members of the industry who will make the 18th annual Oscar awards. Jan. 23 is voting deadline, with all ballots to be counted by Price, Waterhouse Co., auditing firm which handles tabulations.

Only one major change was made in voting rules this year, with mem-

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MPAA May Green-Light 'Outlaw' This Week on Provisional Basis

"The Outlaw," Howard Hughes-production made several years ago, is expected to get the green light from the Motion Picture Assn. of America by the end of this week if the print submitted to New York's MPAA office is the same as that previously approved by the Production Code Authority on the Coast. Originally the cuts recommended by the PCA were appealed by Hughes to the old Hays office directorate. All since plus some additional ones were ordered made by the directors.

Originally slated to be released by 20th-Fox, latter handed it back after recommended revisions were not made. The revised version later was okayed by the Coast PCA office, and it was under this status that United Artists agreed to handle. Present check by MPAA is rated by the N.Y. office as a routine one to safeguard against any slipup in transmitting from the Coast to UA's homeoffice.

More or less same status prevails on the advertising, art work and stills for the picture, with the eastern ad code division of MPAA passing on this when the go-ahead sign is given. "The Outlaw" is scheduled for release on Feb. 8, with Harry Gold, former UA eastern sales manager, now handling as sales manager for Hughes. While UA no longer belongs to the MPAA, apparently the company does not want to distribute "The Outlaw" unless it has a code seal because it realizes it would miss bookings in many key houses across the country.

Eastern production Code officials looked at one print of the much-discussed Jane Russell starrer during the last few days, but no action has been announced pending check with the original PCA-okayed version.

"The Outlaw" actually was played at the Alcazar theatre, San Francisco, under Hughes' personal deal about a year ago. Reported in N. Y. that several different prints were used on that engagement and that San Francisco police recommended certain changes in the big art displays of Miss Russell.

Question of submitting to the state censor boards likely will be held in abeyance until final approval for distribution is given by the MPAA.

Payoff on the whole situation apparently stems from an item in Time mag., which stated: "Producer-sell, hyper-mamillary star of unnumbered stills, was at last about to be seen in motion. "The Outlaw," three years old, was finally free of censor trouble and ready for showing next month." Inquiry by a Toronto daily on this brought a MPAA denial that it had been given a final okay.

"Outlaw" Not Approved in N. Y.

Albany, Jan. 16.

Howard Hughes' "The Outlaw" has not been approved by the motion picture division, New York State Education Dept., records here show. In fact, files of the division indicate the pic has never even been submitted for review, despite reports that a house in being sought for the New York opening.

Frank Rosenberg Seen As Columbia Ad-Pub Head, Succeeding Dave Lipton

Frank Rosenberg is reported slated to be advertising-publicity head of Columbia. The spot, which Rosenberg held once before, was open with the announced switch of Prez Harry Cohn of David A. Lipton to Universal as executive coordinator of advertising and publicity. Rosenberg, who filled the post while Lipton served 18 months in the Army, became studio publicity assistant when the latter was discharged from service.

Lipton will join Universal at the studio on March 1. His selection fills a three-man executive committee to work under John Joseph, with Maurice Bergman as eastern director of publicity and advertising and J. W. Dailey, studio director, completing the trio.

TARZAN RETURNS

Hollywood, Jan. 15.

Johnny Weissmuller returns to the jungle in the forthcoming Sol Lesser production, "Tarzan and the Elephant Boy," to be directed by Ford Beebe.

Picture, for RKO release, rolls late in spring, with Brenda Joyce and Johnny Sheffield in their customary roles.

Sorrell Sentenced

Los Angeles, Jan. 15.

Herbert Sorrell, studio union leader, was found guilty on nine counts of contempt of court by Superior Judge Allen W. Ashburn, and was sentenced to serve 18 days in jail and pay fines amounting to $1,700.

Trial was an aftermath of the strike riots at Warners last October.

Harry Cohn 227G, Tops Col., WB Pay

Harry Cohn, Columbia Pictures prez, with $226,900 paid him by the company for fiscal year ending last June 30, topped the salaries to Colonel Jack and Warner execs, as revealed in proxy statements issued by the companies during the past week. Harry Warner, WB prez, headed the Warner execs with $182,500 for fiscal year ending last Aug. 31, while Jack Warner received $162,100. Cohn's earnings included $13,800 expense allowances, giving him a net of $211,000.

Joseph Bernhard, who resigned as WB's veepee in charge of theatres and as a director last Sept. 10, to head the recently-organized United States Pictures, received $157,100. Jack Cohn, Col exec veepee, received $127,400, and Abe Schneider, Col veepee and treasurer, $68,400. Samuel Schneider, Warner veepee at the h.o., was the next highest paid exec, receiving $78,900.

Other top earners in the Col organization include Abe Montague, veepee over domestic sales, with $78,000; Nate Spingold, veepee of advertising and publicity, with $74,450; B. B. Kahane, veepee, $66,250; veepee Joseph A. McConville, $57,975, and veepee Sidney Buchman, $57,500.

Red Light

Continued from page 1

unless there is increasing internal clamping down on such pix a wave of pressure from the outside is certain to bring on added legal straitjacketing.

"The film industry has worked too long and arduously over the years to build up its present reputation of cleanliness on the screen now that it would certainly be unfortunate to let it all go for naught for the sake of a few pictures," a wk. industryite declared Monday (14). "The public from these pictures," he added, "can in no way compensate for the greater harm that will be done the other pictures of these same producers, as well as the industry in general. It's not a procedure that pays off in anything but the shortest viewpoint."

Declaring that he would not allow his own 13-year-old daughter to see the aforementioned pic in question, with its theme of prostitute and procurer, another Detroiter in objecting group asked: "Why should any other parent not be as disturbed as I? And if enough of them are, you know what the eventual result will be."

If it were possible to limit exhibition of certain films to adults only, it was said, there would be no objection whatsoever to almost anything that appeared on the screen, but with the setup as it is, beefs are certain to follow any easing of the Brenn-administered production code.

"Knowing the woods are so full of Hollywood-haters," one top indie producer declared, "we'd certainly be fools to fall into their hands now. Especially after the fine war record the industry has built up. We must have continued stringency on our own parts if we are to avoid potshots that may eventually turn into legislation which would hamstring the freedom of expression we now possess."

Leserman to N. Y.

Hollywood, Jan. 15.

Carl Leserman, associate of Ben Bogeaus and David Loew on distribution, is slated to leave for N.Y. Saturday after two weeks here.

Leserman will discuss distrib plans on the new Marx Bros. film, "Night in Casablanca," which Loew recently completed.

MPAA Buys Bldg.

Washington, Jan. 15.

The 32-year old red brick residence at 16th and I streets, now national headquarters for the Public Housing Administration, has been purchased by the Motion Picture Assn. of America, Inc., for $600,000.

Hayward Legiter's Premature Closing Poses Film Problem

Shuttering of the legiter, "Portrait in Black," in Pittsburgh last week poses an unusual problem on the pact producer Leland Hayward has inked giving film rights to the Manning-Skirball unit at Universal for $100,000. That deal called for two and one-half-year delay in production of the pic, to give the play opportunity to run its course on Broadway. It was predicated on opening of the Ivan Goff-Ben Roberts mystery drama at the Royale next Wednesday (23).

It is reported "Portrait" will be revived next fall. Question is what happens on that 30-month delay to which the U producers have agreed. Precise situation has never arisen before and will require renegotiating of film pact.

SCRIPPS, LOEW LATEST TO YANK TELE BIDS

Washington, Jan. 15.

Scripps-Howard and Marcus Loew Booking Agency have withdrawn their applications for commercial television stations in Washington, the FCC revealed here today. Reasons for the withdrawal only six days before the FCC was skedded to pass on the applications were not immediately available and reports indicate that the Capital Broadcasting Co., subsidiary of indie station WWDC, may also pull out.

Besides Capital, five other applicants remain in the race for the four video channels assigned to D. C. These include Bamberger Broadcasting, Allen B. DuMont Labs, the Evening Star, NBC and Philco. Washington Times-Herald withdrew its application several weeks ago, reportedly deciding to devote all its efforts to straight newspaper work.

N. Y. to L. A.

Harry Ackerman
Larry Adler
Joseph Bernhard
Mort Blumenstock
Harold Brandt
Wolfe Cohen
J. Cheever Cowdin
Paul Draper
James R. Grainger
Joseph Hazen
Henry Jaffe
Boris Karloff
Irving Lazar
Milton Lazarus
Matthew M. Levy
Luba Malina
Allen Marple
Jerry Masson
George Murphy
Manie Sacks
Al Scalpone
A. A. Schubart
Adrian Scott
Jerry Thomas
Joseph Vitale
J. M. Whitaker

L. A. to N. Y.

Annabella
Cy Bartlett
Steve Broidy
Clarence Brown
Lillian Burns
Andre Daven
Mort Davis
Angna Enters
Larry Finley
Spike Jones
Pat Kirkwood
Jack Lait
Sam Ledner
Mitchell Leisen
Sid Mellon
Boris Morros
Richard Morros
Lee Mortimer
Hugh Owen
Hal Pereira
Tyrone Power
N. Peter Rathvon
Eddie Sherman
George Sidney
Adela Rogers St. John
Herbert Stothart
Eddie Sutherland
Sam Taylor

Flock of Important Pictures Slated for '46 First Quarter

The film buyers enter into 1946 with not much assurance as to what product they will get during the first quarter of the year nor during what month, what with a growing tendency on the part of distributors to delay the designation of release dates, but a survey of pictures that are ready for market would indicate a probable rich assortment upon which to draw. An appreciable number of top productions, not yet on release, have been tradeshown while numerous others are still in pre-release engagements, pre-releasing of big pictures having become more and more a common practice in the industry.

In handicapping product on the way for the not distant future, buyers are obliged to have to rate certain high-budgeters on paper, basing expectancy on stories, producer, cast, etc., as well as on any inside information they can obtain from members of the various sales departments of companies who often see their own pictures far in advance of tradeshowings or pre-release. In any event, the first quarter will be a better shake than last year at this time is looked for although there are bound to be some upsets in judgment.

Many Nov.-Dec. Spillovers

Aside from what is made available this month and in February, pointed out in buying and operating circles that an exceptionally large slate of big pictures spill over from November and December due to many delays in absorption of product in the face of a marshaled number of extended runs, pre-releases and tightness in the booking situation. For instance "Wonder Man," a November release, still has a lot of valuable time to run. Another early fall picture that's an important spillover into 1946 is "Love Letters." An unusual example of what can happen is "The Lost Weekend." It was in Par's first block this season, for release in November, but, forced to wait for New York and Los Angeles openings, it has been pushed ahead for general release either late this month or in February. Metro's "Weekend at the Waldorf," though an October release, is still another picture that has been held up due to long runs on first crack.

Outstanding among top films dated for release toward the end of '45 that will get the vast majority of playing time coming to them during future months are "Spellbound" (UA), "They Were Expendable" (M-G), "Saratoga Trunk" (WB), "Belle of St. Mary's" (RKO), "Pardon My Past" and "She Wouldn't Say Yes" (Col), "Stork Club" (Par), "Leave Her to Heaven" (20th), "Yolanda and Thief"

(Continued on page 56)

Lesser Names 4th Film

Hollywood, Jan. 15.

Sol Lesser added "Alarum and Excursion" to his production schedule and assigned Herbert Delmas to write the screenplay.

Currently Lesser has four writers working as many scripts. Others are Melville Baker, on "Test House"; Bob Hubler, on "Pride of Kentucky," and Eric Taylor on "Tarzan and the Elephant Boy."

Tele Suit Group Gets 60-Day Stay

U. S. Dept. of Justice has granted the defendants in the Government's anti-trust television suit an extension until March 11 to prepare their answers to the Government's complaint. In the meanwhile, according to the department's spokesmen, it's hoped that discussions and conferences among the defendants and attorneys of the anti-trust division might result in settlement of the suit via a consent decree.

Defendants, including Scophony of America; Scophony Ltd. of England; General Precision; Television Productions and Paramount Pictures, are charged by the Government with having attempted to establish an international cartel in the manufacture and sale of video equipment and with having prevented the development of Scophony patents, alleged to make possible full sized screen television in this country. Preliminary conferences have already taken place and notices of appearance have been filed by the various attorneys representing the defendants. Government spokesmen maintain, however, that unless the relief asked for in the suit is forthcoming, the Justice Dept. will press for the trial.

Paul Raibourn, head of the television activities of Paramount and, as

(Continued on page 56)

JOE UNGER CALLS N. Y. UA SALES STAFF SESH

United Artists' new sales toppers will meet their staffs at a conclave of district managers called for this weekend (Friday-Saturday) in New York. Joe Unger, recently-named general sale-manager, has called the meeting at the Waldorf, N. Y.

Jack Goldhar, new eastern sales-manager and Maury Orr, western salesmanager, will talk at the sessions.

Promotions brought a realignment in the whole sales organization. C. W. "Ching" Allen, formerly manager of UA's Atlanta exchange, moves up to become Prairie district manager in charge of Omaha, Kansas City and Atlanta. Henry G. Krumm succeeds Allen at Atlanta.

M. Dudelson, formerly Detroit manager, succeeds Goldhar as district manager in charge of Detroit, Cleveland, Cincinnati and Pittsburgh. Sidney J. Bowman, Detroit salesman, takes over as Detroit branch manager. William Shartin moves from Pittsburgh, where he was branch manager, to Cleveland post formerly held by Orr. No successor has been picked for Shartin's post at Pittsburgh.

FitzPatrick Planning Straight Rep. Feature

Hollywood, Jan. 15.

James A. FitzPatrick, committed to produce four pictures for Republic, has deferred his original intent to make his next in Cuba, and will contribute a straight feature. He has several scripts in readiness, most likely of which is a yarn based on the life of Thomas Moore, Irish poet.

Meanwhile, he will continue to produce 12 "FitzPatrick Travelitalks" annually for Metro. His first Republic picture was "Song of Mexico," filmed entirely south of the Rio Grande.

N. Y. to LONDON

Tonie Camarata
Howard Dietz
Jack Lawrence
Mort Spring

Robert H. O'Brien Now Paramount Secretary; Treas. Post Still Open

At a meeting of the board of directors of Paramount yesterday afternoon (Tuesday) Robert H. O'Brien, special assistant to Barney Balaban, president, was elected secretary of the company. This post up to now has been held by Austin C. Keough, vice president and general counsel, although Norman Collyer has been serving for some time as acting secretary.

Collyer, relieved of the duties of acting secretary, will henceforth function in an advisory and consultative capacity. He has been with Par 26 years.

O'Brien, an attorney, who was a commissioner of the Securities & Exchange Commission, joined Par in January last year. O'Brien had been with SEC since 1934, at first as an attorney for the commission, moving up through various stages to become a commissioner in 1942.

While it had been expected Fred Mohrhardt, comptroller of Par, would be named treasurer, succeeding the late Henry S. Cokell, board did not take any action in that direction at yesterday's meeting.

McKenna to London

Hollywood, Jan. 15.

Kenneth M. McKenna, former Metro story editor who recently completed three years in the Army, was assigned to London headquarters of the company.

After six months in England, McKenna will return to the Metro lot as a producer.

Universal forges ahead

THIS LOVE OF OURS

FRONTIER GAL in TECHNICOLOR

TANGIER

NIGHT IN PARADISE in TECHNICOLOR

with the best boxoffice pictures in its history. The ones you see here are in release, or ready for release, or near completion. All are certain to do very well at your theatre. The first ones are already proving themselves.

SO GOES MY LOVE

SCARLET STREET

BECAUSE OF HIM

LITTLE GIANT

CANYON PASSAGE in TECHNICOLOR

ALREADY ESTABLISHED AS A TOP BOXOFFICE HIT!



This Love of Ours

PIRANDELLO'S dramatic classic reaches full greatness on the screen!

starring MERLE OBERON · CLAUDE RAINS
CHARLES KORVIN
with
CARL ESMOND · SUE ENGLAND · JESS BARKER
RALPH MORGAN · FRITZ LEIBER · HARRY DAVENPORT



Screenplay by Bruce Manning, John Klorer and Leonard Lee
Based upon the play entitled
"Come Prima Meglio De Prima" by Luigi Pirandello
Produced by HOWARD BENEDICT

Directed by
WILLIAM DIETERLE
of "Love Letters" and
"I'll Be Seeing You" fame

THIS ROLLICKING BOXOFFICE HIT HAS ALREADY PROVED ITSELF IN ITS FIRST OPENINGS!

FRONTIER GAL

A FESSIER-PAGANO PRODUCTION
in TECHNICOLOR



starring
YVONNE DE CARLO
ROD CAMERON
with
ANDY DEVINE · FUZZY KNIGHT
SHELDON LEONARD · ANDREW TOMBES

Original Screen Play Written and Produced by Michael Fessier and Ernest Pagano
Directed by
CHARLES LAMONT
Executive Producer
HOWARD BENEDICT





and Introducing... Beverly Simmons
SMALL FRY . . . BUT OH, MY!

In our opinion, a worthy box-office successor to "WOMAN IN THE WINDOW," made by and starring the same people, now breaking records in its first engagement.

WALTER WANGER presents a FRITZ LANG production

EDWARD G. ROBINSON · JOAN BENNETT

in

Scarlet Street

with DAN DURYEA



The things she does to men can only end in Murder!

JESS BARKER
MARGARET LINDSAY
ROSALIND IVAN
SAMUEL S. HINDS

A DIANA PRODUCTION
Produced and Directed by
FRITZ LANG
A UNIVERSAL RELEASE

Based upon the novel "La Chienne"
Screenplay by
DUDLEY NICHOLS
Art Direction by
Alexander Golitzen

"Here's the picture Deanna Durbin fans have been waiting for . . . will have the customers lined up, and once inside the theatre, they'll have no kicks coming."—Variety

so Wonderful . . .

BECAUSE IT'S *Deanna*
DURBIN
IN LOVE...AS YOU LOVE HER BEST!

BECAUSE IT'S *Charles*
LAUGHTON
NEVER SO WARMLY MERRY BEFORE!

BECAUSE IT'S *Franchot*
TONE
HAVING HIS HAPPIEST LOVE AFFAIR!



Deanna Sings
"Lover", "Danny Boy", Toselli's "Good-Bye!"

"Because of Him"

with
STANLEY RIDGES • DONALD MEEK • HELEN BRODERICK

Screenplay by Edmund Beloin • Original Story by Edmund Beloin and Sig Herzig
Directed by RICHARD WALLACE • Produced by FELIX JACKSON
Associate Producer: Howard Christie

Not since "Buck Privates" has the screen felt such a wonderful New Thrill in laughter! . . . a story that brings you "Benny"—the not-so-super salesman.



Bud Lou
ABBOTT and COSTELLO
Little Giant

with
BRENDA JOYCE • JACQUELINE DE WIT • ELENA VERDUGO
MARY GORDON • GEORGE CLEVELAND

Screenplay by Walter De Leon.
Original Story by Paul Jarrico and Richard Collins
Directed by WILLIAM A. SEITER
Executive Producer: JOE GERSHENSON

The magnificent Maria Montez, playing her first modern role, with an important cast giving extra marquee power to an exciting melodrama with a "front page" title.

TANGIER



A GEORGE WAGGNER Production
starring
Maria MONTEZ
Robert PAIGE
SABU
Preston FOSTER
Louise ALLBRITTON
Kent TAYLOR · J. Edward BROMBERG

Screenplay by M. M. Musselman and Monty F. Collins
Original Story by Alice D. G. Miller

Directed by GEORGE WAGGNER
Produced by PAUL MALVERN
Executive Producer: JOE GERSHENSON

UNIVERSAL PICTURES

Producer Walter Wanger surpasses his most spectacular efforts with his most impressive production . . . told with all the magnificence the screen can muster!

Walter Wanger presents

Night in Paradise



in TECHNICOLOR

starring the screen's glorious new love team!

MERLE OBERON TURHAN BEY

with THOMAS GOMEZ · GALE SONDERGAARD · RAY COLLINS · ERNEST TRUEX · GEORGE DOLENZ · JEROME COWAN

Directed by ARTHUR LUBIN • Produced by WALTER WANGER • Associate Producer: Alexander Golitzen • Screenplay: Ernest Pascal • Adaptation: Emmet Lavery • From the Novel "Peacock's Feather" by George S. Hellman

UNIVERSAL PICTURES

A combination of Myrna Loy and Don Ameche is a real boxoffice idea, especially when they are in a story with humor, romance and action. As the first of the Jack H. Skirball-Bruce Manning Productions for Universal, this sets a pattern for real, warm, human entertainment guaranteed to please all types of audiences.

Jack H. Skirball and Bruce Manning present

Myrna Loy ★ Don Ameche

in

SO GOES MY LOVE

with

RHYS WILLIAMS • BOBBY DRISCOLL • RICHARD GAINES
SARAH PADDEN • CLARA BLANDICK
MOLLY LAMONT • JOHN GALLAUDET

A Jack H. Skirball-Bruce Manning Production
Director of Photography, Joseph Valentine
Based upon "A Genius In The Family" by Hiram Percy Maxim
Screenplay by Bruce Manning and James Clifden
Directed by FRANK RYAN • Produced by JACK H. SKIRBALL

A Technicolor outdoor action drama with a love story and outstanding cast to make it one of the great Western spectacles in the history of the business. Ernest Haycox, author of the famed "Stagecoach," wrote the stirring story. Published as a novel and Saturday Evening Post serial, it's pre-sold to millions.

WALTER WANGER presents

DANA ANDREWS BRIAN DONLEVY

in

CANYON PASSAGE

in Technicolor!

SUSAN HAYWARD
PATRICIA ROC
HOAGY CARMICHAEL-WARD BOND
ANDY DEVINE-STANLEY RIDGES
LLOYD BRIDGES-FAY HOLDEN
VICTOR CUTLER AND THOSE
DEVINE KIDS, TAD AND DENNY

Directed by JACQUES TOURNEUR • Produced by WALTER WANGER
Screenplay by Ernest Pascal • Adapted from the novel "Canyon Passage" by Ernest Haycox

Ralph E. Snider, New England Exhib, Sued by Majors on 'False Grosses'

Boston, Jan. 15.

Ralph E. Snider, top executive of six New England film circuits as well as a couple of hotels (the Bradford and the Kenmore), has been charged with falsifying his grosses by the eight leading film exchanges in the city.

Film companies, including 20th, RKO, Paramount, Loew's, Warners, UA, Columbia and Universal, filed civil actions in Federal court here charging Snider with "knowingly furnishing false and inaccurate statements as to gross receipts," alleging that the boxoffice reports stated receipts at sums substantially less than the amount reported to the film distributors.

The plaintiffs have asked that Snider be enjoined and restrained pending recovery, inspection and audit of the books and records of the exhibiting corporations, or each from disposing of or altering the books, records and papers containing entries of or relating to amounts of receipts upon percentage pictures.

The film circuits mentioned are Maine Theatres Corp., Portland; Associated Theatres Operating Co., Inc., Providence; Dedham Theatre Corp., Palmer Theatres Corp., Ware Amus. Corp., and Winthrop Theatres, Inc.

Queried on the suit, Snider, from a sickbed, said he didn't know anything about it.

FREE INSURANCE PLAN FOR PAR EMPLOYEES

At a cost of $5,000,000 Paramount has purchased group insurance to cover, without any charges to employees approximately 2,400 employees of the company, their wives and children. Although this and a $3,000,000 protection plan on a cooperative basis for hospitalization was negotiated with the Equitable Life Assurance Society, New York, in December, Par employees were not officially informed of it until after the return to the h.o. of Barney Balaban, president, on Monday (14).

Under the combined plans, every employee in the Par homeoffice, company's eastern labs and exchanges throughout the country receives $2,000 worth of group life insurance, payable on death from any cause. The protection agreement includes payment of $6 a day and other provisions for hospitalization.

Insurance plans are confined to eastern employees and those in the exchanges, since the studio has had its own group plan for some time.

N.Y. Film Critics To Make Service Awards

Army Major Gen. Thomas B. Larkin and Navy Capt. Edward Steichen have been selected to accept the laurels for their branches of the services at the 10th annual awards party of the New York Film Critics Sunday (20) at the Stork club. Award to the Army is for a factual war film, "The True Glory," and to the Navy for "The Fighting Navy."

American Broadcasting Company will carry the presentations.

N. Y. Theatres Robbed

Two New York theatres were held up last week. They were the Ambassador, Manhattan, and Loew's Spooner, Bronx. The Ambassador safe was cracked and robbed of $2,800. At Loew's Spooner, an unsuccessful attempt to break open the safe resulted in only the theft of the manager's pistol.

Rob Montreal House of $800

Montreal, Jan. 15.

Six masked bandits, one of whom was said to be a dwarf, broke into the Palace theatre and grabbed about $800 after cracking one of the safes, and in their haste to flee missed thousands more in cash, the weekend receipts, lying in a nearby strongbox.

Wurtzel Hops on Atom

Hollywood, Jan. 15.

Sol Wurtzel will make use of the atom in the first of the 15 pictures he will produce for 20th-Fox release.

Film, titled "Rendezvous 24," will be built around the effect of atomic energy in the peacetime world.

AMPP Joins MPAA But Keeps Its Autonomy

Hollywood, Jan. 15.

Assn. of Motion Picture Producers joined the Motion Picture Assn. of America, but will continue to function as a unit under its corporate name. Consolidation was announced after a meeting between the producers and Eric A. Johnston, MPAA prexy.

Johnston declared that Byron Price, MPAA veepee, will handle Hollywood activities after Feb. 1, but with studio execs dealing with local problems and serving in an advisory capacity on questions involving the industry in general.

U HOLDS 3 SALES TALKS ON HANDLING 6 RANK PIX

First of three Universal regional sales confabs to set up a sales policy for handling six British features from the London studios of J. Arthur Rank was held in N. Y. over the past weekend. Second meeting, in Chicago, was concluded yesterday (Tues.).

Of the six pictures, "Man in Grey" and "Seventh Veil" have played the N. Y. Winter Garden, Rank's Broadway showcase. The others are "Madonna of Seven Moons," "Wicked Lady," "Dead of Night" and "Rogue's Progress." "Veil" has played three weeks in N. Y. at the Garden. Final sales confab will be in San Francisco next weekend (18-20).

'Indecent' Pic Jails New Orleans Exhib

New Orleans, Jan. 15.

Ted Kraft, 40, manager of the Star theatre, was jailed last week by police who confiscated an allegedly indecent film which the grind was scheduled to present. Film was "Mom and Dad," produced by Hygenic Productions.

Action was taken after clergymen and District Attorney James O'Connor, Jr., recommended banning the picture on the ground it was "vulgar."

SHORT TO PAR

Hollywood, Jan. 15.

Triple threat man in the film industry is Paul Short, who comes from Dallas Feb. 11 to check in at the Paramount studio.

Officially, Short will be aide to D. A. Doran, producer, but in case of emergency he will function in distribution and exhibition.

From the Services

Harold C. Lund, Pittsburgh, Navy lieutenant in picture division, to sales manager for newly-organized National Educational Films, 16 mm. outfit producing educational and commercial pix.

Ralph Banghart, Army, to RKO publicity dept.

Sam Geisen, Navy, to Columbia as assistant to Al Rylander, head of special events and exploitation.

Everett N. Olsen, Army, to Paramount's Minneapolis exchange.

Bill Raynor, Navy, joins PRC h.o. publicity staff.

Norris D. Konheim, formerly of Warner Bros., out of Navy and has joined Robert Holley & Co., New York ad firm, as account exec.

Robert Cannon, Gene Neavitt, Joseph Hockenberry, Andrew Grainger and Neil O'Brien assigned as assistant managers by Shea circuit.

Leslie Schwartz, Army, homeoffice of Century theatres, N. Y.

Bernard Seiden, Army, new manager of Town theatre, N. Y.

Harold J. Abrahams, Army, motion picture branch, to Warners' playdate department.

Joe Callahan, Fred Goldberg and Richard Halsey, to Paramount ad-pub dept. in New York.

Major Norman Q. Reader, Air Force public relations, back to film publicity.

Emmons H. Turner, Jr., Army, to Warner field exploitation staff.

Hy Carnow, Navy, to Warner pressbook department.

Jerome Golden, Army, to Paramount's theatre department legal division, N. Y.

RKO's New Talent Setup

Hollywood, Jan. 15.

Special Talent Committee has been appointed by RKO, in addition to the regular talent department, to facilitate the acquisition of new thespa.

New group is composed of Jack Gross, chairman; Sid Rogell, Robert Sparks, Harriet Parsons and Joan Harrison.

MPLS. STRIKE THREAT VS. 50% FOR 'BELLS'

Minneapolis, Jan. 15.

Aroused over RKO's demands of 50% for "Bells of St. Mary's," which has been breaking all Twin City boxoffice records for a straight film at regular admission prices, North Central Allied, independent exhibitors' organization here, is threatening court action to try to obtain an injunction to restrain showing of the picture in the territory's producer-controlled theatres "unless the independent exhibitors get contracts on the same terms and conditions."

The organization also has called a strike of the state's independent exhibitors, asking them not to buy the picture at 50% which, it's claimed, is more than most independent exhibitors have had to pay for "Going My Way." Bennie Berger, North Central Allied president, sent a letter to every Minnesota independent exhibitor requesting the thumbs down.

At the same time, Berger, acting for North Central Allied's board of directors, he said, sent a letter of protest to Ned E. Depinet, RKO president, and in a statement to the trade press promised a renewed and harder fight than ever by North Central Allied against percentage generally. He declared there'd be new "secret weapons" used—weapons which he's confident will succeed in gaining the victory that thus far has been denied the independents. What the "secret weapons" will be Berger would not even hint at.

Par-Skouras Product Deal Seen Likely In East After Holdout

Having settled its protracted differences with the Century circuit of New York, Paramount has resumed talks with the Skouras Amus. Corp. A deal is likely to be closed soon.

Skouras circuit, headed by George Skouras and operating around 75 theatres in Greater N. Y., Long Island, northern New Jersey and Westchester county, has not played any Par product for more than a year due to inability to get together with the film company on terms.

Par break with Skouras as well as the Century and Brandt chains came at about the same time toward the end of 1944. All three circuits resisted the terms demanded by Par and latter was equally determined not to give in.

Brandt was the first to settle recently, Century following. Former operates in Greater N. Y., upstate N. Y. and northern New Jersey, while Century confines its operations to Brooklyn and Long Island.

Set New 'Hoppy' Series

Hollywood, Jan. 15.

Corporation papers are being signed today (15) by Benedict Bogeaus, William Boyd and Carl Leserman for the production of a new "Hopalong Cassidy" series, to be released through UA. Trio bought rights from Harry Sherman, original producer of the Hopalong westerns.

New setup plans six pix annually over a three-year period.

WAC Lauds Pix, Radio, Trade Press War Work

Hollywood, Jan. 15.

Film industry, radio and the trade press were lauded for their war work in the final report issued by the Hollywood division of the War Activities Committee.

Special commendation was given John C. Flinn, 1944 coordinator, for his work in reorganizing the Hollywood division.

Mpls. Company Aides Alarmed At Increase of Buying-Booking Units

Minneapolis, Jan. 15.

With buying and booking combines on the increase here, branch managers and film salesmen are very much alarmed. Latest to form such a group is Al Alved, who resigned from the Columbia sales staff after 15 years with the company, and who has been joined as booker by Claud Dickinson, United Artists salesman.

This makes the third buying and booking group to be organized here within a year. Prior to 12 months ago there was nary a one. The other two combines were formed by Frank Mantzke, erstwhile Universal branch manager here and in Milwaukee, and by Irving Gillman, who quit his RKO salesman job to enter the field. Both the Mantzke and Gillman combines have been growing by leaps and bounds and Alved avers that he'll be starting his group with a considerable number of theatres already signed up.

Branch managers here have been outspoken in their bitter opposition to such buying combines, but all the companies are dealing with the two now operating. One of the branch managers explained there was nothing he could do because opposition companies "are only too glad to sell them."

The branch managers fear that the "organized groups of exhibitors" may develop such strength that they can dictate or at least influence film prices and sales policies. They also say that the film business has been built up on a policy of individual dealing between distributors and exhibitor.

On their part, film salesmen see in the development a threat to their jobs. The buying-combine lends deal directly with the branch managers, eliminating contact with salesmen.

Bennie Berger, president of North Central Allied, independent exhibitors' group, says the explanation for the development is that Minnesota independent exhibitors "are seeking protection against distributors' prohibitive demands." Berger says he doesn't know if the combines provide the answer or solution to the problem, although some other territories have gained some benefits from such organizing.

Doug, Jr., to Be Indie Prod. After RKO Job

Hollywood, Jan. 15.

Douglas Fairbanks, Jr., will become an indie producer as soon as he winds up his first postwar starring chore in the forthcoming RKO picture, "Sinbad the Sailor."

Fairbanks' original idea was to go into production as soon as he was released from the Navy but the RKO proposition was so attractive that he decided to take one thesp chore before becoming an executive. Following his RKO commitment, he intends to function doubly as producer and star.

NEW THEATRE BUILDING STIRS REVOLT IN NW

Minneapolis, Jan. 15.

Independent exhibitors here are battling among themselves over new theatre construction in a manner that threatens to disrupt their organization, North Central Allied, and which already has resulted in demands for the resignation of Bennie Berger as NCA president. It's all because a few members, including Berger himself, plan to build new theatres here, in St. Paul and in Twin City suburbs, while the vast majority of Minneapolis and St. Paul independent exhibitors oppose any additional theatre construction on the grounds that the two towns already are overseated and that opening the gates will result in a wave of new building.

When it became known that Berger, who recently lost the lease of one neighborhood house here, and his partner, Ted Bolnick, propose to build a new theatre in the vicinity of the former Berger-Steffes theatre, there were fireworks at a meeting of independent exhibitors.

Recently, the Volk Bros., owners of an independent circuit, announced a new 1,000-seater in a Minneapolis suburb about two miles from the proposed Berger-Bolnick new house. This was construed in some circles as a move to strike back at Berger and Bolnick and to stall threatened competition, because the Volk Bros. already have one theatre in the suburb in question.

Two prominent members of North Central Allied, Don Guttman and Ted Mann, circuit owners who are seeking a permit to build a new theatre in St. Paul, have resigned from the organization. Another member of North Central Allied, Joe Unger, has applied for a permit to build a new St. Paul neighborhood theatre close to the proposed Guttman-Mann site. Still another North Central Allied group is building a new theatre in another Minneapolis suburb close to the city limits.

Studio Contracts

Hollywood, Jan. 15.

Helen Walker, actress, 20th-Fox.
William Witney, dir., Republic.
Kent Smith, actor, Warners.
Jack Barnett, actor, 20th-Fox.
Peter O'Crotty, writer, PRC.
Bernard Pearce, dance dir. 20th.
Patricia Marshall, actress, Metro.
Basil Walker, actor, 20th-Fox.
Leonard Eas, actor, Universal.
Lester Clark, actor, 20th-Fox.
James Cross, actor, 20th-Fox.
John Anders, actor, Selznick.
Robert Smith, actor, RKO.
Harry Wild, cameraman, RKO.
Fritz Kortner, actor, 20th-Fox.
Lee Frederick, actor, RKO.
Dizzy Knight, renewed, Universal.
John Compton, actor, Warners.
Robert Preston, actor, Paramount.
Nan Leslie, actress, RKO.
Hiram S. Brown, asso. prod., Rep.
Vonne Lester, actress, RKO.
William Tracy, actor, Hal Roach.
Frank McDonald, renewed, Rep.
Monte Hale, renewed, Republic.
Jean Peters, actress, 20th-Fox.
Arnold Belgard, writer, Hal Roach.
Mark Stevens, actor, 20th-Fox.
Nancy Guild, renewed, 20th-Fox.
Pati Behrs, actress, 20th-Fox.
Harve Foster, director, Hal Roach.
Ruth Brennan, actress, Republic.
Alfred Ryder, actor, Paramount.
Shirley Johns, actress, Metro.
Louis S. Kaye, writer, Paramount.
Virginia Welles, actress, Par.
Robert Walker, renewed, Metro.

James Pratt Heads INT'L'S Studio Prod.

James Pratt, asst. general manager of International Pictures for the last six months, has been appointed studio production manager for the company. He assumes his new duties this week. George Gollzen was named to assist him.

Veteran of 22 years in motion picture production, Pratt formerly worked nine years on the Samuel Goldwyn lot. Prior to joining International in 1944, he served as civilian manager for the Army Signal Corps Photographic Center at Astoria, L. I., for a year.

Metro Research Unit Resumes Under Handel

The Motion Picture Research Bureau, which was conducting special audience research studies for Metro prior to its temporary shutdown in the spring of 1943 when Dr. Leo Handel, its head, was inducted by the Army, has resumed its activities following Handel's discharge from the service.

Special publicity polls for the advertising department, analyses for the sales department, studies covering stars for the studio and other activities figure in the work done for Metro.

Bureau operates under the supervision of Howard Dietz, v.p. in charge of publicity, advertising and exploitation for Metro.

Goldenson to Coast

Leonard H. Goldenson, v.p. in charge of theatre operations for Paramount, will leave for the Coast for general conferences next Sunday (20), making one stop on the way out and three others on the way back for huddles with Par partners on operating matters, plans, policy, etc.

He will be accompanied by Walter Gross, in charge of legal matters for the Par theatre department, and Eddie Hyman, Goldenson's executive assistant in charge of operations in the northern and southwestern territories.

It is only natural

that Carol Reed, Britain's renowned director, should have long been sought by Hollywood.

It is gratifying

that Mr. Reed has decided to come to this country to direct *"PORTRAIT IN BLACK"*.

And too

we sincerely believe that "Portrait in Black" will give full scope to the skill and artistry which have made Mr. Reed's "Night Train" and "The Stars Look Down" such memorable screen entertainment.

JACK H. SKIRBALL-BRUCE MANNING PRODUCTIONS

Releasing through Universal Pictures Co., Inc.

"HELP ME FIGHT INFANTILE PARALYSIS!"



Here's how to do it:

1. COLLECTIONS AT EVERY PERFORMANCE

Be sure to show the Greer Garson trailer at every performance and have an adequate number of volunteers on hand so that collections may be taken up speedily.

2. BOOK STRONGEST POSSIBLE ATTRACTION

The bigger your attendance during the March of Dimes week, the greater your collections.

3. HOUSE LIGHTS FULL UP

Experience has proven that collections are larger in fully lighted auditoriums than in darkened ones.

4. USE OPEN COLLECTION CONTAINERS

It is difficult to put folding money in a tiny slot. Most theatres use Quart Ice-Cream containers, wicker baskets or decorated one-reel film cans.

5. OUTSIDE EFFORTS CAN BOOST YOUR COLLECTIONS

The showmanship campaign book is full of practical suggestions on how to get extra dimes donations outside your theatre.

6. NEVER TOO LATE TO HELP!

If you are one of the theatres which has not yet pledged, write today to Nicholas M. Schenck, National Chairman, Motion Pictures' March of Dimes, Suite 188, Hotel Astor, New York City

MOTION PICTURES' MARCH OF DIMES JANUARY 24 Thru 30

'Scarlet' Great 30G, Chi; 'Daltons' Fat 17G, 'Vacation' 15G, 'Bells' 37G, 2d

Chicago Jan. 15.

Plenty of surprises here currently with most holdovers doing exceptionally well. The new entries, "Valentine from Marriage," "Daltons Ride Again" and "Scarlet Street" are heading for big grosses, too.

Takes have held steadily since the holiday boom started. Big money makers now are "Leave Her to Heaven," $25,000 (third session); "Whistle Stop," with Mills Brothers on stage, $47,000 (second week), and "Bells of St. Marys," $37,000, third stanza. "Scarlet Street" looks strong $30,000.

Spotting of Universal's "Daltons Ride Again" into the Balaban & Katz Garrick is unusual, RKO-Palace being the usual first-run showcase. It shapes up a great $17,000 for this small-seater.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Valentine from Marriage" (M-G). Opened Saturday (12) plus last 5 days of "Confidential Agent" (WB). Stout $15,000. Last week, "Agent" (WB) (2d wk), so-so $11,000.

Chicago (B&K) (3,900; 55-95)—"Stork Club" (Par) with Martin Quinlan on stage (3d wk). Okay $45,000. Last week, robust $51,000.

Garrick (B&K) (900; 55-95)—"Daltons Ride Again" (U). Great $17,000. Last week, "Then None" (20th). (3d wk), $12,400.

Grand (RKO) (1,150; 55-95)—"House of Dracula" (U) and "Pillow of Death" (U) (3d wk). Fine $13,000. Last week, potent $15,000.

Oriental (Iroquois) (3,240; 55-95)—"Whistle Stop" (UA) with Mills Bros. heading stage show (2d wk). Trim $47,000. Last week, terrific $57,000.

Palace (RKO) (2,500; 55-95)—"Scarlet Street" (U) and "Gentle Annie from West" (U). Rousing $30,000. Last week, "Frontier Gal" (U) and "Crimson Canary" (U) (2d wk), 6 days, and "Scarlet" (U) and "Senorita" (U), 3 days, $28,000.

Roosevelt (B&K) (1,500; 55-95)—"Mildred Pierce" (WB) (3d wk). Smash $25,000. Last week, torrid $30,000.

State-Lake (B&K) (2,700; 55-95)—"Leave to Heaven" (20th) (3d wk). Opulent $25,000. Last week, mean $35,000.

United Artists (B&K) (1,700; 55-95)—"Expendable" (M-G) (3d wk). Flashy $18,000. Last week, excellent $23,000.

Woods (Essaness) (1,200; 55-95)—"Bells of St. Marys" (RKO) (3d wk). Wonderful $37,000. Last week, about same.

'Garter'-Vaude $26,000 In D.C., 'Weekend' High 27½G, 'Dakota' Hot 9G

Washington, Jan. 15.

"Bells of St. Marys's" will stay five weeks at Keith's theatre with no signs of diminishing biz on current (3d) week. "The Lost Weekend," at the Earle, will do rousing $27,500. "Getting Gertie's Garter" at the old farce pulled at the Capitol, will get $26,000.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Getting Gertie's Garter" (UA) with vaude. Pulling for good $26,000. Last week, "Yolanda and Thief" (MG) $27,500.

Columbia (Loew) (1,234; 44-72)—"Yolanda and Thief" (MG)—Neat $8,000. Last week, "Fallen Angel" (20th), $9,000.

Earle (WB) (2,240; 30-90)—"Lost Weekend" (Par), Rousing $27,500. Last week, "San Antonio" (WB) (3d wk), big $16,800.

Keith's (RKO) (1,800; 44-72)—"Bells of St. Marys" (RKO) (3d wk). Great $28,000. Last week, socko, $30,000.

Metropolitan (WB) (1,800; 44-72)—"Dakota" (Rep). Wow $9,000 or over. Last week, "Danger Signal" (WB), $8,000.

Palace (Loew) (2,778; 44-72)—"Expendable" (M-G). Nice $14,000 in 5 days. First week was $19,000.

'WALDORF' LUSH 20G, MPLS.; 'YOLANDA' 10G

Minneapolis, Jan. 13.

In its third week at the Orpheum, "Bells of St. Mary's" continues smash boxoffice. It has set a new record for a straight film and still is strong. "Weekend at the Waldorf" looks top newcomer with terrific week in prospect. "Yolanda and Thief" is okay at big Radio City.

Estimates for This Week

Astor (Par) (900; 15-25)—"Captain Tugboat Annie" (Rep) and "Strange Mr. Gregory" (Mono). Satisfactory $1,800 in 5 days. Last week, "Detour" (PRC) and "Song of Mexico" (Rep), $1,900 in 5 days.

Century (Par) (1,800; 44-60)—"Stork Club" (Par) (3d wk). Good $6,000. Last week, big $8,000.

Gopher (Par) (1,000; 35-50)—"Allement Wives" (Mono). Given big campaign and looks big $4,500. Last week, "Danger Signal" (WB), $3,500.

Lyric (Par) (1,100; 44-60)—"What Next, Corp. Hargrove?" (M-G) (m. o.). Nice $5,000 after first-rate $16,000 initial canto at Radio City. Last week, "Highness and the Bellboy" (M-G) (3d wk), $4,500.

Orpheum (RKO) (2,800; 44-60)—"Bells of St. Mary's" (RKO) (3d wk). Has set an all-time new straight film high regular admission prices, except for New Year's eve 55c scale. Another amazingly big $15,000. Soared to colossal $50,000 on initial fortnight, breaking all records.

Radio City (Par) (4,000; 44-60)—"Yolanda and Thief" (M-G). Okay $10,000. Last week, "What Next, Corp. Hargrove?" (M-G), $16,000.

State (Par) (2,300; 44-60)—"Weekend at Waldorf" (M-G). Despite lukewarm crix response, smash $20,-000 seems sure. Last week, "San Antonio" (WB) (2d wk), fine $9,000.

Uptown (Par) (1,100; 44-50)—"Seventh Man" (RKO). First indie showing. Fine $4,500. Last week, "Dolly Sisters" (20th), $4,000.

Weaver (Par-Steffes) (350; 44-80)—"Prisoner of Zenda" (UA) (reissue) (2d wk). Looks trim $2,000. Last week, big $3,000.

Daltons' Potent $25,000, Philly

Philadelphia, Jan. 15.

Plenty of zip in boxoffice returns this week. Biggest take goes to "Leave Her to Heaven," despite rough treatment by crix. Also getting great play is "Daltons Ride Again." Most of the other houses have holdovers.

Estimates for This Week

Aldine (WB) (1,303; 40-60)—"Kiss and Tell" (Col) (4th wk). Neat $14,500. Third seeh sweet $16,500.

Arcadia (Sablosky) (1,000; 40-85)—"Northwest Passage" (M-G) (reissue). Surprising $7,500. Last week, "Danger Signal" (WB), okay $5,200 on second run.

Boyd (WB) (2,560; 40-85)—"Expendable" (M-G) (3d wk). Husky $18,000. Second week, $22,600.

Earle (WB) (2,760; 50-95)—"Sing Way Home" (RKO) with Earl Carroll's "Vanities" on stage. Fine $26,000. Last week, "Julia Ross" (Col) and Louis Jordan orch, nice $28,500.

Fox (Fox) (2,250; 40-85)—"Leave to Heaven" (20th). Headed for smash $40,000. Last week, "Dolly Sisters" (20th) (3d wk), big $24,000 for 9 days.

Karlton (Goldman) (1,000; 40-85)—"Stork Club" (Par) (2d run). Sensational $14,000. Last week, "Yolanda" (M-G) (2d run), fair $7,800.

Keith's (Goldman) (2,200; 40-85)—"Johnny Angel" (RKO) (2d run). Fine $9,000. Last week, "Blithe Spirit" (UA) (2d run), okie $8,000.

Mastbaum (WB) (4,802; 40-85)—"San Antonio" (WB) (3d wk) (4 days). Good $14,000. Third week, bright $22,500.

Stanley (WB) (2,760; 40-85)—"Daltons Ride Again" (U). Potent $21,500 plus neat $3,500 for Sunday midnight at Earle. Last week, "Hotel That Blonde" (Par) (2d wk), fair $10,000.

'Pardon Past' Tall 22G, 3 Spots, Tops Denver; 'Bells' Big 15G, 3d Wk.

Denver, Jan. 15.

With "Bells of St. Mary's" in its third week at the Orpheum, "Pardon My Past," day-dating at Denver, Esquire and Webber, has had trouble copping top money for current week. "Bells" was still strong and may hold again. "Leave Her to Heaven" continues to pack them in, being in its fifth fistrun here at the Rialto.

Estimates for This Week

Aladdin (Fox) (1,400; 33-40)—"San Antonio" (WB) and "Behind City Lights" (Rep), after week at Denver, Webber, Esquire. Big $8,000. Last week, "Leave to Heaven" (20th) and "Swinging on Rainbow" (Rep) (m.o.), big $6,000.

Denham (Cockrill) (1,750; 35-70)—"Stork Club" (Par) (3d wk) and "Tokyo Rose" (Par). Good $8,500. Last week, "Stork Club" (Par), big $11,000.

Denver (Fox) (2,525; 35-74)—"Pardon My Past" (Col) and "Julia Ross" (Col), day-date with Esquire, Webber. Trim $16,000. Last week, "San Antonio" (WB), also Esquire, Webber, big $19,000.

Esquire (Fox) (742; 35-74)—"Pardon Past" (Col) and "Julia Ross" (Col), also Denver, Webber. Nice $3,000. Last week, "San Antonio" (WB), also Denver, Webber, $2,500.

Orpheum (RKO) (3,600; 35-74)—"Bells of St. Mary's" (RKO) (2d wk). Solid $15,000. Last week, great $19,000.

Paramount (Fox) (2,200; 35-74)—"Danger Signal" (WB) and "Life With Blondie" (Col). Good $9,000. Last week, "Man Alive" (RKO) and "The Spider" (20th), $10,000.

Rialto (Fox) (878; 35-74)—"Leave to Heaven" (20th) and "Swinging on Rainbow" (Rep), after week at Denver, Esquire, Webber, Aladdin. Still $8,000. Last week, "Kiss and Tell" (Col) and "Strange Confession" (U) (m.o.), nice $5,000.

Webber Field (Fox) (1,200; 35-74)—"Pardon Past" (Col) and "Julia Ross" (Col), also Denver, Esquire. Firm $3,000. Last week, "San Antonio" (WB), also Denver, Esquire, $3,500.

'Weekend' Strong at 20G, Buff.; 'Love' Lusty 16G, 'Bells' Rugged 21G, 3d

Buffalo, Jan. 15.

"Lost Weekend" is the strongest newcomer this week, but "Stork Club" is not far behind though on second frame. "Bells of St. Mary's" still is great on third week.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Lost Weekend" (Par), Should better $20,000, strong. Last week, Expendable" (M-G), solid $22,000 in 10 days.

Great Lakes (Shea) (3,000; 40-70)—"Stork Club" (Par) (2d wk). Strong $20,000 or near. Last week, terrific $26,000.

Hipp (Shea) (2,100; 40-70)—"That Wiser Expendable" (M-G) (m.o.). Moderate $8,500. Last week, "San Antonio" (WB) (m.o.), $10,000 in 10 days.

Lafayette (Basil) (3,300; 40-70)—"Love of Ours" (U) and "Senorita from West" (U). Solid $19,000. Last week, "Pardon My Past" (Col) and "Julia Ross" (Col), $15,500 in 8 days.

Century (20th Cent) (3,009; 40-70)—"Bells St. Mary's" (RKO) (3d wk). Robust $21,000 or close. Last week, smash $28,000 after giant $33,-000 opener.

'WEEKEND' WOW 23G, CINCY; 'BELLS' 16G, 3d

Cincinnati, Jan. 15.

Every downtown house is chalking up a winner. "Lost Weekend," only newcomer currently, is socko at the Albee. Holdovers are also big, especially "Bells of St. Mary's" and "Leave to Heaven," both in third weeks. "Bells" and "Heaven" have been record for a fortnight by eclipsing the previous high made by Bing Crosby's "Going My Way."

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Lost Weekend" (Par). Sock $23,000. Last week, "Stork Club" (Par), $29,000 on 9 days.

Capitol (RKO) (2,000; 44-70)—"Leave to Heaven" (20th) (3d wk). Holding up fine, big $15,000 second round. Holds again.

Grand (RKO) (1,430; 44-70)—"Expendable" (M-G) (3d wk). Robust $8,500 after colossal $17,000 teoff.

Keith's (United) (1,500; 44-70)—"Stork Club" (Par) (m.o.). Lush $8,500. Last week, "Man Alive" (RKO) and "Dangerous Partners" (M-G), $3,500.

Palace (RKO) (2,000; 44-70)—"San Antonio" (WB). Third downtown week. Good $5,500. Last week, "Bells of St. Mary's" (RKO) (3d wk), so-so $5,000.

Palace (RKO) (2,000; 44-70)—"Bells of St. Mary's" (RKO) (3d wk). Solid $16,000, trailing smash $22,000 second sesh for an approximate $76,000 in seven days. This is record-breaking Cincy biz.

Shubert (RKO) (2,100; 44-70)—"Two Girls and Sailor" (M-G) (reissue). All right $5,000. Last week, "San Antonio" (WB) (m.o.), stout $3,000.

'Fair' Terrif 17G, Mont'l

Montreal, Jan. 15.

"State Fair" is roaring along at Capitol, and holds over. Biz still is rated a big one.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Dark Mirror" (Par) (2d wk). Only $9,000 after last week's sock $14,000.

Capitol (CT) (2,700; 35-62)—"State Fair" (20th). Terrific $17,000 or close. Holds. Last week, "Highness and Bellboy" (M-G) (2d wk), $10,500.

Loew's (CT) (2,300; 35-67)—"Rhapsody in Blue" (WB). Nice $11,000 on second week. Last week, big $17,000.

Princess (CT) (2,300; 35-55)—"George White's Scandals" (RKO) and "Hollywood and Vine" (PRC). Very good $8,500. Last week, "Abbott & Costello Hollywood" (U) and "Men Walk Alone" (Col.), good $7,500.

Imperial (CT) (1,650; 25-45)—"Love a Bandleader" (Col) and "Prison Ship" (Col). Fairish $4,500. Last week, "That's Spirit" (U) and "River Gang" (U), $5,700.

'N. Y. Still Fast; Walk in Sun' Terrif $35,000, 'Say Yes' Solid 30G, 'Bells' Huge 133G in 6th, Weekend' 62G, 7th

Broadway continues its merry pace, with no marked drop in business since the holidays. Past week was exceptionally strong, favorable boxoffice weather being a factor.

Three new pictures reached first-run screens during the past week, headed by "A Walk in the Sun" which is spectacular at the little Victoria. Initial frame will probably hit $35,000. The Maurice Maurer-operated theatre put up an effective front for this picture, including an all-Neon marquee. Fresh entry at the Capitol is "She Wouldn't Say Yes." It is heading for a substantial $30,000. At the bandbox Rialto "Dick Tracy" is pointing to a fine $12,000. Second-run State is current with "Love Letters," at the Rivoli some weeks back, plus Joe Marsala Septet, Smith and Dale, Kitty Kallen and Frank Jenkis on stage. House looks to strike a excellent $53,000.

On extended run is the redoubtable "Bells of St. Mary's." Now in its sixth week, at the Music Hall, it shapes a sensational $133,000, and still remains a seventh. Roxy continues at a fast gait with "Leave Her to Heaven," and Sally Dobbins, Eddie Paul Winchell, others, in person. The third week having finished last night (Tues.).

Quite unusual is the estimated $78,000, very good, that the Capitol expects this week (4th), same as on the first for "Expendable" and Tommy Dorsey band. Another stage-show deluxer showing excellent form is the newsreel where "Stork Club," Woody Herman band and Buddy Lester wound up the fourth stanza last night (Tues.) at $83,000.

Estimates for Th's Week

Astor (City, Inv.) (1,300; 70-$1.40) —Spellbound" (UA) (11th wk). Almost no slack in gait, this week appearing sturdy $44,000, while last week was $45,000.

Capitol (Loew's) (4,820; 60-$1.10) —"Expendable" (M-G)" and Tommy Dorsey orch (4th wk). Pace indicates sturdy $78,000 this frame, same as scored on third. Holds again.

Criterion (Loew's) (1,700; 60-$1.25) —"She Wouldn't Say Yes" (Col). Due to a small start, initial week looking a fine $30,000 and remains over. Last 9 days on holdover of "What Next, Corp. Hargrove?" (M-G) was suitable $24,000.

Globe (Brandt) (1,416; 70-$1.50)— "Johnny Angel" (RKO) (3d wk). Holding up satisfactorily at indicated $21,000. Last week, $26,000. Holds.

Gotham (Brandt) (900; 60-$1.20)— "Dakota" (Rep) (5th wk). Very steady, currently being on way to do better than $11,000, and holds. Last week hit $13,500.

Hollywood (WB) (1,499; 80-$1.10) —"Saratoga Trunk" (WB) (9th wk). Stout $37,000 on eighth round through last night (Tues.), will be hind $37,600 scored on seventh.

Palace (RKO) (1,700; 60-$1.20)— "Cornered" (RKO) (4th wk). Holding up very well, third week having ended Monday night (14) at $26,000. Second was very good $34,000.

Paramount (Par) (3,664; 70-$1.20) —"Stork Club" (Par), Woody Herman orch and Buddy Lester (5th wk). Continues in high gear, fourth week having concluded last night (Tues.) at $83,000, while third was $90,000.

Radio City Music Hall (Rockefellers) (3,945; 70-$1.20)—"Bells of St. Mary's" (RKO) and stageshow (6th wk). Still enormous, currently looking a superlative $133,000. Last week, smash $138,000.

Rialto (Mayer) (594; 35-85)— "Dick Tracy" (RKO). Big $12,000, and holds. Last week, "House of Dracula" (U) (3d wk), excellent $9,000.

Rivoli (UA-Par) (2,092; 60-$1.25) —"Lost Weekend" (Par) (7th wk). Benefiting from publicity and various polls giving it the nod, this one is still hitting on all cylinders. Should reach to $62,000, holding. Sixth frame was socko $70,000.

Roxy (20th) (5,886; 65-$1.10)— "Leave to Heaven" (20th) (3d wk) and Sally DeMarco, Paul Winchell, on stage (4th wk). Consistently socko, third week having built last night (Tues.) having hi. $105,000. Prior frame was smash $120,000.

State (Loew's) (3,450; 43-$1.10)— "Love Letters" (Par) (2d run), with Joe Marsala Septet, Smith and Dale, Kitty Kallen, Frank Jenkis in person. On this week's an excellent $55,000 and holds over. Last week, second for "Weekend at Waldorf" (M-G) (2d run), Phil Brito orch and Nora Martin, big $32,500.

Strand (WB) (2,756; 75-$1.20)— "San Antonio" (WB) and Lionel Hampton band (3d wk). Dropping to about $53,000 but still very good. Remains. Last week, striking $67,-000.

Victoria (Maurer) (720; 70-$1.20)— "Walk in Sun" (20th). Exceptionally big, with $35,000 in offing. Holds. Concluding 4th week for "Enchanted Forest" (PRC) was $9,200.

Winter Garden (UA) (1,212; 60-$1.20)—"Spellbound" (UA) (4th wk). Doing tolerably well, third week having ended Monday night (14) at $16,000. Second was $18,000. Holds over.

Seattle Slowed Down By 3 Strikes But 'Heaven' Record $18,000 2d Wk.

Seattle, Jan. 15.

"Leave Her To Heaven" at the Fifth Ave., is the big news again this week after making history for all-time mark gross at any Seattle house, film or stage-film combo. Looks a second-week record also.

Otherwise showmen are acting "the works" in this strike-bound city. No newspapers, but the printers' strike is expected to last any time now; no bus service due to strike of drivers, and the telephone strike all are hurling.

Best bet of newcomers is "House of Dracula" and "Isle of Dead," horror combo at the Orpheum. "They Were Expendable" still shapes good at the Paramount on its second week.

Estimates For This Week

Blue Mouse (H-E) (800; 45-80)—"Stork Club" (Par) (m.o.) third downtown week. Fancy $3,500. Last week, "Hargrove" (M-G) (2d wk), immense $7,000.

Fifth Avenue (H-E) (2,349; 45-80) —"Leave To Heaven" (20th) (2d wk). Setting all-time second week high with anticipated $18,000, after all-time record first week of colossal $26,000 last week. This includes both stage-film and straight film weeks.

Liberty (J-vH) (1,650; 45-80)— "Wouldn't Say Yes" (Col), (4th wk). Fairish $6,500, after good third week at $7,200.

Music Box (H-E) (830; 45-80)— "Fallen Angel" (20th), (4th wk). Nice $6,000 or near. Last week, great $8,200.

Orpheum (H-E) (2,600; 45-80)— "House of Dracula" (U) and "Isle of Dead" (U). The ultra spooky for the horror fans. Stout $11,500 is in prospect. Last week, "San Antonio" (WB) (3d wk), strong $13,000.

Paramount (H-E) (2,807; 45-80) —"Along Navajo Trail" (Rep) with vaude. Smart $5,500 or close. Last week, "They Were Expendable" (M-G) (2d wk), $6,000, good. Last week, great $17,000.

Roosevelt (Sterling) (800; 45-80)— "San Antonio" (WB) (3d wk). Expecting nice $6,000. Last week, "Night With You" (U) good, $5,800.

Winter Garden (Sterling) (800; 25-50)—"Wonder Man" (RKO) and "You Came Along" (Par), (3d run). Heading for $4,500. Last week, "Power of Whistler" (Col) and "Rhapsody" (WB), $5,500.

'Main' Fast 20G Leads St. Louis

St. Louis, Jan. 15.

Grosses at the big houses are still stormy despite a snowstorm and later a deluge of rain. "Confidential Agent" looks strongest draw but "Spanish Main" likely will get top coin at the larger Fox.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Expendable" (M-G) (3d wk). Fine $15,000 after big $16,000 second stanza.

Orpheum (Loew) (2,000; 30-60)— "Smash" (Col) and "Song of the Sierras" (Col). Only $7,500. Last week, "Getting Gertie's Garter" (UA) and "Hit Parade" (Col), trim $10,300.

Ambassador (F&M) (3,000; 50-60) —"Confidential Agent" (WB) and "Boss Dan Blackie's Rendezvous" (Col). Good $20,000. Last week, "Leave To Heaven" (20th) and Senorita from West" (U), Great $24,500.

Fox (Fox) (5,000; 50-60)—"Spanish Main" (RKO). Big $20,000 or over. Last week, "Stork Club" (Par), $28,000.

Missouri (F&M) (3,500; 50-60)— "Leave To Heaven" (20th) and "Senorita West" (U) (2d wk). $15,300 after swell $21,000 initialee.

St. Louis (F&M) (4,000; 40-50)— "Mildred Pierce" (WB) and "Hold That Blonde" (Par). Nice $8,000. Last week, "Dakota" (Rep) and "Flesh Yank in Tokyo" (Rep), $5,500.

Say MISTER--



How About Those OTHER KIDS?

We're WALKING again! Yes, Mister, thanks to you and last year's swell MARCH OF DIMES campaign, we're running and playing and having fun, just like all the kids in our neighborhood . . . BUT . . .

Say, Mister . . . HOW ABOUT THOSE OTHER KIDS?

We mean the kids back in the hospital we came from. The kids who can't move their legs . . . who must stay in bed all day, or sit in wheel-chairs . . . The kids who never had a chance to SWIM . . . or SKIP ROPE . . . or play BASEBALL . . . or to know how good it is to feel green grass crunching between their bare toes.

They're swell kids, Mister . . . and we know they'll be grateful too . . . if you'll help them to WALK again . . . to LIVE again!

They're just a bunch of *little* kids, Mister, just like us . . . and they can't do the job themselves . . . That's why they're counting on YOU . . . to run the Greer Garson appeal TRAILER, that's even better than the one that brought in over SIX MILLION DOLLARS last year . . . to put over that 1946 MARCH OF DIMES campaign . . . even bigger than before!

You won't let those kids down . . . will ya, Mister?

Will ya?

Sign your pledge! and Get Your Trailer from

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



MOTION PICTURE DRIVE
MARCH of DIMES
JANUARY 24-30

'Lost Weekend' Sock $30,000 in Pitt.; 'Heaven' 25G, 2d; 'Antonio' 12½G, 3d

Pittsburgh, Jan. 15.

Smasheroo of week will be "Lost Weekend," which gave Penn biggest non-holiday opening in its history. Right behind it is the holdover of "Leave Her to Heaven" at Harris, which continues to smash existing marks at that house. Holdovers are playing everywhere else, with "San Antonio" leading the pack in third week at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"This Love of Ours" (U) (3d wk). Picture getting a good afternoon play from femmes. Looks near $6,000 on windup, okay. Last week it was around $8,000 on top of great $9,000 opener.

Harris (Harris) (2,200; 40-70)—"Leave Her To Heaven" (20th) (2d wk). Colossal $25,000. Nothing like this ever here. First session, including 9 to 10 New Year's Eve, was atomic $34,500, breaking previous record by more than $10,000. Little let-up and will stick indef.

Penn (Loew's-UA) (3,300; 40-70)—"Lost Weekend" (Par). Only 20% over previous higher opening day, on "Weekend at Waldorf" (M-G) which got under way on a holiday. Smash big $5,000 on opening day. Looks to do at least $30,000, tremendous. Last week, second of "Expendable" (M-G) limited to 3 days, good $7,000, giving it around $28,000 on run.

Ritz (WB) (800; 40-70)—"What Next, Cpl. Hargrove" (M-G) (m.o.). On fourth downtown week nice $3,000 or near. Last week, "Hidden Eye," (M-G), and "Strange Impostor" (M-G), on 10 days over the holiday, hit fine $6,000.

Senator (Harris) (1,750; 40-70)—"Hit the Hay" (Col) and "Ten Cents a Dance" (Col). Only twin horror films get any dough here, so looks only $2,500. Last week, moveover of "She Wouldn't Say Yes" (Col), big $7,200. Senator also had "Leave Her To Heaven" the day before New Year's and got sock $3,400 on long grind including New Year's Eve. This is carried in Harris total.

Stanley (WB) (3,800; 40-70)—"San Antonio" (WB) (3d wk). Still knocking 'em out and heading great $12,500. Got big $20,000 last week.

Warner (WB) (2,000; 40-70)—"They Were Expendable" (M-G) (m.o.). Here after run at Penn and getting a nice play at near $8,000. Last week, "Harvey" (M-G) (m.o.), around $7,500.

'Scarlet' Sockeroo 30G, Frisco; 'Weekend' 42G

San Francisco, Jan. 15.

Best new entries this week are "Scarlet Street" and "Lost Weekend." Top holdover coin is going to "San Antonio," "Bells of St. Mary's" and "Leave Her to Heaven."

Estimates for This Week

Golden Gate (RKO) (2,448; 60-95)—"Bells of St. Mary's" (RKO) (3d wk). Holding up great at near $40,000. Last week, sizzling $47,000.

Fox (FWC) (4,651; 55-85)—"Lost Weekend" (Par). Big $42,000. Last week, "Expendable" (M-G) (2d wk), tremendous $40,000.

Warfield (FWC) (2,656; 55-85)—"Leave to Heaven" (20th) (2d wk). Looks rousing $28,000. Last week, terrif $33,000.

Paramount (FWC) (2,646; 55-85)—"San Antonio" (WB) (2d wk). Sure at $20,000 after strong $24,000 last week.

St. Francis (FWC) (1,400; 55-83)—"Spellbound" (U) (m.o.). Likely $10,000 or near on eighth downtown week. Last week, smash $13,000.

State (FWC) (2,133; 55-85)—"Expendable" (M-G) (m.o.). Sturdy $17,000. Last week, "Scarlet Club" (Par) (3d wk), $12,500 on m.o.

Orpheum (Blum) (2,448; 55-85)—"Scarlet Street" (U). Smash with $39,000 for over. Last week, "Wouldn't Say Yes" (Col) (3d wk), good $14,000.

United Artists (Blum) (1,207; 55-85)—"Captain Kidd" (UA) (3d wk). Okay $10,500. Last week, big $17,500.

'Man Alive' and Dunham, Kay Trim 18G, Indpls.

Indianapolis, Jan. 15.

Biz has tapered off following high level of New Year's week, with variety results this stanza. "Man Alive," starring Ethel Merman, Kay and Sonny Dunham band on stage, is getting the most coin at the Circle but "Leave Her to Heaven" still is clicking in its second stanza at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 55-70)—"Man Alive" (RKO) plus Beatrice Kay with Sonny Dunham orch on stage. Dandy $18,000. Last week, "San Antonio" (WB), swell $17,000 in nine days at 55-85c scale.

Indiana (Katz-Dolle) (3,300; 55-85)—"Leave to Heaven" (20th). Strong $24,000 on holdover after terrific $24,000 in first nine days, upsetting mark of "Going My Way" (Par) at this house.

Keith's (Indie) (1,600; 35-65)—"Penthouse Rhythm" (U) plus vaude. Oke $4,500 in weekend run. Last week, "River Gang" (U) plus stage show, nice $5,000, same time.

Loew's (Loew's) (2,450; 35-55)—"Vacation from Marriage" (M-G) and "Meet Me On Broadway" (Col). Slow $10,000. Last week, "Expendable" (M-G), hefty $18,200 in 10 days.

Lyric (Katz-Dolle) (1,600; 35-55)—"San Antonio" (WB) (m.o.). Okay $5,500. Last week, "Scarlet Club" (Par) and "Follow That Woman" (Par). Dandy $8,000 in nine days, also moveover.

'Starter' Sturdy $17,000, Prov.; 'Stork' Huge 19G, 'Bells' Big 23G, 3d Wks.

Providence, Jan. 15.

Three holdovers are in the spotlight this week, with "Bells of St. Mary's" in its third at RKO Albee, "Stork Club" in third sesh at Strand, and "San Antonio" in second stanza at Majestic. "Getting Gertie's Garter" is doing nicely as one of new pictures at Loew's State.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bells of St. Mary's" (RKO) (3d wk). Still hitting the high spots. Wow $23,000. Second sesh caught terrific $28,000 with holiday and higher prices.

Carlton (Fay-Lowe) (1,400; 44-65) —"Danger Signal" (WB) and "Dangerous Blondes" (PRC). First run bill proving a boon at nice $5,500. Last week, "Allen Jones" (Col) and "Danny Boy" (PRC) (2d run), good $3,000.

Fay's (Fay) (1,400; 40-65)—"Dolly Sisters" (20th) and vaude on stage. Crappy $7,000. Last week, "Along Came Jones" (IP) and vaude, $7,500.

Majestic (Fay) (2,000; 44-65)—"San Antonio" (WB) (2d wk). Very nice $14,000 after hitting hefty $18,000 in first.

Metropolitan (Snider) (3,100; 44-85)—"A Guy Could Change" (Rep) and Bobby Byrne and orch heading stage show with Georgia Gibbs in three-day weekend run. Trim $7,000. Last week, "Woman Who Came Back" (Rep) and Nellie Revell orch on stage for three days, very nice $10,000.

State (Loew's) (3,200; 44-65)—"Getting Gertie's Garter" (UA) and "Paris Underground" (Col). Stout $17,000. Last week, "Expendable" (M-G), big $24,500.

Strand (Silverman) (2,200; 44-65) —"Stork Club" (Par) (3d wk) started Sunday (14). Second sesh was great $19,000.

'This Love' Lusty 15½G In K.C.; 'Say Yes' 14½G

Kansas City, Jan. 15.

Pace at the firstruns here has slackened this week, dropping off from holiday boom. "This Love of Ours" day-date at the Esquire, Uptown and Fairway, looks the healthiest winner. "She Wouldn't Say Yes" at the Midland, newie, looks best. "Bells of St. Mary's" goes into a fourth round at Orpheum after setting new house record.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-80)—"This Love of Ours" (U) and Lusty $15,500. Last week, "Leave Her to Heaven" (20th) (2d wk), great $18,000.

Midland (Loew's) (3,500; 45-65)—"She Wouldn't Say Yes" (Col) and "Julia Ross" (Col). Nifty $14,500. Last week, "They Were Expendable" (M-G) (2d wk), fair $5,000 for 3-day holdover.

Newsreel (Paramount) (1,900; 46-65)—"Stork Club" (Par), (3d wk). Okay $9,000. Two earlier stanzas big $68,000.

Orpheum (RKO) (1,500; 40-65)—"Bells of St. Mary's" (RKO) (4th wk). Steady $11,000. Last week, strong $14,000.

Tower (Fox-Jaffee) (2,100; 39-60)—"Shady Lady" (U) and "Swing in' on Rainbow" (Rep) with vaude. Average $10,500. Last week, "Love, Honor and Goodbye" (Rep) and "Strange Confession" (U) plus stage revue, about same.

'Stork' Record $24,000, Balto.; 'Then None' 13G

Baltimore, Jan. 15.

In an almost clear field of holdovers, "The Stork Club" is mounting a great week at the Stanley. All-right action also looms for "Then There Were None" at Keith's, and third week of "The Bells of St. Mary's" at the combo Hippodrome.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-90)—"Expendable" (M-G) (3d wk). Nothing good enough to follow, and $14,000 after fine second round at $18,200.

Hippodrome (Ruppaport) (2,240; 25-85)—"Bells of St. Mary's" (RKO) plus vaude (2d wk). Still going at record-breaking pace, now $19,000, after preceding week's great $21,200.

Keith's (Schanberger) (2,460; 20-90)—"Then There Were None" (Mon.) (2d wk). Nellie Revell on stage this week, second of "Scarlet Street" (U) (3d wk), nice $9,400.

Mayfair (Dowling) (1,800; 25-55)—"Dakota" (Rep) (3d wk). Neat $5,500 after fine second sesh at Stanley.

Stanley (WB) (3,236; 26-65)—"Stork Club" (Par). Heading for new house record at $24,000. Last week, "San Antonio" (WB) (3d wk), fancy $12,700.

Valencia (Loew's-UA) (1,840; 20-60)—"It All Came True" (WB) (reissue). Fair response at $4,000. Last week, "Crowded and Thief" (M-G) (m.o.), $4,100.

L. A. Firm; 'Frontier Gal' $40,000, 'Spirit' 35G, Both Fine, 4 Houses; 'Bells' 57½G in 2, 'Heaven' 59½G in 3

Los Angeles, Jan. 15.

First-run business is steady here and is expected to zoom upward with opening of new bills later this week. "Frontier Gal" and "Blithe Spirit" are the two new entries currently, former doing $40,000 or better in four theatres. "Spirit" is a smart $35,000, also in four houses. "Bells of St. Mary's" and "Leave Her To Heaven" continue to lead the holdovers. "Bells" will hit a potent $57,500 or near in two spots for third stanza. "Heaven" looks solid $59,500 in three locations, third frame. "Stork Club" is smooth $41,000 in two spots for second session. Third week of "San Antonio" will hit strong $35,000 for three houses. "They Were Expendable," in three theatres, holds three days beyond its third week to make an opening for "Harvey Girls." It will do $32,000 in its third frame. "My Reputation" is the other picture coming in later this week.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1)—"Blithe Spirit" (UA). Neat $5,500. Last week, "Frontier Gal" (UA) (3d wk-6 days), only $2,800.

Carthay Circle (FWC) (1,518; 50-$1)—"Then None" (20th) and "Sunbonnet Sue" (Mono). Modest $5,000. Last week, "Fallen Angel" (20th) and "Senorita From West" (U) (2d wk-6 days), $7,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Leave To Heaven" (20th). (3d wk-6 days), only $17,000. Last week near-record $20,000.

Downtown (WB) (1,800; 50-$1)—"San Antonio" (WB) (3d wk-6 days). Okay $18,000. "My Reputation" (WB) opens tomorrow (Wed.).

Egyptian (Musicraft-Basil-Blumenfeld) (1000; 55-$1.20)—"Blithe Spirit" (UA). Neat $16,000. Last week, "Cuttle's Castle" (UA) (3d wk-6 days), $11,600.

Egyptian (FWC) (1,538; 50-$1)—"Expendable" (M-G) (3d wk-5 days). Oke $8,500 and stays three days more. Last week, $13,000.

Four Star (UA-WC) (900; 50-$1) —"Frontier Gal" (U) and "Danger Signal" (WB). Good $5,500. Last week, "Then None" (20th) and "Sunbonnet Sue" (Mono) (2d wk), okay $4,800.

Guild (FWC) (968; 50-$1)—"Frontier Gal" (U) and "Danger Signal" (WB). Strong $8,000. Last week, "Then None" (20th) and "Sunbonnet Sue" (Mono) (2d wk), $6,000.

Hawaii (G&S) (956; 55-$1)—"Blithe Spirit" (UA). Excellent $6,000. Last week, "Cuttle's Castle" (UA) (3d wk-6 days), okay $4,800.

Hollywood (WB) (2,756; 50-$1)—"San Antonio" (WB) (3d wk-6 days). Close to great at $9,000. "My Reputation" (WB) opens tomorrow (Wed.).

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Blithe Spirit" (UA). Misty $5,500. Last week, "Gertie's Garter" (UA) (3d wk-6 days), only $2,900.

Loew's State (Loew-WC) (2,404; 50-$1)—"Leave Her To Heaven" (20th) (3d wk). Great $30,000. Last week, record second frame at $36,300.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Expendable" (M-G) (2d wk). Okay $16,500. Stays 3 more days next week, not up to great at $26,000.

Orpheum (Dtown) (2,000; 65-85) —Sonny Dunham (Mono) with Charlie Barnet orch on stage. Nice $24,500. Last week, "Jealousy" (Mono) with Xavier Cavallero orch on stage, strong $29,000.

Pantages (Pan) (2,812; 50-$1)—"Bells St. Mary's" (RKO) (3d wk). Robust $26,000. Last week, record-breaking second frame at $31,000.

Paramount (Par) (3,396; 50-$1) —"Stork Club" (Par) and "Wildfire" (Indie) (2d wk). Pleasant $26,000. Last week, steady $30,500.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Stork Club" (Par) (2d wk). Strong $15,000. Last week, sock $20,100.

RKO Hillstreet (RKO) (2,890; 50-85)—"Bells St. Mary's" (RKO) (3d wk). Walloping $31,500. Last week, second-week record of $35,500.

Rite (Fox-Wilshire) (594; 50-$1)—"Expendable" (M-G) (3d wk). Fine $8,000, and stays 3 days more. Last week, smooth $11,400.

Ritz (Indie) (1,400; UA-WC) (2,100; 50-$1)—"Frontier Gal" (U) and "Danger Signal" (WB). Solid $18,-000. Last week, "Then None" (20th) and "Sunbonnet Sue" (Mono) (2d wk), closed at $11,600.

Uptown (WB) (1,700; 50-$1)—"Leave to Heaven" (20th) (3d wk). Steady $12,500. Last week, near record second frame at $15,500.

Wilshire (FWC) (2,296; 50-$1)—"Frontier Gal" (U) and "Danger Signal" (WB). Sturdy $8,500. Last week, "Then None" (20th) and "Sunbonnet Sue" (Mono), (2d wk), nice $8,100.

Wiltern (WB) (2,300; 50-$1)—"San Antonio" (WB) (3d wk-9 days). Closing at $8,000. "My Reputation" (WB) opens tomorrow (Wed.).

'Wouldn't Say' Strong 43G, Hub

Boston, Jan. 15.

Big upsurge here this week is paced by "Bells St. Mary's" still sensational in fourth week, with "She Wouldn't Say Yes" fine at the two Loew spots. Vaughn Monroe band plus "Snafu" great at the RKO and "San Antonio" fairly good at the Met.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Snafu" (Col) with Vaughn Monroe orch, others on stage. Climbing to $56,000, swell. This spot. Last week, "Dick Tracy" (RKO) with Frankie Carle orch, others, on stage, $51,000.

Exeter (Indie) (1,000; 40-80)—"Marie Louise" (Indie) and "Dear Octopus" (Indie). First-run foreign film opened here Sunday and is doing fairly well at near $6,000. Last week, subsequent runs.

Fenway (M-P) (1,370; 40-74)—"Too Young to Know" (WB) and "Strange Mr. Gregory" (Mono). Holdover here is unusual. Fine $6,000, following $8,000, first.

Majestic (Brand-Mage) (1,500; 40-80)—"Wise Girl" (UA) and "Breakfast for Two" (UA) (reissues). Not too hot at $6,000. Last week, "Getting Gertie's Garter" (UA), solid $5,000 on third week.

Memorial (RKO) (2,900; 40-74)—"Bells St. Mary's" (RKO) (4th wk). Still wow, $36,000. Third, giant $40,000.

Metropolitan (M-P) (4,367; 40-74) —"San Antonio" (WB) and "Red Dragon" (Mono). Sturdy $26,000 or over. Last week, "Stork Club" (Par) and "Life With Blondie" (Col) (2d wk), $23,000.

Old South (70; 40-80)—"Journey Together" (Indie) and "Come Out Fighting" (Indie). Not clicking at $5,000. Last week, "Blithe Spirit" (UA) and "Appointment Tokyo" (WB), stout $5,000 on third week.

Orpheum (Loew) (2,900; 39-74)—"Wouldn't Say Yes" (Col) and "Julia Ross" (Col). Great $28,000. Last week, "Expendable" (M-G), $20,000.

Paramount (M-P) (1,700; 40-74)—"Too Young to Know" (WB) and "Strange Mr. Gregory" (Mono) (2d wk). Firm $14,000 following $16,-500, first.

State (Loew) (3,200; 35-74)—"Wouldn't Say Yes" (Col) and "Julia Ross" (Col). Trim $15,000, last week, "Expendable" (M-G), $9,000.

Translux (Translux) (900; 30-74)—"Angel Brooklyn" (Rep and "Weekland Case" (U) (reissue). Medium $4,500. Last week, "All Came True" (WB) and "Born for Trouble" (WB) (reissues) big $8,500.

Tremont (Brand-Mage) (1,500; 40-80)—"Journey Together" (Indie) and "Come Out Fighting" (Indie). Not so hot $6,000. Last week, "Blithe Spirit" (UA) and "Appointment Tokyo" (WB) (3d wk) $6,000.

'Lost Weekend' Giant 15G, Omaha; 'Night' 9G

Omaha, Jan. 15.

Not even a heavy storm and cold wave stopped top "Lost Weekend," which opened at the Paramount with long lines and looks terrific on its first week. "Bells of St. Mary's" at the Brandeis still is holding well for a $50,000 four-week gross, amazing for this town, and definitely sweater.

Estimates for This Week

Paramount (Tristates) (3,000; 16-60)—"Lost Weekend" (Par). Smash $15,000, and possible record. Last week, "Expendable" (M-G) (2d) and "Rogue's Gallery" (PRC), big $11,000.

Brandeis (RKO) (1,500; 16-60)—"Bells St. Mary's" (RKO) (4th wk). Hefty $10,000. Last week, terrific $13,000, unheard-of business here.

Orpheum (Tristates) (3,000; 16-60)—"Night With You" (U) and "Hidden Eye" (MG). Light $9,000. Last week, "Stork Club" (Par) and "Follow That Woman" (Par), nice $12,-000 in 10 days.

Omaha (Tristates) (2,000; 16-60)—"Expendable" (MG) (2d wk) and "Rogue's Gallery" (PRC). Fairish $8,000. Last week, "What Next, Cpl. Hargrove" (M-G) and "Capt. Tugboat Annie" (Rep.), $10,000.

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20th CENTURY-FOX

4 Pictures (including the *3 Top*) in FILM DAILY'S CRITICS' POLL of

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DARRYL F. ZANUCK'S

WILSON

in TECHNICOLOR

Directed by Henry King · Written by Lamar Trotti

2nd

BETTY SMITH'S

A TREE GROWS IN BROOKLYN

Directed by Elia Kazan · Produced by Louis D. Lighton

3rd

A. J. CRONIN'S

THE KEYS OF THE KINGDOM

Directed by John M. Stahl

Produced by Joseph L. Mankiewicz

6th

LAURA

Produced and Directed by Otto Preminger

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HENRY KING... Best Director, "Wilson"

LAMAR TROTTI... Best Screenplay, "Wilson"

PEGGY ANN GARNER... Best Juvenile Actress, "A Tree Grows in Brooklyn" and "Junior Miss"

ALEXANDER KNOX... Best Male Star, "Wilson"

CLIFTON WEBB...Best Supporting Actor, "Laura"

COMDR. EDWARD J. STEICHEN, LT. COMDR. R. MIDDLETON, LT. COMDR. DWIGHT LONG, PHILIPPE DE LACY ... Best Photography, "The Fighting Lady"

OTTO PREMINGER... One of Best Directors, "Laura"

ELIA KAZAN... One of Best Directors, "A Tree Grows in Brooklyn"

RODDY McDOWALL... One of Best Juvenile Actors, "Thunderhead, Son of Flicka"

GREGORY PECK... One of Best Male Stars, "The Keys of the Kingdom"

JOAN BLONDELL... One of Best Supporting Actresses, "A Tree Grows in Brooklyn"

CORNEL WILDE... One of the Finds of the Year

JAMES DUNN... One of Best Male Stars, "A Tree Grows in Brooklyn"

JAY DRATLER, SAMUEL HOFFENSTEIN, BETTY REINHARDT... One of Best Screenplays, "Laura"

FRANK DAVIS... One of Best Screenplays, "A Tree Grows in Brooklyn"

LEON SHAMROY... One of Best Photographed Pictures, "Wilson"

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20th CENTURY-FOX

HAS OVERWHELMINGLY ESTABLISHED LEADERSHIP! AND ITS GREATEST YEAR HAS JUST BEGUN!

THE DRIVE WITH A HEART! MARCH OF DIMES! JAN. 24—30

Tomorrow Is Forever

RKO release of International Pictures production. Stars Claudette Colbert, Orson Welles and George Brent; features Lucile Watson, Natalie Wood, Richard Long and Joyce Mackenzie. Directed by Irving Pichel. Screenplay, Lenore Coffee, from novel by Homer Croy. Camera, Joseph Valentine; editor, Ernest Nims. Previewed at Normandie theatre, N. Y., Jan. 14, '45. Running time, 102 MINS.

Elizabeth Hamilton.....Claudette Colbert
Bitch Jackson and John Macdonald.....Orson Welles
Larry Hamilton.....George Brent
Aunt Jessie.....Lucile Watson
John Alexander (Dewey).....Richard Long
Margaret.....Natalie Wood
Cherry.....Joyce MacKenzie
Felix.....Sonny Howe
Evan.....Michael Ward
Dr. Lindsay.....John Wenzel
Charles Hamilton.....Douglas Wood
Sexton.....Frank Orth
Poage.....Tom Wirtz
Hamilton's Secretary.....Jean Andren
Butler.....Henry Hastings

International Pictures takes its audience through a deep emotional bath in this moving filmization of Gwen Bristow's magazine serial and novel. It's strong stuff and will suffer somewhat at the box office basis of its morbid war theme, but the star names, fine acting and excellent direction will mean good grosses in virtually all situations. It'll be especially strong with the gals who measure the quality of they're having by the quantity of tears they shed.

Yarn is a variation on the "Enoch Arden" theme. It goes back to World War I, with Orson Welles and Claudette Colbert virtual newlyweds when the hero's ship is reported sunk. Badly disfigured and crippled, Welles allows himself to be mistakenly reported dead and makes a new life for himself in Austria under another name. Miss Colbert, meantime, marries George Brent and is happily married until shot up before World War II, when Welles returns to the States to work as a mechanic in Brent's plant and he and Miss Colbert again come face-to-face. The struggle within each of them to decide whether to tell the twice-wed wife shall go on with her children in the comfortable life they have known for more than 20 years, or cause a tremendous emotional split all around, comprises the latter part of the story. Then the additional theme of Miss Colbert's fight to keep her air-minded son from the second World War.

First half of the film goes from one heart-shaking sequence to another, but, unfortunately, Lenore Coffee in her screenplay has been unable to build to great climaxes. She finally just runs out, and the latter portion of her production should be a gripping unfolding of the emotional battle of her principal characters, becomes pedestrian in the telling. Were the film able to transfer fully those feelings to the screen, it would be an unqualified sock b.o. entry.

Cast is solid throughout, director Irving Pichel even holding his children pretty well in check on the quality. Miss Colbert gives the kind o' honest and sincere performance on which she has won her reputation, while Welles, with beard, limp, cane and cough, has a tailored role for his brand of thespics. He doesn't underplay the part, but neither does he push it too heavily, and results are satisfying. Brent is convincing, while Richard Long and Natalie Wood, in roles of the children, display restraint and considerable promise.

Pichel's admixture of his ingredients before the proceedings get well in most instances, although he is unable to overcome that letdown after the very emotional opening of the start. Production is unstinting, and musical background standard with theme tune, "Tomorrow Is Forever," by Max Steiner and Charles Tobias. *Herb.*

Breakfast in Hollywood (SONGS)

Hollywood, Jan. 12.

United Artists release of Gordon Parvin production. Stars Tom Breneman; features Bonita Granville, Beulah Bondi, Billie Burke, Raymond Walburn, Billie Hayes, Zero Mostel, Hugo Haas, Andy Russell, Spike Jones and City Slickers, Skinnay Ennis Trio. Directed by Harold Schuster. Original story and screenplay, Earl W. Hamm; with camera, Russell Metty; editor, Ben; David W. Berman; musical director, Walter Greene. Previewed at Hollywood Theatre, Hollywood, Jan. 11, '46. Running time, 94 MINS.

Tom Breneman	Himself
Dorothy Lemon	Bonita Granville
Annie	Billie Burke
Ken Smith	Raymond Walburn
Mr. Cartwright	Richard Lane
Mrs. Cartwright	Billie Burke
Jessica Cartwright	Jessica Tandy
Hedda Hopper	Herself
Andy Russell	Himself

"Breakfast in Hollywood" is a pretty faithful copy of the Tom Breneman's ABC airshow. Either program's reputed 7,000,000 listeners will find it just as comfortable old-shoe and natural as the five-times-weekly airing. Based on its possible drive from the air audience alone, film has substantial boxoffice prospects, as it gives the Breneman faithful a chance to see their favorite in action. For general film audiences, sufficient interest is maintained to carry it off in okay fashion, although it's overlong.

Of particular interest to "Breakfast" air fans will be Breneman's film appearance. For the record, Breneman is a Breneman, making a natural, easy appearance. He wears silly hats, steers elderly ladies, relays corny gags and generally lives up to his air reputation in top form. A smart performance all around.

Plot is built around a day in the life of Breneman, showing him staging his daily show, straightening out romance of a sailor and a girl, and participating in sundry other "gooddeed" efforts designed for heart appeal and humanizing of a radio star. A standard Jane Withers type slim plot with smooth performances, and Director Harold Schuster guides the doings with considerable knowhow.

Robert S. Golden's production has mixed in some musical highlights performed by Andy Russell, the King Cole Trio and Spike Jones's City Slickers. His mounting and general guidance are all calculated to appraise correctly showmanship and marketable values. As "guest star," Russell reprises the tune'ul, "If I Had a Wishing Ring," by Lou Alter and Marvin Stephen, twice, and also comes through with his popular "Amor." King Cole Trio appears for one and Spike Jones's corny version of "It's Better to Be by Yourself," by Nat Cole, Bob Levinson and Howard Leeds. Jones's City Slickers also have two numbers, one a standard and a second novelty tagged "Hedda Hopper's Hats."

Romantic romance is portrayed by Bonita Granville and Edward Ryan. Both are excellent, with Ryan particularly appealing as the ingenuous sailor. Beulah Bondi turns in the top work as the 82-year-old lady who wins an orchid and a kiss from Breneman. Greatly aiding film are ZaSu Pitts and her screwy hats; Raymond Walburn and Billie Burke, and Hedda Hopper, as herself. Miss Hopper's goldfish bowl hat creation is good for a belly laugh.

The camera work by Russell Metty, music supervision by Nat W. Finston, and other technical contributions measure up to good standard. *Brog.*

Tars and Spars (MUSICAL)

Columbia release of Milton H. Bren production. Stars Alfred Drake, Janet Blair and Marc Platt; features Sid Caesar and Kay Buckley. Directed by Gregory Ratoff. Screenplay, John Jacoby, Scott Tobias and Lou Breslow, from book by Virginia Faulkner; songs, Julie Styne and Sammy Cahn; camera, Joseph Walker; editor, Al Clark. Previewed in N. Y., Jan. 8, '46. Running time, 89 MINS.

Chrystine Brooks	Janet Blair
Howard Young	Alfred Drake
Ensign Casady	Marc Platt
Penny McDougal	Jeff Donnell
Chuck Rogers	Sid Caesar
Lieutenant Scully	Ray Walker
Chief Bosun Mate Gurney	James Flavin

Columbia timer is fair enough as long as it sticks to revelry and terping, but it slows to waltz tempo where the story is involved. It's destined for mediocre b.o., but is considerably better in the nabes than in more sophisticated spots.

Marc Platt's extra-special ballet work and the tunes of Julie Styne and Sammy Cahn are the pic's principal pick-me-ups. Megger Al-bert's director's pioneering with ballet as a means of advancing the story line, similar to what has been done in Broadway musicals, also does a blossom. It does with surprising pleasantness and a minimum of damage to the pic's other, otherwise-wise, handles awkwardly and slowly.

Film takes its title—and that's all—from the name of the Navy show. "Tars and Spars," which toured during the war and featured Coast Guardsman Victor Mature, is not the merest skeleton on which to hang the song and dance work. Alfred Drake plays a sailor who can't get to sea, but mistakenly gets himself labeled as a hero. His efforts to live up to the title, as Sid Caesar, to square the rap with his gal, Janet Blair, when she tags him for a phoney, comprise the yarn.

Drake, who scored neatly in "Oklahoma!" on Broadway, doesn't measure up to this pic. He rates no soxers swooning on either the looks or the voice department, his larynx not being particularly apt for from outstanding as it comes from the screen. Miss Blair registers well on physiognomy and terpsichordally. Caesar, working opposite Jeff Donnell for the comedy section, suffers from the same liability in his work to that of Danny Kaye and the same tolerability of the producers with footage for his capabilities. He's a laugh-winner, though.

Alfred E. Green's direction makes the most of all that he has to work with. *Herb.*

Shock

20th-Fox release of Anbrey Schenck production. Stars Vincent Price, Lynn Bari; features Frank Latimore, Anabel Shaw, Reed Hadley. Directed by Alfred Werker. Screenplay, Eugene Ling and Lynn Root, based on story by Albert DeMond; camera, Glen MacWilliams; editor, Harry Marker; musical editor, Harmon Jones. Previewed in N. Y., Jan. 16, '46. Running time, 70 MINS.

Dr. Wesson	Vincent Price
Elaine Jordan	Lynn Bari
Lt. Paul Sheridan	Frank Latimore
Janet Stewart	Anabel Shaw
Lt. Howard Taylor	Charles Provost
O'Neil	Reed Hadley
Mrs. Hatfield	Renee Carson
Dr. Harvey	Ralph Peters
Dr. Edward	Charles Trowbridge
Dr. Bailey	John Davidson
Dr. Phillips	Selmer Jackson
Hotel Manager	Pierre Watkin
Miss Penny	Mary Young
Clerk	Charles Tannen

"Shock" should have the psychiatrists cringing. It does them an injustice from several angles. With Vincent Price and Lynn Bari in principal boxoffice bait, it should take a big selling job to put this picture over.

Story is of a nerve-wrought wife being further unstrung by witnessing a slaying from her hotel window. An eminent psychiatrist has done the killing. Anabel Shaw, the wife, is jumpy because her Army-aviator husband has been delayed in returning after being held in a Jap prison camp. When she accidentally witnesses the quarrel and slaying of the psychiatrist's wife by the medico, Price, she goes completely haywire. The returned soldier finally shows up and proves his wife in the clear of the doctor's actual slayer. From then on it's only a question of time until the psychiatrist is unable to knock her off. Heavy suspense is built as another doctor arrives just in time to save the soldier's wife.

Scripter Eugene Ling and Director Alfred Werker have failed to provide enough action for this horrific tale.

Price makes a sufficiently deadly menace, but Miss Bari is somewhat unconvincing as the nurse who loves him on. Frank Latimore makes an excellent Air Corps lieutenant, but one wonders why he permits the mental medico to go so far without further consultation with another doctor. Anabel Shaw is his wife, emotes through most of the picture in a hospital bed. She suggests possibilities in straight dramatic roles.

Reed Hadley makes something of the investigator from the D.A.'s office, while other supporting parts are well handled by Michael Dunne, Renee Carson and Charles Trowbridge. Werker's direction is overdrawn, with closeups and deadly of action. However, he maintains some suspense. *Wear.*

Behind Green Lights

20th-Fox release of Anbrey Schenck production. Directed by Otto Brower. Produced by Bert Granet. Screenplay, Lou Breslow and Stanley Rubin, from story by Granet; camera, Lucien Ballard; editor, Norman Colbert. Previewed in N. Y., Jan. 14, '46. Running time, 64 MINS.

Janet Bradley	Carole Landis
Jim Bradley	Richard Crane
Johnny Williams	Richard Crane
Bobby Burke	Mary Anderson
Detective Engelhofer	Charles Russell
Arthur Pemberton	Charles Russell
Mrs. Calvert	Roy Roberts
Phoebe	Mabel Paige
Mrs. Bradley	Sara Haden
Ames	Cheerio Tannen
Detective Sullivan	Fred Sherman
Dr. Yager	Don Beddoe
Burt	Stanley Andrews
Metcalfe	Tom Moore
Mr. Calvert	Harry Seymour
King	Jimmy Evans
Newspaperman	Charles Arnt
Reporter	Jimmy Evans
Radio Operator	Russ Clark
Dr. Hall	Jack Daley
Dr. Halliday	William Forrest, Jr.
Police Lieutenant	Steve Clees
Ambulance Driver	Larry Blake
Detective (in Audition)	Harry Tyler

Stilted dialog is a major fault of "Behind Green Lights," one of the poorer whodunits. With most of the action centering around the press room of a police station, the film bears a slight resemblance to "Front Page," but any further analogy to that erstwhile top farce ends there. Names of Carole Landis and William Gargan will help brighten the marquee but b.o. prospects remain legit.

The killer is easily identifiable several reels before he is unmasked. Film moves at a boresome pace, its basic theme being the love of a police officer torn between devotion to duty and the chance to grasp a dishonest political opportunity. The idea has been used many times before.

Gargan does well as the copper, and Carole Landis, who spends most of the film sitting in Gargan's anteroom, waiting for him to decide whether she's guilty, looks decorative. Newcomer Richard Crane, as the cub reporter instrumental in solving the crime, is slated for better roles. Mary Anderson does a deadpan job as the murdered man's wife. Mabel Paige tops the supporting cast as a garrulous "Apple Annie" character.

Miniature Reviews

"Tomorrow Is Forever" (RKO). Emotional family-war drama, starring Claudette Colbert, Orson Welles and George Brent. Will do well.

"Breakfast in Hollywood" (UA) (Songs). Groovey for air audience of the Tom Breneman ABC program.

"Tars and Spars" (Col). Musical. Slow but moderately pleasant tuner starring Alfred Drake and Janet Blair.

"Shock" (20th). Vincent Price, Lynn Bari in horror meller; only moderate boxoffice.

"Behind Green Lights" (20th). Weak whodunit with tepid b.o. prospects.

"Riders of the Dawn" (Mono), (Songs). Minor westerner with heavy musical accent.

"Le Jugement Dernier" (Minerva). French-made semi-propaganda, patriotic story; slim chance in U. S. market.

Riders of the Dawn (SONGS)

Monogram release of Oliver Drake production. Stars Jimmy Wakely; features Lee White, Johnny Mack Brown. Directed by Oliver Drake. Screenplay, Louis Rousseau; camera, William Sickner; editor, Holbrook Austin. At New York, N. Y., Jan. 8, '46. Running time, 57 MINS.

Jimmy Wakely	Himself
Lassen	Lee "Lasses" White
Cassidy	Johnny Jarmon
Melinda	Sarah Padden
Sheriff	Herbert Rawlinson
Penny	Phyllis Adair
Jackson	Chris Drake
Bob	Bob Sheehan
Richard Lane	Richard Lane
Arthur	Arthur Smith
Wesley Tuttle and His Texas Stars	

This western is bogged down in music. Lacking in action and suspense, it's an obvious story that will appeal only to the kids.

Considerable of the brief running time is filled with an assortment of cowboy crooning, yodelling, acrobatic fiddling and the like. What's left is the old chestnut of a travelling cowboy troupe which happens across an infant whose rancher parents were murdered in a scheme to get oil deposits on their land. After lots of hard riding and shooting, Jimmy Wakely brings the villains to book.

Wakely handles his singing assignments with a pleasing voice but he doesn't click as a thrilling cowboy. Johnny James, as his supporting sidekick, is awkward, while Lee White is only fair. Story idea can't do much with his uncomic lines.

Le Jugement Dernier (The Last Judgment)

Minerva production and release. Stars Michele Martin, Jean Bazy; features Stanislas Stanislavski, Michel Vitold, Jacques Varennes, Michel Vitold, Louis Seigner, Jean Brochard, Jean Brunel, Ernest Ferny, Yves Brainville. Directed by Georges Chenins; story by Henri Jeanson; camera, Nicolas Toporkoff. At Max Linder and Grand, Paris, Dec. '22, '45. Running time 105 MINS.

Milly	Michele Martin
Stephan	Jean Bazy
Nicolas Stoudenko	Stanislas Stanislavski
Kroum	Raymond Rouleau
Bobby	Michel Vitold
Hans	Louis Seigner
Jean	Jean Brochard
Valnora	Mme. Paul Delly
Gaston	Ernest Ferny
Svoboda	Yves Brainville

Russian influence is strongly seen in this picture. Good direction by Rene Chanas and fine camera work by Nicolas Toporkoff give the first half realism with the uprising of the patriots against the last remaining Germans in occupied imaginary mid-European state. The second half, introducing romance, becomes an unconvincing melter.

Michele Martin, as the patriotic girl participating in the fighting to avenge her dead father, gives a good performance. She is well supported by the male cast.

Jeanson has been careful to avoid anything that would give the picture a clearly defined locale in his dialog. This possibly was done with a view of getting Soviets to okay it for release. *Mank.*

6 WB DIRECTORS UP FOR RE-ELECTION

Harry M. Warner, Jack L. Warner, Waddill Catchings, Albert Warner, John E. Bierwirth and Robert W. Perkins come up for re-election, to serve two-year terms, at the annual Warner Bros. stockholders meeting set for Feb. 10 at Wilmington. These directors are the management nominees, with company proxy statement, just sent shareholders, explaining that proxy committee intends voting for these unless specified to the contrary.

Agreement which the corporation entered into with S. Pierpont Corp., Inc., headed by Joseph Bernhard, for six features to be distributed by WB, also is outlined in proxy statement. It is a 50-50 arrangement on actual production costs, with Warners and U. S. Pictures to share equally on remaining net proceeds of distribution after both parties have been reimbursed for amounts advanced for production.

Sgt. Eugene List Set For Andrew Stone Pic

Hollywood, Jan. 15.

Sgt. Eugene List, the concert pianist, has been signed by Andrew Stone for a spot in "The Bachelor's Daughter," skedded to begin rolling in the near future.

List will be recalled as having planoed a command performance for President Truman, Josef Stalin and Winston Churchill last year at the Potsdam Conference.

Burkett Skeds 12 Pix

Hollywood, Jan. 15.

One dozen features, including a high-budgeter, will make up James S. Burkett's production program for 1946. Schedule consists of eight Charlie Chan films, for Monogram release, and three Philo Vance detective mysteries for PRC.

High budgeter will be "Early Oklahoma," based on the story of the Miller Brothers (101 Ranch).

Korda to Help Finish Gabin-Dietrich French Opus; $500,000 Budget

Paris, Jan. 8.

Latest move by Sir Alexander Korda in the local picture field is to use some of his francs to finance "Portes de la Nuit," the high budgeted production which had been shelved by Pathe when RKO refused to bankroll it. This will give Korda and English pictures in general a further break in this market which both he and J. Arthur Rank are entering very aggressively just as American pictures are held up by the quota parleys.

"Portes de la Nuit," directed by Marcel Carne from a Jacques Prevert screenplay, will co-star Marlene Dietrich and Jean Gabin. High cost of picture, skedded at $500,000 at current exchange, stems largely from salaries and expensive sets.

Other pictures skedded for early production are "Illusions," to be directed by Pierre Chenal for Cinedis; "Les Amants" (Ralph Blum) teaming up Erich von Stroheim and Madeleine Sologne, and also an Imperia production (Jean Prouvost) starring Simone Simon and directed by Marc Allegret. Latter is likely to be made in Switzerland, where French producers are currently attracted by studio facilities now unobtainable here.

TWO TEXAS THEATRES SHUTTERED BY FIRES

Dallas, Jan. 15.

Lisbon Theatre here was closed for several days following a booth fire which killed L. L. Hoover, the projectionist.

Forth Worth, Jan. 15.

Marine Theatre here was damaged by fire so badly last week that the house was closed. Practically all equipment was damaged beyond repair. House is owned and operated by Hiram Parks.

Metro Sales, Exploitation Men in 2-Wk. Meets

Two weeks of meetings with company film salesmen and exploitation men will be held in New York following release today (Wednesday) of William F. Rodgers, v.p. over distribution, from a Florida vacation.

For the week starting next Monday (21) Metro is bringing in 49 men, including Reg Fleyo, midwest-division manager. On Jan. 28 a total of 51 others arrive in N. Y., including Rudy Berger, southern division head, and George Hickey, West Coast sales manager. Exploitation men are under the jurisdiction of William R. Ferguson, national director of this branch of activity. In December similar meetings were a two-week period with salesmen and exploiteers from the eastern half of the country were held by Metro.

Purpose of meetings are held auditors and master bookers conducted by Alan F. Cummings, in charge of exchange operations and maintenance, and Charles K. Stern, assistant treasurer of Loew's, wound up Saturday (12).

'Crusoe,' 3-Dimensional Sovieter, Sought for U.S.

"Robinson Crusoe," newly developed Soviet three-dimensional feature, is being sought for U. S. release in 1946 by N. Napoli, president of Artkino. Napoli is now in Moscow dickering with Soviet film officials "Crusoe" and a lineup of new Russian pix.

According to cable advices to Artkino the Russians have gone in heavily for color pictures with a drift away from strongly propagandistic war films. Napoli is expected to return in March.

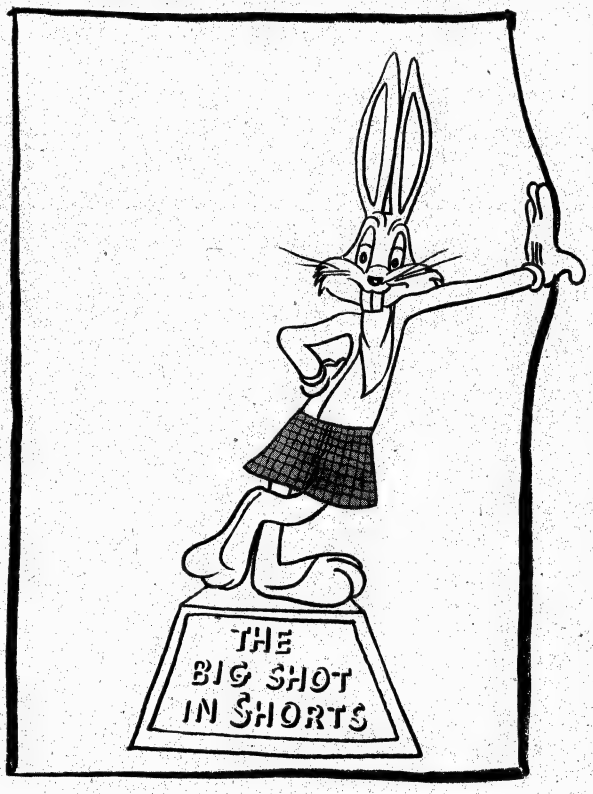
Artkino has readied five features for release in the next month or two, included among the five are several comedies, the first to be produced by the Soviets since the Nazi invasion in 1941.

WB INKS SHORTS PRODS.

Hollywood, Jan. 15.

George O'Hanlon and Richard Bare, recently discharged from the Army, were signed to produce a series of six short subjects annually for Warners.

Series, titled "So You Think," will be made under supervision of Gordon Hollingshead, chief of the studio's shorts department.



VOTED NO. 1. AGAIN!

WARNERS'

BUGS BUNNY

IN TECHNICOLOR

POLL AFTER POLL
SHOWS IT!
TWO-YEAR
THEATRE SURVEY BY
SHOWMEN'S TRADE REVIEW
AND NOW *FAME*
PROVE IT AGAIN!
'BUGS BUNNY'
IS THE SCREEN'S
MOST POPULAR CARTOON!

Goldman Buys 4th Philly Theatre From Under Warner Bros. Chain

Philadelphia, Jan. 15.

William Goldman, indie who has been a thorn in the side of the Stanley-Warner interests, last week purchased another theatre operated by the chain. It was the fourth house which Goldman, himself a former Warner executive, had bought "from under" the Warner circuit.

Goldman's latest acquisition was the 69th St., 1800-seater, in the Upper Darby suburb of Philly. The property, which also includes 23 stores, 50 apartments and ten offices, involved a deal of approximately $700,000. Warners has a lease for ten years more and whether Goldman will seek to take it over immediately waits to be seen. Neither he nor Warner officials would comment on this phase of the transaction.

Only a couple of months ago Goldman bought the Grange, also under lease to WB. Last year he purchased two midtown theatres in the Warner chain—the Karlton and Keith's.

The 69th St. deal has another angle which is being watching with interest. Only last week Frank Blum, also indie operator, announced that he had purchased the theatre. But something apparently happened before final settlement was made by Blum. The latter is threatening to take court action against Goldman.

Goldman's anti-Warner activities continue to crowd Philly's Court calender. On Tuesday (9) his attorneys presented arguments in the U. S. Circuit Court of Appeals on their petition to set aside a ruling by Judge William A. Kirkpatrick that a referee be appointed to determine actual damages Goldman sustained at the Erlanger, which he has under lease, by the alleged conspiracy by Warners and the theatres in preventing him from obtaining first-run product. Goldman had sued for $1,350,000 triple damages, but now claims that actual damages, are now four years ago. His attorneys have asked that a jury be empaneled to determine damages.

In another action against Warners and the major distribs filed by Goldman in behalf of his Keith's and Karlton theatres, the claims that these two houses are being discriminated against in the matter of first-run product Judge Kirkpatrick refused to dismiss the suit as it related to Warners.

Morris Wolf, WB attorney, had claimed that the company had withdrawn its Pennsylvania registration, and since the company was incorporated under the laws of Delaware, Judge Kirkpatrick's ruling, which embraces the eastern district of Pennsylvania, no longer had jurisdiction.

FRANC DEVALUATION NO HELP ON PIC COIN

Devaluation of the French franc plus France's ratification of the Bretton Woods financial pact is expected to have little or no effect on remittance of American film company funds from that country, even if the coin is shifted to dollars. It seems doubtful if more than $2,800,000 will be released to all eight major U. S. distributors, or less than $400,000 on the average. This would be required for actual office and exchange operations and any future dubbing on minor scale of American product into French.

American distributors never remitted any great amount of net revenue to the U. S. Operating expenses, some local production and dubbing absorbed the bulk of the net. In fact, some distributors sometimes wound up the year in France in the red.

No dubbing will be done there until the French government adjusts present unfair quotas, it is the belief in film-company foreign departments.

Griffith on Review Bd.

Appointment of Richard Griffith was made last week as exec director of National Board of Review of Motion Pictures to succeed James Shelley Hamilton. Griffith, until recently a sergeant in the Army Signal Corps, was formerly assistant to the curator of Museum of Modern Art Film Library, N. Y.

While in the Army Griffith worked under Frank Capra in the production of the "Why We Fight" series of orientation films.

Thomas Named Aide To Goodkind at U

Sam Thomas has been named assistant to Larney Goodkind as eastern story editor at Universal. Thomas comes to U from the Paramount story department and prior to that was with Metro. He was also assistant to Robert Reud in production on "Two Mrs. Carrolls" and other Broadway legiters.

Appointment is in line with buildup of the U story department, instituted following Goodkind's return from the Army and a month spent at the studio recently. Company is planning heavier purchase of plays, books and other published properties than in the past.

Film-Stock Trading Dull in Nov.-Dec.; Work's Universal Sale

Philadelphia, Jan. 15.

Trading in film industry stocks was dullish during the Nov. 11-Dec. 10 period, according to a report of the Securities and Exchange Commission made public last week.

One of the largest transactions reported was the sale of 3,000 shares of Universal common warrants by Cliff Work. The disposition of 1,400 shares of this security also was reported by J. Cheever Cowdin, leaving his holdings at 75,916. Cowdin also reported 11,637 shares of Universal common in his possession. No holding companies also made their reports: Cheever Corp., 1,084 common warrants and 577 shares of common stock; Whitehall Securities Corp., 3,578 common warrants and 1,413 common stock.

Abe Montague reported sale of 3,977 Columbia Pictures common warrants, while Harry Cohn, Columbia prexy, added 100 shares of common stock of the company, making his holdings 97,017. Abraham Schneider sold 100 shares of Columbia common during the period, holding 1,516.

Ben Kalmenson reported holding 2,000 shares of Warners' common, while Albert Preston reported holding 150.

William M. Girdin, New York, submitted a correction to his report of April, 1944, stating he had overstated his holdings of Trans-Lux Corp. by 600 shares.

Roach to Make Complete New Slate in Cinecolor

Hollywood, Jan. 15.

One dozen comedies, all in Cinecolor, will make up Hal Roach's production program for 1946. Cinecolor plant in Burbank is increasing its facilities to take care of the Roach pictures, first of which rolls about March 1.

Producer, whose studio has been occupied by the Army for three years and a half, has completed $750,000 for a expansion program to include the latest technical equipment.

Oscar Vote

Continued from page 3

bers of Screen Writers Guild being sole voters on writing awards.

Field of 19 films will complete for the art direction Oscar. Pictures, eight of which are in color, will be viewed by the Art Directors Award Committee and whittled town to five in each classification for the finals. Entries are:

Black-and-White—"Along Came Jones," International; "Bells of St. Mary's," Rainbow; Blood on the Sun," Cagney; "The Cheaters," Republic; "Experiment Perilous," RKO; "Keys of the Kingdom," 20th-Fox; "Love Letters," Paramount; "Mildred Pierce," Warners; "Picture of Dorian Gray," Metro; "She Wouldn't Say Yes," Columbia, and "Spellbound," Vanguard.

Color — "Frenchman's Creek," Paramount; "It's a Pleasure," International; "Leave Her to Heaven," 20th-Fox; "National Velvet," Metro; "Thousand and One Nights," Columbia; "San Antonio," Warners; "Spanish Main," RKO, and "Wonder Man," Goldwyn.

Wall St. Deal

Continued from page 3

stability of the film industry as a whole.

Commercial factors, who entered the picture into the picture-biz stakes a few months ago, are financing organizations which advance coin to manufacturers on accounts receivable, straight percentage or a myriad of other types of deals worked out to fit the situation. They've suddenly disco-ered the indie producers, and that under present conditions, at least, there are more than average profits to be made in advancing coin for a piece of the finished product.

Not result of this easy-money situation, of course, is that even more indies than are now operating or talking of operating are on the landscape for 1946. This despite some switches and projected switches in the tax situation, which was one of the things that sent actors, agents, producers and front-office execs out on their own in droves during the war years.

Various types of financing appeal to a producer in accordance with his particular status and situation. For such well-established operators as Samuel Goldwyn, David O. Selznick and the like, the bank is still considered about the best bet. They can get coin now for about 4½%. Slightly less certain risks may be charged up to the legal limit of 6%.

Completion-guarantee money of $100,000 will cost now to get a well-established indie until a credit of $600,000 from a bank—which is enough to make a $1,000,000 picture. The difference is accounted for by salaries of director, producer and star (amounting to at least $300,000), which they defer taking until the picture is finished, and $100,000 laboratory credit.

Cost to the Indie

Cost of the money to the indie for his $1,000,000 pic, assuming 6% interest, is less than $40,000. On a $1,000,000 pic, costs to the producer for distribution, negatives, advertising, etc., run about $700,000. Assuming the film does $2,500,000 gross, he has himself $100,000 profit.

Now take the less well-established indie. Other methods of financing are more advantageous for him. If he accepts the offer of Wall Street underwriting, he's sloughed off a large part of the possibility of personal loss if the film should flop. The stockholders would be the ones to suffer. In the deal with a bank, it gets first returns, of course, but if they should be insufficient to cover the loan, the producer is still indebted for the balance. Likewise, if the film is only very moderately successful, the producer will only pay (in the form of dividends) for the use of money in proportion to what the film earns. By the same token, if he has a great success, the coin is going to cost him plenty.

Commercial financing outfits are most useful to indie producers in providing "end" money. This is usually the last $100,000 or perhaps $200,000 it may be split among several loan outfits) for completion of the financing. Once it has been put up, remainder of financing can be had very easily. "End" money is the last to get paid off and so the men putting it up take the greatest chance (if there is any chance today in financing a pic by an established producer). In return they get from 15% to 25% of the profits.

Commercial factors, such as Pacific Finance Co. (Pam Blumenthal and Arthur Marsh), Dan O'Shea-Ben Kahane-Harold Hopper, Walter E. Heller & Co. and Alfred Green, of Chicago, will put up all the coin for a producer, pay him a salary and divvy with him on the profits. Usually the arrangement discussed is 25% to the producer-director, 25% to the star and 50% to the moneymen. Taking as an example the same theoretical picture discussed above, which cost $1,700,000 for negative, prints, distribution and advertising, and grossed $2,500,000, it will be seen that the money has cost the producer $400,000, rather than $40,000 which he would have paid a bank.

Heller & Co. is currently in for a large share of "Walk in the Sun" (20th), which it acquired when Samuel Bronston, the original producer, bowed out. Green, who is associated with the Heller outfit, holds the residual rights on "Gf Joe," which he acquired from producer Lester Cowan.

George J. Schaefer, incidentally, who was tied up with Cowan on his productions, is reported to be organizing a financing company of his own. Group of indies organizing to finance each other is understood to be headed by Edward Small and David Loew.

Wurtzel's New Indie Corp.

Sacramento, Jan. 15.

Incorporation papers were filed here by Sol M. Wurtzel Productions, designed for independent-picture production.

Officers listed are: Sol M. Wurtzel, president; I. B. Kornblum, veepee; Spender A. Austin, treasurer, and Paul Wurtzel, secretary.

John Auer's Indie Plans

Hollywood, Jan. 15.

John H. Auer, currently under contract as producer-director at RKO, will check off the lot in April to form his own independent producing outfit. Recently Auer returned from New York where he bought two story properties.

Kalmenson, Cohen Back to WB H.O.

Hollywood, Jan. 15.

Ben Kalmenson and Wolfe Cohen returning to the Warner h. o. in N.Y., Friday, after a series of conferences here with Jack Warner and studio producers.

Mort Blumenstock, notified Monday night (14), only a few hours after his arrival on the Coast, that his wife, Sandra, had been injured in an accident on their Connecticut farm, is arranging to bring her here for recuperation at Palm Springs.

Warners' $3,000,000 Upped Net; $9,901,000 Total for Past Year

Warner Bros. net profit increased nearly $3,000,000 in the company's fiscal year ending last Aug. 31, corporation's financial statement mailed stockholders this week reveals. Net profit totalled $9,901,000 as compared with $6,953,000, this being equal to $2.67 on each share of common against $1.87 a year ago.

Company's gross income rose $5,435,000 to $146,618,000. Showing was made in the face of $1,250,000 written off as provision for contingencies, none having been written off in the previous fiscal year.

Warners actually showed $26,691,000 profit before provision for Federal income taxes as against $20,088,000 a year ago. Corporation revealed $1,813,000 profit on sale of securities as compared with $10,000 a year ago.

Financial report shows that included in profit on sale of securities is $1,769,000 realized from the sale of the company's investment in stock of Decca Records, Inc. It also points out that in accordance with the recommendation of the committee named a year ago, the directors authorized the elimination of "goodwill" from the consolidated balance sheet by a charge of $8,796,000 to earned-surplus account as of last Aug. 31.

Warners inventories increased $2,746,000 to $43,187,000 as compared with a year ago, report showing 19 features and 52 shorts completed but not released. These are carried at a cost of $25,278,000.

How the financial position of the company improved during the year is shown by the fact that funded and other long-term debt of the parent company and subsids was cut from $48,672,000 to $42,452,000. Report cites how the company reduced nearly all its outstanding mortgages, debentures and bank loans payable in the U. S. during 1945, replacing them with $37,000,000 term bank loan at 2-2½% interest rates.

Harry M. Warner, company prexy, in his report to stockholders accompanying the statement, stated that theatre attendance and boxoffice receipts of the company's theatres continued to increase as compared with last year.

SPG Names Ferguson

Bob Ferguson, Columbia, has been elected president of the Screen Publicists Guild, New York, for the coming year, succeeding Harry Hochfeld, 20th-Fox.

Other ingoing officers, all unopposed at the election held last week, are Roger Lewis, 20th-Fox, first v.p.; Phil Gerard, Metro, second v.p.; Leon Roth, United Artists, secretary, and Sig Maitles, Metro, treasurer.

16mm. Educ'l Field Too Far Off For Practical Purposes, Vets Warn

The flock of new and inexperienced producers looming into the 16 mm. educational-film field are going to find themselves in for many an unexpected headache with a market that won't for years be able to absorb even a small part of the anticipated product. That's the opinion of distribs in the teaching-films field.

The field, as seen on paper, looks like a terrific new market. But actually, according to oldtimers in the trade, U. S. schools at this point have insufficient appropriations to buy any considerable quantity of the films the visual-education producers contemplate.

Educational-pic field would be difficult, say veterans, even if all the new products could be absorbed. And the semi-educational picture, which many newcomers apparently are going in for, has been a drug on the market for many years. The average educational institution today knows in only for the technically correct pedagogical picture when it goes out to buy this product for the classroom. Semi-educationals have for years tried to make a go of it with semi-educational and strictly educational pictures, finally branching out into the shorts comedy-entertainment field. ERPI also had an elaborate educational setup which it has since sold in toto. On the other hand, it is admitted, of course, that the field is considerably more ripe now than before the war.

New Preferred Stock To Give Col. $3,000,000; Call Jan. 21 Meeting

Columbia Pictures' plan to call in its old preferred shares, reported under consideration for some time, and supplanting with a new preferred issue will give the corporation more than $3,000,000 net, directors-about for use at only $119.100 in excess of present annual preferred dividend requirements. Columbia expects to realize a minimum of about $7,150,000 from the sale of the new $4.25 preferred after deducting underwriting commissions and expenses. This is about $3,000,000 more than the cost of redeeming the current preferred at $53 per share plus accrued divvy.

A special meeting in lieu of the usual annual meeting of company stockholders will be held on Jan. 21 to act on this proposal to authorize the issuance of 75,000 shares of this new $4.25 cumulative preferred. Columbia's new preferred will not be convertible into common as was the old preferred issue, but each share will bear non-detachable warrants for common (at price not stipulated). Primary consideration, as stated, which prompted the directors to recommend this recapitalization is to raise additional permanent capital.

Part of the coin so realized may be used to reopen foreign offices and part to increase working capital. Company now has 595,477 shares of common outstanding. It is planned to authorize an amendment at this special meeting which would give the corporation 75,000 shares of old $2.75 convertible preferred, plus 75,000 shares of $4.25 new preferred and 1,000,000 shares of common. None of the $4.25 cumulative preferred would be issued because all of presently outstanding $2.75 preferred has been called for redemption.

Special meeting of common stockholders also would vote to make the directorate have a minimum of seven and maximum of nine directors. Present directorate consists of Harry Cohn, Jack Cohn, the same men; Leo M. Blancke, Nate Spingold, Abe Montague and Donald S. Stralem. The management via its proxy statement, announces it will nominate these for reelection.

Pathe Industries' Plan

Common stockholders of Pathe Industries, Inc., last week, in Cleveland, voted the proposed splitup of common shares on the basis of 10 new shares for each of the present ones held.

Pathe Industries recently completed a deal with J. Arthur Rank on both production and distribution, with Eagle Lion set as distrib company in U. S. and PRC, another Pathe Industries subsidiary, doing actual physical distribution.

EXTRA! EXTRA! EXTRA!

"HITLER LIVES?"

THE TIME TO PLAY IT IS NOW! NOW! NOW!

The WARNER Kind of Picture – in two reels!

443 Cover Coast Circuit As News And Stills of Films Reach Peak

The Hollywood news mill is grinding at full speed these days, with an ever-rising clatter of tele-type machines and a clicking of camera shutters, while the world's film capital resumes its pre-war place as the No. 2 news source next to Washington—of spot stories, columns, features and photos.

There already are more correspondents, domestic and foreign, especially the broadcasters and more radio commentators, than ever before in Hollywood's history. A total of 443 accredited men and women reporters are making their living, ranging from meager to opulent, by telling the rest of the world about the cinema center and its celebrities. The press credentials lists of the Motion Picture Association of America have expanded by 129 names since 1943, the ebb year for Hollywood coverage.

But the numerical increase of scribes, gabbers and leusmen is an inadequate index of a tremendous upsweep in the production and especially the distribution of movie news. Not only have the press associations greatly expanded their short volume of Hollywood material, but stories are flooding by radio and airmail into world outlets previously little concerned with events in the film city.

AP Gets Heavy

Hubbard Keavy, Los Angeles bureau manager for Associated Press, recently established a full-time Hollywood staff of five, including by-liners Bob Thomas, Howard Shaffer, Howard Heyn and Gene Handsaker. Heyn's stories are written for foreign clients the world over, most of whom had to seek coverage during or before the war. It has been estimated that AP's Hollywood wordage has approximately doubled since V-E Day.

United Press bureau manager William Payette estimates that service's movie coverage at 4,000 words daily, including Virginia MacPherson's column, Harold Swisher's report for UP radio clients, and a variable but increasing amount of spot news. International News Service carries Louella Parsons' column, a second feature by John Todd, written by bureau manager Milton Harker, and whatever the day provides in the way of spot news.

During the war, many of the foreign correspondents languished and fasted. Some were unable to get timely material to their publications abroad, and were thus stymied in their efforts to arrange payment. Most of the 40 accredited foreign writers in 1943 were Latin-Americans. Today there are 58, including six Canadians, and their representation ranges from the Morgunblathith of Iceland to the Dipali of Calcutta and the Australian Women's Weekly. And the list is growing steadily. A handful of prolific top-notch writers may each represent six, eight or even a dozen widely separated newspapers and magazines. One of the top news agency correspondents is Lucien Sauvage, who cables daily dispatches to Reuters.

There are now 11 accredited Hollywood radio correspondents in addition to the Parsons, Hopper, Johnson, Ehrlich quartet of gabbers who are also syndicated columnists. This is also a new high.

New Lens Record

Photographic coverage of the Hollywood scene too is at a numerical peak. Attached to magazines and news services are 34 cameramen—14 more than in 1943. AP reports an increase of 30% in its photographic activities around the studios or in handling stills taken by the latter. Hollywood photos are increasingly in demand by editors as relief from grim pictures of war.

Acme News pictures finds itself handling two or three times its wartime volume of Hollywood photos, and its telephoto wires are currently flashing twice as much leg-art and other assorted glamor around the nation.

The continuing paper shortage has generally frustrated the wishes of newspaper editors to give more space to Hollywood news and photos, according to traveling studio publicists. But significantly, the nation's daily press has made no such cuts in movie news as have been forced in other editorial and advertising departments. With higher grade stock promising to become more plentiful soon, though newsprint still is short, several big city dailies are readying new rotogravure or color sections, while others are reviving their picture magazines. Hollywood art is slated for a big share of these publicity and news showcases.

Cleve. Strike Deals Show Biz

Walk-out by press-operators on Jan. 6 not only shuttered Cleveland's three daily newspapers for a week but also dented theatre business measurably, in addition to causing several show cancellations.

Refusal of striking engineers to accept publishers' new contract granting a raise of approximately $11 weekly, or to arbitrate the issue, closed down the Cleveland Plain Dealer, News and Press for the first time in their histories. As a result of the hold-out, with strikers still demanding nearly $15 more weekly, the plants were still dark Sunday (13) while exhibitors were chewing their nails to the quick trying to find new ways of exploiting their attractions.

Hardest hit was Ad Hanna's legit house, the Hanna, which cancelled "Pick-Up Girl," skedded for current week, and also "School for Brides," originally pencilled for next week. Owner was also so afraid that no newspaper advertising space would sabotage Katharine Cornell's "Anti-gone and the Tyrant," booked for Jan. 28, that he resorted to direct-mail list to plug it. Milt Krantz, house manager, had over 20,000 fancy Cornell brochures printed and mailed them to every mail-order ticket-buyer who had patronized the theatre in the last 10 years. Novel exploitation campaign coupled with extensive billboard coverage is also backing the theatre's average ballyhoo costs, but Krantz hopes it will bring results.

Another impresario walloped was Emanuel Stutz, who had signed "Maid of Ozarks" to launch a new policy of flesh shows at his Metropolitan, Jan. 22. When the strike blitzed his advance ad promotion budget, he was almost ready to toss in the sponge. After a huddle with Jules Pfeiffer, the play's producer, Stutz decided to shoot the works on an unprecedented large number of sexy street-car cards, two-sheets and window-posters.

Movie houses also gave poster artists a terrific play, when exhibs discovered they couldn't buy enough radio time to offset the newspaper hiatus.

Canada's Squawk on Ike Coverage

Press and international news services photographers, with the lensers of the Canadian government's National Film Board, plan to send a strong protest to headquarters of the Royal Canadian Mounted Police over latter's interference in photo coverage of General Eisenhower's visit to Canada where he is receiving scholastic honors, freedoms of cities, etc., and being more affectionately mobbed than by any other world celebrity in this country's history.

Acting on "instructions," the source of which could not be learned, the Mounties obstructed even officially accredited photographers from getting even passable pictures. Experienced in covering such events, veteran lensers claimed that there was a deliberate program on the part of the Mounties to prevent cameramen from carrying out the assignment. Photographers were given instructions as to locations, distance, etc., which were satisfactory to them, but on Eisenhower's arrival, every lenser found a Mountie standing in front of him and picture-taking was out.

They were unable to record the general's inspection of the guard of honor but, as they would rush to other vantage points on Eisenhower's route, a fresh corps of Mounties would smartly move in disciplined unison in front of the photographers. Lensers of the National Film Board, official Canadian Government photographic agency, also bitterly complained of the Mounties' actions. Meanwhile, Mounties' headquarters at Ottawa is buck-passing.

Chuck Gesner's DSC

One army award with a twist to it is the DSC to Chuck Gesner of the L. A. News.

Fifteen years ago Gesner joined the army and then deserted. They never caught up with him for 10 years. When he volunteered after Pearl Harbor he found he had to bring a sheaf of recommendations to make the grade of even private, k.p. But he eventually worked up to first lieut. with the Third Army, ruined two trouts with a club and captured four others. His honorable discharge puts him back in the city room as about the first guy to go from a powder to a DSC.

Sentenced to Read

First break for writers in a long time came when a judge in L. A. sentenced a man who smacked an author to read four books. Books were two by Ashley Montague, "Fallacy of Race" and "Man's Most Dangerous Myth"; Carey McWilliams, "Race Discrimination And the Law" and one by Ruth Benedict and Gene Weltfish, "The Races of Mankind."

Comics' War Ahead

Comic mag sales pyramided to 400,000,000 copies in 1945 which, at a dime apiece, figures to $40,000,000 worth of cross-the-counter business. Comics have spread to their staturation point, according to the publishers, who expect an early scramble among themselves for larger portions of the hold-out, with strikers still demanding nearly $15 more weekly, the plants were still dark Sunday (13) while exhibitors were chewing their nails to the quick trying to find new ways of exploiting their attractions.

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SCULLY'S SCRAPBOOK

By Frank Scully

BAU-sur-Mer, Jan. 11.

One of the hardest things to prove is that an army frowns on its entertainment as well as its stomach. If you want proof there is no better example than the way troops are acting around Biarritz and acting up around Manila.

In Biarritz the Army has set up a university called BAU, which teaches bored troops how to entertain themselves. It is under the command of General Thompson, who flew from Paris to Washington recently to get a six months' extension of the work. Thompson is the guy who, when a young officer, bossed the wrestling champ of Japan into unconsciousness.

I have just been handed the confidential diary of Max Gorelik, author of "New Theatres for Old," and given permission to publish excerpts of same. Briefed, the diary gives an excellent picture of how show people can help our armed forces even more in peace than they did in war. Gorelik, after doing the sets of "None But the Lonely Heart," signed to teach scenic designing to GIs at Biarritz. A modest product of New York's Group Theatre, Gorelik went abroad figuring himself as something below a private third class. He found out, however, that he really ranked as a "chicken" colonel. Here are some highlights of his highly civilized diary:

"From Paris to Biarritz was a trainride of 15 hours. We reached Biarritz exhausted, but when I found Col. Albert McCleery was directing four plays at one time I offered to help and was immediately handed 'The Front Page,' which opens in two weeks and hasn't even one set started. In addition to 'Page' they are doing 'Time of Your Life,' 'You Can't Take It With You' and 'Boy Meets Girl.' Later I hope we will do 'Volpone,' with which we made such a success in Hollywood.

"The GIs attending the school seem crazy about the theatre course. Many want to stay even when they have points enough to go home. In addition to courses in the theatre we have radio and movie departments, too. Hubert C. Heffner, head of the theatre arts section, is an extraordinary educator.

"I have been sharing a room with Albert Crews, production director of NBC in Chicago . . . an office, a jeep and a GI to drive it. I have had to search through bombed houses and German pill boxes on the beach for elements of scenery. I've arranged to buy stuff from the French through reverse lend-lease. The hardest costumes to get are civilian clothes, even the shabby sort worn by reporters in Chicago. . . .

"Curt Bois, former Group actor, has just come to direct 'Boy Meets Girl.' Mordecai Bauman has arrived to teach singing. . . . I work on sets and direction between teaching classes. . . . The director of the Comedie Francaise and several editors have been down from Paris to observe.

Did He Coordinate Orson?

"Capt. Dick Baer, who was Orson Welles' production head, has arrived to coordinate our technical work. The place gets more amazing every day. Sometimes I imagine a mixture of a Hollywood studio, an American state university, an Army and a bathing resort. . Our help are PW's, Hitler's ex-supermen. They walk around like zombies, with an American soldier to guard them. No need, though. They wouldn't run away, not even to Germany, as they know by now that here they can eat and can't be guaranteed that at home.

"Well, our first show ("Front Page") opened and went over big. Considering that five days before the opening we had nothing but designs for the play, not even the tools to make them, it was quite a feat. The actors did a fine job. . . . We used German uniform cloth for groundcloth and their costumes for other effects. Have been getting good press even with such stuff as this. The audience the first night was mostly GIs and they never stopped laughing. We thought the general would get after us for following the script of "Page" so closely but it seems he is staging a party for us instead. The only change we made was to delete cracks about niggers." There are a number of Negro students here and we are out to entertain all Americans and offend no good ones.

"The pace continues tough. We have a show a week, but the GIs eat up everything. It sure feels good to be appreciated. Our second production, 'You Can't Take It With You,' went over bigger than 'Page.' Next we have Saroyan's 'Time of Your Life.' There is considerable speculation about the future of the school. It is a distinct success, but that means nothing in the Army. It looks now as if we will not move to Heidelberg or Paris, but a radio report from Washington said we would close for good after this term. . . .

So Good Means Goodbye

"That means January, 1946. I'll be glad to go home, but I feel sorry for boys who have to stay on here without this relaxing work. Everybody tells me their behavior is so good it's astounding.

"Despite the demoralizing scuttlebutt, we have made a name for ourselves with one hit after another. The Saroyan play went over so big we were invited to repeat it in Paris. We use nurses in the seats for the women's parts and British girls when enough Wacs are unavailable. The English accents mix badly in American plays, but nobody seems to mind except me. . . . We play in the Municipal Casino, a large modernistic building facing the Atlantic ocean. The roar of the waves is frequently mistaken for applause.

"McCleery, Baer, I and seven other technicians have arrived in Paris to stage 'Time of Your Life' at the invitation of the American ambassador. We are housed in an ugly old hotel. What really bothers us is that we have no regular theatre but are supposed to play in a meeting hall with a tiny stage. I don't know how in hell we will ever get a show on there, but McCleery is fanatically determined to make a success of it.

"By some miracle we opened with 'Boy Meets Girl' and are again being congratulated. I don't know how I did my part of it, but don't care to go on doing it this hard way, especially as I am supposed to be on a 10-day leave.

"Paris looked a little better this time than when I first came, but lighting and transportation are still in a sad way. It is nothing for lights to go out for 15 minutes during a play. The French, still remembering their blackouts, take such things quite calmly. We finally got 'The Time of Your Life' transferred to the Cercle Militaire, a big club for officers. But the stage was so tiny I was all for quitting right there. In the end I somehow adapted the setting to this handicap.

"Our Saroyan production topped all others in popularity. Everybody, including Jean Gabin, Guthrie McClintic, Marlene Dietrich and Gertrude Stein, praised the production. The Russian ambassador was so delighted he asked me to see it several times. To top it, he gave a reception at the embassy for the entire company. The French critics praised it as 'the new drama,' thought it very 'dynamic' and 'very American.' There were so many requests for tickets from the American Embassy alone we could have run the show three weeks easily.

"But we still had 'Winterset,' 'Richard III,' 'Yes Is for a Very Young Man' and 'Knock' to knock off in Biarritz before we would be knocked off ourselves. So we returned to our base after six weeks in Paris.

"Well, it looks as if a third and maybe a fourth term are on the books. General Thompson has returned from Washington and argued our case so well he received a verbal okay to go ahead. We are all delighted. My students don't mind telling me that though I seem severe at first I work out to be quite human. 'Human' is the greatest adjective in the Army. It seems to be the opposite of 'chicken.' Maybe when I'm discharged I'll have the rank of a 'human colonel' instead of a 'chicken colonel.' Give my best to everybody in ZI. That's Army code for the United States.—Mordecai Gorelik."

"If it's M·G·M News— it's Good News!"



Yes, it's in our new group with all its spectacle thrill and romantic songs:
JUDY GARLAND
"THE HARVEY GIRLS"
in TECHNICOLOR

And here's the romantic team of "Her Highness and The Bellboy"
ROBERT WALKER
JUNE ALLYSON
"SAILOR TAKES A WIFE"

ALSO:
"UP GOES MAISIE"
ANN SOTHERN • GEORGE MURPHY
The Best of the "Maisie" hits!

★

"A LETTER FOR EVIE"—Marsha Hunt • John Carroll ★ "PORTRAIT OF MARIA"—Dolores Del Rio



The House of Seagram Congratulates Ray Milland on His Magnificent Performance in "The Lost Weekend"

To the applause of motion picture critics who hail Ray Milland's inspired performance and this brilliant screen drama, "The Lost Weekend," as the finest screen achievement of the year...we, of the House of Seagram, wish to add our own sincere and enthusiastic acclaim.

For, not only has Paramount Pictures produced a masterpiece of suspense-filled entertainment...they have succeeded in burning into the hearts and minds of all who see this vivid screen story our own long held and published belief that... ***some men should not drink!***

Yes, that is our most earnest conviction. Indeed, we published back in 1938 a moderation message titled with those identical words..."SOME MEN SHOULD NOT DRINK"...which might well have been the name for this great picture instead of "The Lost Weekend."

Ever since Repeal in 1934, the House of Seagram has exerted all its influence to further the cause of moderation in drinking. In newspapers and magazines from coast to coast, we have published such significant statements as *"Drinking and Driving Do Not Mix," "We Don't Want Bread Money," "Pay Your Bills First,"* and *"We Don't Want Bond Money."*

Again and again we have expressed our abiding conviction that "liquor is a luxury"...that it should always be used reasonably and with restraint as a welcome addition to gracious living. For, as is the case with other good things of life, the harm lies not in use, but in abuse.

That is why we are so deeply impressed to have our heartfelt sentiments come to flaming life upon the screen.

That is why...knowing how truly its dramatic emotional impact will stir the hearts of all Americans...we say...

"Don't Miss 'The Lost Weekend'!"

THE HOUSE OF SEAGRAM

Fine Whiskies Since 1857

Seagram-Distillers Corporation, Chrysler Bldg., New York

Texas Theatre Upbeat: 3 Houses Open, 4 More on Way; Other Xchange Briefs

Dallas, Jan. 15.

L. L. Dunbar has started construction here on a new nabe house. Several weeks ago he also started building houses in the western section of city. Dunbar owns and operates the Gulf, Queen and Kessler theatres here.

Interstate Theatres' newest house, the 25th in theatre, opened in Waco. It is a 780-seater.

The new Victory theatre is scheduled to open at Leonard's (B) Wappinger, according to L. B. Crow. New house replaces the one destroyed by fire several months after it was opened by Crow.

Palace theatre has been opened at Terrell by L. C. Dennis. It is a 400-seater. Town already has the Iris and Lyric, operated by Leaman Marshall in affiliation with the Robb & Rowley circuit. Group plans a new deluxer to be built there this year.

Ideal theatre, shuttered for months, reopened at Pearsall by Frank Trevino. House, which has been enlarged will show English and Spanish language films.

Deport theatre at Deport sold by P. W. Wood to Roy Denney and his wife.

Wood, a former contractor, built the house about four years ago.

PRC Sets Five Circuit Deals

Five major circuit deals for PRC product set by company, Harry H. Thomas, PRC prexy, announced last week after his return from a tour of N. Y. and Pennsylvania branches. Circuits are Comerford Publix, Philadelphia; Warners, Albany-Buffalo; Western Massachusetts, Boston; Interstate, Dallas, and Century, N. Y.

Schlanger Raps Rumor

Philadelphia, Jan. 15.

Ted Schlanger, zone manager for Warner theatres in this area, last week told a delegation of churchmen from West Philly that someone was circulating "vicious and unfounded rumors" that the chain was seeking to buy their property.

Schlanger told the delegation, representing the Wayland Memorial Church, that Warners was definitely not contemplating the purchase of the church site nor any other site in the area. The rumor, Schlanger said, was being spread by persons seeking to harm the circuit.

Clayton Eastman Goes UA

Albany, Jan. 15.

Clayton Eastman, with Paramount here for more than two decades, resigning as branch manager to take over as New England district manager for United Artists, out of Boston. Successor not yet been named, but Richard Hayes, for many years a salesman, seems a logical choice. He has been with Par for 20 years. Like Eastman, he once was a booker.

The new UA district manager will be given a farewell dinner by Tent 9, Variety Club, of which he is first assistant chief barker.

Pennsy Theatre Changes

Pittsburgh, Jan. 15.

Mrs. Dorothy Brown, with Kayton Amusement Co. in Franklin, Pa., for years, resigned as manager of company's theatre there and left for Hollywood, succeeded by Imogene Houghton, daughter of Len Houghton, partner of Paul McKay in Kayton enterprises.

Vivian Knopf resigned her post at Metro exchange with return of her husband, George Knopf, to civilian life.

Max Silverman, manager Warners' Ritz before going into uniform, returned to circuit as manager of Cameraphone, East Liberty.

Sgt. John Freinstein, of M-G booking staff, isn't returning to Film Row. After nearly four years in Army, he has re-enlisted.

Edwin Wappler named manager of Nixon theatre by Marcus Heiman, UBO head, who recently purchased the town's only legit playhouse, via Tony Conforti. Wappler succeeds Sam Nixon, grandson of man who built Nixon. Heiman and UBO Wappler once managed old Illinois theatre in Chicago, but recently has been out with touring shows as company manager.

20th-Fox Sales Staff Changes

As a result of the promotion of Bryan D. Stoner to district manager, 20th-Fox has made several changes in the sales staff. Stoner works under Western Sales Manager Herman Wobber, with headquarters in San Francisco. Harold L. Beecroft, formerly manager of the Milwaukee exchange, moves over to become manager of the Dallas branch. Vincent J. Dugan, formerly Salt Lake City salesman, is moved up to manager of the Denver exchange, replacing Arthur Abeles, who's resigned to go into business for himself.

Joe R. Neger, formerly office manager at Indianapolis, moves up to manager of the Milwaukee branch. James M. Connolly has been appointed manager of the Boston branch, succeeding M. N. Gasgoyne, who's been transferred to the homeoffice for special assignment. J. M. Podoloff, who was manager at Minneapolis before going into the Navy, becomes San Francisco branch manager. He's just out of service.

Fischer Retires After 50 Years

Milwaukee, Jan. 15.

George Fischer, veteran Milwaukee theatre operator, retiring after 50 years in show business, was given a testimonial dinner by the Independent Theatre Owners of Wisconsin last week. Fischer converted build vaudeville to motion pictures in 1913, and was a pioneer in opening neighborhood houses.

Except for two years in Chicago (1920-22), Fischer has spent all his life in Milwaukee.

Memphis House Sold

Memphis, Jan. 15.

Dave and Mose Lebovitz have bought the Georgia, nabe house here, for $47,500, but lease to William Shapiro continues in effect.

Lebovitz Bros. operate Ace and Harlem theatres here and four Negro houses in Chattanooga.

John Staples, owner of Franklin theatre, Piggott, Ark., soon starts building new 600-seat house there. Will continue to operate the Franklin also.

Mrs. E. W. Savage, who has been running the Palace at Booneville, Ark., while her husband is in service, announced plans to build new 700-seat house in Booneville as soon as materials are available.

E. B. Wacaster is remodeling his Ozark at Ozark, Ark., with new equipment, seats, etc.

C. W. Tipton, owner of the Wes Theatre, purchased a building in Monette and will convert into film house.

Newman, Jr., Quits Evergreen

Seattle, Jan. 15.

Frank Newman, Jr., resigned from Evergreen Theatres executive staff, where his dad is prexy. Young Newman leased the Bagdad theatre, nabe house in Ballard district, to take over at expiration of the present lease to Jensen & von Herberg, 18 months away. He resigned because policy of the organization is that no manager or executive can hold his job and have other theatre interests.

SPU VOTES AGAINST SEG AMALGAMATION

Hollywood, Jan. 15.

Screen Players Union voted by a heavy majority against amalgamation with the Screen Extras Guild. Vote was a surprise, as Mike Jeffers, SPU business representative, had previously announced himself in favor of combining the two unions.

Meanwhile, the board of directors of SEG voted unanimously in favor of the amalgamation.

Ambassador, N.Y., Drops 1st Runs for Reissues

Dissatisfied with results on first-run engagements of pictures recently played, operators of the Ambassador, New York, will test other policies beginning with reissue duals.

House will not go back to first-runs unless quality of product is better than has been available. Double-bill reissues started last week.

New Theatres

Denver, Jan. 15.

Fox Greater Theatres, National Theatres subsid, bought four lots at 16th and Cleveland, and as soon as materials are available will build a $500,000 house seating 2,000. Company, headed by Frank H. (Rick) Ricketson, already operates 10 theatres in Denver, including six first-runs. Theatres will be modern in all details. Escalators will be employed for the first time in a Denver house to carry patrons to mezzanine floor and balconies. Elaborate lower on the front will be used for television.

Hughes and Powell bought lots in Wray, Colo., and will build a $50,000 theatre. They operate the other house there as well as one in Yuma, Colo.

Western Amusement Co. of Los Angeles bought lots in Rangely, Colo., center of a new oil field, and will build soon.

Atlas Theatres plan to build a 1,000-seater in Lamar, Colo., where the company also operates two other houses.

$1,575,000 Program For Settos

Louisville, Jan. 15.

New construction totalling near $1,575,000 has been announced by Settos circuit. Two picture theatres are included in program. Land for the development has been purchased and construction will begin as soon as materials are available. Settos chain owns and operates the Ohio, subsequent run on Fourth Street.

FWC Into Valley

Los Angeles, Jan. 15.

Fox-West Coast has bought land in San Fernando Valley for future erection of a film house there. Site is near locations for new General Electric, General Motors and Jergens plants.

United's $1,000,000 in South

New Orleans, Jan. 15.

More than $1,000,000 will be spent by United Theatres, Inc., in a program calling for four new neighborhood houses and two drive-in theatres, M. E. Landry, president has announced. In addition to the new houses, the company will make major alterations and improvements to other theatres they own and operate here.

$75,000 Canadian House

Saskatoon, Sask., Jan. 15.

Construction is expected to start soon on a $75,000, 600-seat house to be built here oy I. F. Shaker, of Hanna, Alberta.

$27,000 Rochester Facelift

Rochester, Jan. 15.

Ray and George Schmidt, owners of Hub, 500-seat nabe house, will spend $27,000 remodeling it to an 800-seater. It will include a new front, redecoration and air - conditioning equipment.

Golden State Spends $1,645,000

Oakland, Jan. 15.

The Golden State Theatre chain, which recently announced a $400,000 theatre and office building downtown here, is on a major spending spree, it was revealed by David J. Bolton, division manager. As soon as materials are available, new houses will be built in adjacent neighborhoods costing $1,645,000.

Two New Houses in Dallas

Dallas, Jan. 15.

Robb & Rowley, Texas theatre circuit will open the Stevens, $125,000 deluxe suburban theatre, seating 1,000 this week. It will be first big house in this Oak Cliff district.

A new $100,000 theatre, to be built by Delman Theatres Corp., will be started here. House will seat more than 1,000.

Whorf to Direct Kern Biog. on Metro Lot

Hollywood, Jan. 15.

Richard Whorf was named to direct Metro's "Till the Clouds Roll By," filmbiog of the late Jerome Kern.

This is Whorf's first chore since his return from directing at GI school in Biarritz, France.

PRC NAMES HAJOS

Composer-Conductor Karl Hajos, former music supervisor at Metro, Paramount and Universal, has been named musical director by PRC Productions.

Inside Stuff—Pictures

Cocktail party recently at the Savoy, London, thrown by Pathe to give filtn scribes a chance to meet English-born Bolita, Pathe-Monogram's skating star, created some raised eyebrows when the ice ballerina declared the only reason she is going back to Hollywood in February is because no British film company has asked her to go to work there. Such honest-to-goodness talk is a rare bird in flick star press conclave.

Incidentally, Belita had to travel 6,000 miles to discover—in London—there is a plastic surgeon in Los Angeles who can remove all traces of the scars which disfigure her cheek and arm, result of a skating accident. On her return to the Coast, she will put herself in the hands of Dr. R. Nicol Smith, who has done work for many Hollywood femmes.

Production of "The Beginning or the End" is going ahead at Metro with unusual speed to get the atomic-bomb story on the screen as early as possible. Actual filming starts this week at Oakridge, Tenn., where a camera crew will shoot backgrounds showing the plant where the bomb was born. Metro first planned the picture early in December. Since that time the screenplay has been written and scores of releases of real-life persons have been obtained. Sam Marx, producer, has worked with Bob Considine on the story in New York and has visited Washington, Chicago and other cities to get the yarn ready for shooting.

RKO's "Spanish Main," playing the RKO Greater New York circuit over New Year's week, broke all prior records for grosses at a reported $390,000. The prior high was near to $300,000, set by "Mildred Pierce" (WB) early in December, that in turn having beaten the $200,000 rung up early last fall on the circuit by 20th-Fox's "House on 92d St."

Metro had to pay Warners close to $50,000 for four days of retakes, involving John Garfield, in "The Postman Always Rings Twice." Retakes caused a stoppage of shooting on Warners' "Humoresque," in which Garfield plays a top role. Metro reimbursed the Burbank studio for the overhead production cost while "Humoresque" was idle.

Mystery surrounding Fred MacMurray's new contract with Paramount was explained by a studio exec who declared the star is ready to sign the papers "pending certain provisions." Understood MacMurray wants a limit of one picture annually at the studio and freedom to keep on making indie productions with his own company.

Major producer was studying a star's recent boxoffice record, which was not so hot, when the star barged into the office and registered a kick about a part assigned him. Producer took another look at the record and said: "If that's the way you feel about it, let's call the whole thing off." That suited the actor, so they tore up the contract and parted.

POTTER TO STEER 'STORY'

Hollywood, Jan. 15.

H. C. Potter, indie director, who during the war did civilian air work for the Government, is returning to RKO to pilot "A Likely Story." His last job before checking out was "Mr. Lucky."

Richard Berger will produce "Story," with Bill Williams and Barbara Hale co-starring.

Beaudine's Next 'Gamble'

Hollywood, Jan. 15.

Jeffrey Bernerd signed William Beaudine to direct "Don't Gamble with Strangers," slated to start Jan. 25 at Monogram.

"Gamble" takes the place of "Wife Wanted," production of which has been postponed to await the return of Kay Francis from New York.

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BROADWAY MURDER . . . . . *William MacHarg*
LIKE COUNT PALMIERI . . . . . *Anthony Boucher*
SPEAKING OF CRIME . . . . . *Howard Haycraft*
THE EARRING . . . . . *William Irish*
THE NECKLACE . . . . . *Jack Moffitt*
MR. SIMPSON GOES TO THE DOGS . *Anthony Berkeley*

*Sorry we have no room to print the orchids these headliners have tossed at Ellery Queen's Mystery Magazine. Their letters are in our files.



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ELLERY QUEEN'S MYSTERY MAGAZINE

LAWRENCE E. SPIVAK, *Publisher* • 570 LEXINGTON AVE., NEW YORK 22, N.Y. • ELLERY QUEEN, *Editor*

'Laurie's Notebook'

By Joe Laurie, Jr.

I was reading about the River Styx and fell off to sleep. A troubled sleep. I kept tossing around on my pillow. I knew a walk would cure this restlessness, it always did. So I started walking, and walking, and before I knew it I was standing before the Pearly Gates. I looked around for St. Peter, who I always thought stood there guarding the gates, checking up on the people that try to get in. But St. Peter was nowhere in sight. There were no signs, "Show Your Ticket" and "Keep Out, This Means You." So I just walked in!

"So this is Heaven!" I said to myself as I looked around at what looked to me like a nice clean little village. No streets paved with gold, no angels flying around playing harps. I always figured that Heaven wouldn't be very crowded, but I wasn't prepared to see nobody! I was disappointed. Suddenly I began to notice forms, shadowy forms. One of these forms looked at me and yelled "Ghost!" and ran away. I finally managed to stop one of these forms and asked him if there were any showfolks up there? "Yes, quite a number of them, but they are very clannish and kinda stick to themselves. You'll find them near the Gates." I should have known I would find the showfolk near the Gates, sort of checking up on the "passes" and seeing what kind of a house they were getting. I heard Heavenly harmonizing by Caruso, Nora Bayes, Joe Schenck, Frank Crumit, Andrew Mack, Patti, Chauncey Olcott, Eddie Healy, and hundreds of other grand voices. I stood there entranced.

"Is that you, Joe?" I heard a voice next to me. Looking around I saw an old friend, Bill, a song and dance man, whose fare I paid to Heaven's Green Room many years ago. "Gee, it's nice seeing you again Bill," I said. "But Joe, what are you doing here?" he cried, "I didn't see your name on the booking sheet; there's been no advance billing on you."

"Oh I'm just visiting, Bill. Tell me how are things up here? I notice that there isn't very much change up here, the legits are hanging out with the legits, the minstrel men with the blackface boys, the managers by themselves."

"Yeh, Joe," said Bill, "you know, a guy likes to hang out with the people that speak his language. Look at that gang there, looks like a Lambs' Gambol or a Friars' Frolic. Did you ever see a better 'circle' than that? —Eddie Leonard, Lew Dockstader, Bert Swor, Frank Tinney, Primrose & West, Barney Fagan, George Thatcher, Lew Hawkins, Al Fields, Honey Boy Evans, Willis Sweatnam, and hundreds of other great minstrels. They get together and talk about the morning parades, the band concerts and the old gags.

"Over there are the vaudeville boys and gals; that's where the laughs are. How can you miss with guys and gals like Herb Williams, Maggie Cline, Big Jim Morton, Irene Franklin, Jim Thornton, Emma Littlefield, Joe Jackson, Julian Elinge, T. Roy Barnes, Johnny, Bill and Gordon Dooley, Nate Leipzig, Harry Breen, Walter C. Kelly, George Fuller Golden, Ben Bernie, Laddie Cliff, Burt Green; Will Rogers, Chic Sale, Nat Wills, Marshall P. Wilder—enough headliners and standard acts to fill every house in the world!"

The Managers, Too

"Say, Bill, look at those managers, and they's talking to each other! Sammy Shubert, Klaw and Erlanger, Ziegfeld, Dillingham, Cohan and Harris back together again, Percy Williams, Martin Beck, Keith, Albee, Tony Pastor, Savage, Belasco, Charles and Dan Frohman, Scribner, Gus Hill, Mike Shea, Morris Gest, Daly, Wallach, Al Aarons, Marcus Loew, Sidney Wilmer, F. F. Proctor, Charles Kohl and William Morris . . . and so many, many more. I guess they're still comparing 'hits' and 'receipts,' eh, Bill?

"You know, Bill, this all seems so strange to me. Looking around I see a lot of guys and gals that I never figured would 'make it,' you know, they weren't rated so good down there."

"I thought so, too, when I first came up here, Joe, but come to find out, they did a lot of nice things for their fellow-man, that nobody knew about. You know, no publicity, and they got here on their record. There's no mistakes up here, Joe."

"Another thing that gets, me, Bill, is that you don't wear wings and halos and play harps. You know, that's what we've been led to believe happens to the lucky ones that make it."

Bill smiled, "Oh, that's all press stuff. Some guy started that talk to make it look glamorous. You see we don't need wings. There is no law of gravity here, and wearing a halo wouldn't kid anybody up here. You know we don't eat or sleep up here, don't need it. Personally, I don't mind telling you Joe, I miss my naps and food. I was a great eater, when I could get it, and certainly enjoyed good feed. And we have no money up here, that's what makes us all equal. You know, money and no money are great equalizers. A lot of the boys would be much happier if they could just place a few bucks across the board. Can you imagine what we could do to the bookies with our advance information?"

"It sure must be nice up here with no jealousies." I said.

"Don't make me laugh, Joe. There's plenty of jealousy here," said Bill.

"But why should there be, everything's even, why the jealousy?" I asked in surprise.

"Well, the fellows and gals that got big obits and great big sendoffs, kinda put on the ritz a little with us Potters Field and Cooke-special guys. They got scrapbooks filled with their last press notices. Of course we know that a lot of it is just press stuff, but you know how actors are, they get to reading something good about themselves a few times and get to believe it. In a way it's okay, because a lot of them try to live up to their obituaries!"

What a Cast!

I was now gazing popeyed at the galaxy of stars that were passing in front of us. Marie Dressler, Frank Bacon, Jim Corbett, Maurice and John Barrymore, Sam Bernard, Bert Churchill, Willie Collier, Raymond Hitchcock, Bill Courtleigh, Jack Donahue, Harry Kelly, John Drew, Dave Montgomery, James T. Powers, Harrigan and Hart, Cissie Loftus, Williams and Walker, Henry E. Dixey, George Nash, Lynne Overman, Hugh O'Connell, Otis Skinner, Walker Whiteside, Weber and Fields, Edward Milton Royle, Hal Skelly, Fritz Williams, Tom Meighan, Harry Short, Hap Ward, Paul McCullough, Tom Lewis, Dustin Farnum, Frank Gilmore, Douglas Fairbanks, Pete Dailey, De Wolf Hopper, Barney Bernard, Ernest Ball, Arthur Byron, George Holland and oh so many, many great and near great artists who entertained us for years and years. Victor Herbert, John P. Sousa, Ring Lardner, Bayard Veiller, Harry Hart, Silvo Hein, Charles Hoyt, Henry Blossom, Clay Greene, Reginald De Koven, Bide Dudley, Father Duffy, Clare Briggs, Winchell Smith, Hugh Ford, Bob Hague, Joe Grismer, musicians, writers, theatrical big-wigs.

Court Cool

Continued from page 3

would go only so far as to permit a defendant to play its pictures in its own houses and those owned exclusively by indies, with an accompanying freeze on further theatre acquisitions.

Following the government arguments, John W. Davis, attorney for Metro, and Whitney N. Seymour, for Paramount, fussed the government for failure to present evidence of any agreement to monopolize. Run and clearance arose in the industry long before any of the defendants acquired theatres and are wholly unrelated to theatre ownership, Seymour declared. Davis ridiculed the government's "uncertainty" evidenced by its reversal of stand on clearance and condemnation of the arbitration system.

Seymour will continue to argue the case today. Court is expected to reserve decision.

U WILL ANNOUNCE NEW STOCK ISSUE

A preferred stock issue, now being discussed with Dillon, Read & Co., will be announced this week by Universal, making the first preference stock for U outstanding since the corporate realignment several years ago left only the common. Decision to issue 60,000 shares is predicated on the corporation's need for coin on its big expansion program. This covers any money required for expansion in the foreign market and possibly on the production setup. Issue would bring around $6,000,000, it is understood.

Universal's present capitalization consists of $7,000,000 sinking fund debentures, not due until 1959, and 662,592 shares of common. This would give U its only preferred outstanding since the recapitalization several years ago brought in all preference stock.

Date of a special stockholders meeting to vote on the proposed new issue is not set.

Ann Blyth Returns to Pix

Hollywood, Jan. 15.

Mark Hellinger signed Ann Blyth to star in "Swell Guy," one of the two pictures he will produce for Universal this year. Film will be Miss Blyth's first since she suffered a spinal injury in an accident last winter.

Richard Brooks is screenplaying "Swell Guy," based on the Broadway play, "The Hero." Hellinger's other picture for 1946 will be "The Killers."

Ralph Cohn, LeBorg Inked by Comet Pix

Hollywood, Jan. 15.

Ralph Cohn, former executive producer at Columbia, has joined the Mary Pickford-Buddy Rogers company, Comet Productions, and will co-produce four pictures with Rogers for United Artists release. Company also inked Reginald LeBorg, formerly with Universal, as its first director.

Comet is readying six pictures for production: "The Singing Village," "The Adventures of Don Coyote," "Little Iodine," "The Fighting Irish," "Joe Miracle" and "The Haunted Horse."

McCrea Inked by Sherman For Two More Films

Hollywood, Jan. 15.

Harry Sherman inked Joel McCrea to star in two pictures in addition to his current commitment in "Ramrod." One of the additional pictures will be produced this year and the other some time in 1947.

One of the added films will be "They Passed This Way," based on the Eugene Manlove Rhodes novel, "Paso Por Aqui," printed by Satevepost as a serial.

U PREPS PURP PIC

Hollywood, Jan. 15.

Universal goes in for the boy-meets-dog theme in "Treve," based on the Albert Payson Terhune story of a youngster and his hound.

Wallace Fox will produce and direct, from a screenplay by Adele Buffington.

TEXTBOOK PUBLISHERS PROBE CLASSROOM PIX

Chicago, Jan. 15.

Seven of the nation's leading publishers in the textbook field have joined forces in a comprehensive survey of the possibilities of the classroom pix market. An east coast research organization has sent questionnaires into 500 of the nation's leading school systems in order to determine extent of equipment on hand, past experience with films, educators' attitudes toward the classroom products and other information vital to full knowledge of the market. Results of the research, which is almost completed, will not be made public, according to word received from a Chi exec, unless education board requests for the tabulations are filled, at which time all information obtained will become public property.

Publishing outfits feel that with their experience in handling education material they would have a natural entre with the classroom pictures. Tentative plans call for distribution of the films in much the same manner as textbooks are sold, with the additional possibility of pix rental. Field men would make the usual stops in their areas and, in addition to handling the textbooks, would be prepared to offer a wide selection of classroom pictures for sale or rent.

AMPA's 'Closed Meet'

Associated Motion Picture Advertisers will hold first "closed meeting" of the year at Hotel Bristol, N. Y., luncheon tomorrow (Thursday).

from L.A. to N.Y.

THEY ALL GO FOR SCHENLEY RESERVE

Pleasure-seekers from coast to coast hail the whiskey that's "Mellow as a Sunny Morning." Unanimous verdict seems to be that both slicks and hicks go for its quality ingredients, special blending. Popular vote reveals that SCHENLEY Reserve is America's Largest Selling Whiskey. Why not try it... soon!



SCHENLEY
RESERVE

Blended Whiskey 86 Proof. 65% grain neutral spirits. Schenley Distillers Corporation, N. Y. C.

"HOLLYWOOD STAR-TIME" ("Laura")
With Clifton Webb, Gene Tierney, William Eythe, Wendell Niles, announcer
Writer: Milton Geiger
Producer: Tom McAvity
Director: Robert L. Redd
Musical Director: Alfred Newman
Estimated Talent Cost: $15,000
30 Mins., Sun. 2:30-3 p.m.
FRIGIDAIRE
WABC-CBS, N. Y.

(Foote, Cone & Belding)

CBS, already in the Hooper saddle with the boff rating pull of the Monday night "Lux Radio Theatre" and "Screen Guild Players," appears to be cornering the market on pix adaptation shows. It's now making a bid for Sunday afternoon listening with the new Frigidaire-General Motors "Hollywood Star-Time" program, but on a restricted basis. For the show is tied in with 20th-Fox personalities and properties, which obviously will limit the scope of its presentations. Series teed off with Tyrone Power (recently out of the Marines) and Jeanne Crain in Milton Geiger's adaptation of "Seventh Heaven," and show caught this week (13) brought Clifton Webb and Gene Tierney together again for Geiger's version of 20th's psychological murder drama "Laura."

Treatment of "Laura" for the airwaves had two strikes against it from the start due to the limitations of the mode of adaptation utilized. Certainly it lost in the projection of its central character and was stripped of much of the mystery and suspense by the spasmodic effect attained in using the narration technique. It was probably the only way out in telescoping the pic into its half-hour version, but in terms of radio it made for a series of loosely-knit episodes. Neither the reality of the characters was established nor did the continuity of the story benefit by the series of interspersed dramatic portrayals. It places a terrific handicap on the actor; there's always the possibility he's so alerted to the technical ramifications involved in such adaptations (figurative exits to microphone for narrator, etc.) that he's unable to lose himself in the part. If the answer doesn't lie in original writing for radio, then certainly there's a more satisfactory solution in a complete shuffle job holding to the dramatic format.

With Alfred Newman at the musical helm, it's very possible that the library of sock 20th-Fox musicals will, by their very nature, make for a happier union of the studio tie-in with the show. Newman's musical bridges and background score were the tipoff that the Newman result will be something to look forward to in the musical stanzas.

General Motors commercials extolling its Frigidaire product were models of good copy, but the pace re-emphasize that middle commercials are out of bounds on dramatic programs. Rose.

"PREJUDICE ON TRIAL"
With Fannie Hurst, Millard Lampell, Bruce Bliven, Jr., John Mac Cauley; Tom McAvity, announcer
Producer: Harold P. Levy
25 Mins.; Sun., 2:35 p.m.
Sustaining
WHOM, N. Y.

There's a new outfit, called Commission on Community Interrelations of the American Jewish Congress, that's been functioning only a few months in the field but aims to iron out differences among racial and religious groups throughout the country. For its entry into radio is a fair way to judge it, it must be a very sensible organization indeed.

Last Sun. (13), the N. Y. indie WHOM carried the second and third installment of a weekly talkie-talkie, called "Prejudice on Trial." It's well titled, for the participants chosen, and so smoothly was the discussion guided by novelist-playwright Fannie Hurst as moderator, that almost imperceptibly a dramatic quality entered a stanza that might, otherwise, have been unalleviated, perhaps boring, chatter.

Boon came from having on the program three men who knew what they were talking about, knew how to use a mike, and weren't afraid to speak up. Sock radio writer Millard Lampell was joined by mag writer Bruce Bliven, Jr. and John S. MacCauley, latter is head of the Jewish American Veterans Committee. They hardly needed guidance, but Miss Hurst did keep the pace going in good tempo, and the trio, all ex-GIs, drove home a number of important points like the need for solving post Jim Crowism in employment, the sensible and effective way to bring pressure upon Congress when legislation is desired, and how in general to fight discrimination.

Two points illustrate the sensible balance set for the show: that the Jewish organization was behind it, main emphasis this time was placed on the tough times Jewish veterans had though one of the discussants represented the American Veterans Committee, one of its key colleges (Bliven) made a pitch for vets to join the American Legion and Veterans of Foreign Wars. That's not only an effective way to propagandize; it happens to make for good showmanship and swell radio. *Cars.*

It's Labor by a Wide Decish Vs. NAM in ABC's Smart Budget Balancing

A juicy dish of public service gravy has been cooked up by the ABC net for its early Saturday evening program sked. Ingredients are "Labor—U.S.A." which is being run 6:45-7 p.m. by the CIO—for the first semester of the season with the AFL due for its pitch later), and "It's Your Business" speaking for the National Ass'n of Manufacturers, following the next quarter of an hour.

From the viewpoint of serving its listeners, ABC couldn't have been smarter in balancing its budget in this manner. Result of each side to sharp controversy getting a full 15 minutes to have its own say, unabetted by argument from other side, is that the listener hears a clean-cut discussion of both phases. There doesn't have to be any pulling of punches, there's no need of politely stepping aside for the opponent. Each guy has his own bias, so says so, and let the listener be the judge.

From the viewpoint of showmanship, too, the net has balanced the build-up of interest, although the fault or credit here goes to the producers of the separate packages who served up the "shorts" as warm, ingratiating, human. The exact antonyms characterize the business pitch. You can't balance the voice of ex-NAM prexy Ira Mosher against Tom Glaser accompanying himself on the guitar for a ballad like Bob Russell and Carl Sigman's "Money in the Pocket"—but expect anyone to cheer for the NAM. It just isn't in the cards.

This review is being done on the basis of two listenings (5, 12). Pete Lyon carried the labor participation stint for the CIO, and Tom Wolff, for the NAM. Wylie Adams directed for the CIO, and Bill Hillman for the NAM. Labor's narrators, so far, have been Martin Wolfson and Walter Vaughan, with Ted Love for the NAM. The technical people and the talent, on both sides, have been tops all the way through. But the warmth of presentation, it's the CIO's decision by a comfortable count. *Cars.*

"SNOW VILLAGE"
With Parker Fennelly, Arthur Allen, Kate McComb, Jean McCoy, William Adams, Joseph Ladan
Writer: William Ford Manley
Producer-Director: Harold McGee
30 Mins., Sun., 4:30 a.m.
Sustaining
WOR-MBS, N.Y.

Off and on for something like 16 years, William Ford Manley's set of New Hampshire characters have been on the air, on and off one another, presenting authentic Americana of the hard-bitten New England variety. Now they're back again, this time on the Mutual net Sunday days at 1:30 p.m.; with the New York outlet, WOR, doing a recorded playback on Sunday at 10:30 a.m.

It's the same set of dramatic personnae, and mostly the same people engaged in the various doings. Parker Fennelly still doing old Hiram Neville; Arthur Allen portraying Hiram's best friend and sometime hostile opponent, named Dan'l Dickey, and Harold McGee at the controls, manipulating the whole thing.

To a listener who never has been closer to a new Hampshire grocery spple barrel than a jug of Vermont syrup, this seems the McCoy. On the preem (13), Hiram almost lost his life fighting the village selectmen over a trunk bridge. Dan'l tried to bat for him in a big way, and when the old codger's life was saved he was primed to start the whole fuss all over again. It was all done with good humor. *Cars.*

"TALKS"
With Bill Costello, interviewer; Ferdinand Kuhn, William Stone; Ted Lingo, announcer
Producer-Director: Larry Beckerman
15 Mins.; Sat., 3:30 p.m.
Sustaining
WABC-CBS, N. Y.

CBS' director of talks, Helen Sioussat, got herself time for a new Saturday afternoon gab session which preemed recently, and the show started off on the right foot.

Preem put on two cane-and-spats men from the State Dept., Ferdinand Kuhn and William Stone, who talked like regular guys instead of in diplomatic double-takes, telling about Washington big shots' participation in international spread of information about the U.S.A. Since the State Dept. has assignment of the plans, involving talking over of OWI and OIAA, got slight but solid in the newspapers over the country, the broadcast furnished vital information about an important source of which few listeners could have heard otherwise.

Series is going to continue by presenting spokesmen for various public and quasi-public organizations who have something of importance to say. It will probably fluctuate in amount of listener interest, but there's no doubt of the program's public service value. *Cars.*

"READER'S DIGEST—RADIO EDITION"
With Martha Scott, Arnold Moss, narrator; Eric Dressler, Jean Shea, Ray Morgan, Charles Webster, Orchestra
Writer-Producer: Carl Bixby
Director: Robert H. Nolan
Estimated Talent Cost: $10,000
60 Mins.; Sun., 2 p.m.
HALL BROS.
WABC-CBS, N.Y.

(Foote, Cone & Belding)

Scuttling its ABC Charlotte Greenwood late Sunday afternoon quiz-variety show, which manufactures Hallmark's Greeting Cards, has upped its budget from $6,000 to $10,000 a week to revive the one-Candlebell Soup "Radio Reader's Digest" program. With a revised format and re-dubbed "Reader's Digest-Radio Edition," it's now slotted in the Sunday afternoon 2-2:30 segment on CBS, occupying the first half of the solid hour of new dramatic fare under Foote, Cone & Belding auspices (the remaining half being Phil-Fox pix adaptations bankrolled by Frigidaire). Significantly, it's a marked trend away from the almost solid musical formats that have characterized Sabbath afternoon big league commercial programming. If the same formula of production details which marked the opening show this week (13) are applied to future programs, there should garner a healthy listening audience.

Justifying that 10G weekly outlay for this revamped show is the accumulation of name talent that Martha Scott, currently heading up the "Voice of the Turtle" legiter on Broadway, has assembled in initial program in a dramatic suspense sketch based on "Digest" material that contained the "Reader's Digest" of the teeoff dish. Otherwise there was a bricflo appetizer and a closing tidbit based on "Digest" pieces that were just about on a par with the fill-in material that the mag interspersed with its main articles.

Initially, this "Digest" show, as in the past, is limited by the source of its material and can stand only occasional revivals of fiction values extracted and its smooth coordination. The names, of course, are an added attraction, and Dressler, cast in the trailerizing of the upcoming show (Frederic March and Florence Eldridge, who were originally scheduled for the preem).

Arnold Moss wraps up both the narration and announcing chores effectively. Program's Greeting Card commercials were interspersed unobtrusively, although at times it was difficult to distinguish whether Hall Bros. or Reader's Digest was getting the full benefits of the commercial vide. *Rose.*

Follow-up Comment

Scripter Goodman Ace got two bolt switches out of that O'Reilly-O'Reilly running gag on the Danny Kaye show Friday night (11) for Texaco, the series keeps serving up week by week . . . Both the Kaye show and the Durante-Moore stanza immediately previous wrestled some bizarre last week, both effectively . . . Sidney Walton aired some straight thinking and sense on Friday night (11) on WHN regarding the imperative need for world government and law to prevent another war with Russia to head it off . . . Show on WHN, has a super-sanctimonious announcer but at least it identifies the musical selections after every one. Which is more than the listener can learn the name of any number he likked. Why don't more shows do that, obvious as it is? . . . Lyman Bryson made crystal-clear sense Sunday (13) in his "Counterpoint of the Peace" series on WABC-CBS. The topic was "Most Men Are Farmers" and the show built up to the point of identification parity in income between farmers and other workers, particularly in the Orient. But why couldn't Bryson like on the Bergen show Sunday nights is an ear-sore steal from George Hicks' Philco Hall . . . Percy Howe, taking the place of William Shirer for Glider shave cream Sunday (13) on WABC-CBS, expounded the individual responsibility of every American toward world organization and world peace. He kept it specific and thus effective.

Barry Gray, WOR's midnight disk jockey, had a good stunt to end all "Symphony" requests by playing a marathon of the CU (French) five bong in sequence. It ran from gamut from Crosby to Dietrich, Lombardo to Martin to Danny O'Neil. Gray seems overboard on calling Lombardo "the east coast Freddy Martin" and Martin the "west coast Guy Lombardo," but otherwise, he's on the beam with his flip chatter, and getting better through a more judicious sense of balance.

Fred Waring laid it on thick slices yesterday (15) to signalize his topping a sponsor (American Meat Institute) twice a week on his 8 a.m. NBC cross-the-board program after months of trying. Program, in its usual informal, breezy format,

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LaG. As Coast-to-Coast Com'l Gabber Devoid Of Fire and Brimstone

On Sunday nights now, at 9:30, there's a new signature on the ABC net. A sound man pukes with some dial-twisting to intro a show called "LaGuardia Speaks for Liberty." Which means that New York's former mayor is on the air for Liberty mag (Warwick & Legler agency). The 15-minute stint, following a half hour of an hour after Walter Winchell, and sandwiched between Louella Parsons and Jimmie Fidler, preemed the first Sunday of the month (6), the first Sabbath when LaG was no longer mayor. There's been opportunity to listen to LaGuardia again since (13). It's sad to report that, despite his colorful personality, and although his bow drew a Hooperating of 12.75, LaGuardia has not yet rung that bell on his coast-to-coast airer.

He was okay, the same Little Flower he'd been on the air night along over New York's municipal WNYC, when he came on ABC's New York flagship, WJZ, for a Sunday noon, 25-minute gab'est. This about time since the same day (6). For all the listener might have known, had he nothing but this show to go LaGuardia-wise, he might still dishing out his combination of sound municipal advice, jabs to the jaws of gambling "punks," digs at Macy's department store for the taste involved in advertising a $246 mink coat for a pooch, and assorted records discussion of his differences with the new Mayor William O'Dwyer. Milton Cross handled the commercials for Blue Ribbon cheese authoritatively, and WJZ with the connivance of WNYC's former emcee, Morris Novik, as producer, and A. W. Lowin as agency) had a surefire local show on its hands.

But it was different on the national hookup at night. On the opener, LaG. used just too much of the elder statesman, just too mellow for a coast-to-coast audience. Those who expected fire and at least brimstone must have left their sets somewhat disappointed. LaGuardia tackled the most important current domestic question, the labor situation. But he was pulling his punches, talking down to all concerned. It was fatherly. But was it what people expected LaGuardia to be as a national commentator?

The second Sunday (13) and the former mayor did go headon into another ticklish situation. He dared to take the unpopular view about the GI protest meetings around the globe, mildly chiding the soldiers and their families back home, advising them to lay off the brass hats

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"INVITATION TO STARDOM"
With Sara Haden, Guy Sampsel, Robert Field, Charles Goff, Frances Cassard, Philippa Bevans, Burns Mantle; Gordon Gray, announcer
Producer-Director: Milton B. Kaye
Writer: Jack Klein
30 Mins., Sun., 3 p.m.
Sustaining
WEAF, N. Y.

Novel idea in radio programming, "Invitation to Stardom" features the understudies of current Broadway hits, giving the actors who stand in the wings night after night waiting for their chance to take over from the real stars cannot make the performance. Purpose of the show is to give these embryonic actors a chance to take "from the wings to the air" in original live half-hour dramas.

Initial stanza Sunday (13) with Burns Mantle, drama critic emeritus of the N. Y. Daily News, introducing the understudies and giving a brief but amusing summary of their trials and tribulations in waiting for the stars to become ill so they can get their chance at fame. Remainder of show consisted of Ralph Klein's original drama, "A Marriage Has Been Disarranged," with all parts taken by understudies. Following the plot, announcer Gordon Gray brought each actor back to the mike for a 30-second sketch of his or her personal incident during his understudy career.

If actors who appeared on the preem are any criterion, Broadway producers need have no worries if their stars do become ill. Sara Haden's Goff, of "Hamlet," demonstrated his versatility as the fiance, a comedy role that was a far cry from the Rosencrantz and Guildenstern parts for which he is understudy. Robert Field, of "Day Before Spring," landed a bit that enthusiastic and fluffed several times, due probably to his inexperience before a mike. Others in the cast were Guy Sampsel, of "I Remember Mama"; Frances Cassard, of "On the Town," and Philippa Bevans, of "Dream Girl."

Organ music that provided background for the show sounded weak at times, making the program sound like a weekday soap opera. A small orch would do the job much better.

"THE BOB HAWK SHOW"
With Bob Hawk, emcee; Charlie Stark, Art Gentry, announcers
Writer: Hawk
Producer-Director: Ken MacGregor
Music: Peter Van Steeden
Estimated Talent Cost: $4,000.
30 Mins.; Mon., 7:30 p.m.
R. J. REYNOLDS TOBACCO CO. (CAMELS)
WABC-CBS, N. Y.

(Esty)

Camels have gone to peace, with the result that the old "Thanks to the Yanks" show has been replaced by a Bob Hawk-emceed quiz, aired on the CBS Monday night 7:30 slot is the same old bundle.

Contestants, picked from the studio audience, are asked a number of questions, for which they can answer, by some strange coincidence, form an acrostic which spells "Camel." Such a number could become boring about the middle of the second contestant. That it doesn't is a tribute to Hawk's type of questioning, his pacing of the show, and his middle-of-the-road manner.

It's all middle-of-the-road, in fact. The questions are neither moronic nor highbrow, the choice of respondents, and their handling, is neither condescending nor overwhelming. The comedy is neither lavish nor sappy. Add a good sense of timing, a couple of announcers who handle the plugs (the whole thing, based on Camels spelled forward, backward, and sideways is one 30-minute commercial) with sensible restraint, and you have a good half-hour show. That's what this is.

To top the thing off, the sponsor had sense enough to remember that reconversion doesn't mean forgetting the little guy, so snoopers who're now getting those millions of cigarets for free. He'll probably be overwhelmed by someone walking at least as far as the corner cigar store for—whatever the name of his brand is. *Cars.*

"THE SECOND MRS. BURTON"
With Dwight Weist, Claire Niesen, Jean Alexander, Staats Cotsworth, Hugh Marlowe, Ed Begley
Writer: John Young
Producer-director: Stuart Buchanan
Featured Singer: Ruth Bigelow
15 Mins, Mon-Fri., 2-2:15 P.M.
GENERAL FOODS
WABC-CBS, New York

(Young & Rubicam)

Although critics of the soapers are many and too frequently in the right, they would have to do to these beartenders for the simple reason that they sell the sponsor's product. "The Second Mrs. Burton," which started a reincarnation on CBS Monday (7) it was heard for some time on Coast stations), is a case in point. General Foods, the sponsor, is using this strip to replace a mystery show previously aired at this time (2-2:15 p.m.) probably because the latter required concentration which the housfrau can't spare at time of airing.

This show is in the same groove as others of its ilk. Plot angle is fairly simple and the opening segment telegraphed what can be expected in the airtime to follow. Story opened with Mrs. Burton (Claire Niesen) on hours, hungry for a meeting with his former wife whom he obviously still loves. The gal he's married to is briefly introduced, but it's evident that after marriage his ex will do all in her crafty power to break up and exploit otherwise be a happy affair. This is the kind of material that could go either way in the hands of the director from the competing soap operas, with the sole judge of its efficacy being General Foods' sales department.

Performances are up to par, with opening stanza's characters turning in standard performances.

Plugs by Hugh James, which have the virtue of being comparatively brief are pitched on to Satina, while Maxwell House coffee gets the secondary break. *Jose.*

"OPRY HOUSE MATINEE"
With Eddy Arnold, Ernest Tubb, Louie Buck, Jud Collins, Jack Baker, Owen Bradley and His Tennessean Band, The Cackle Sisters, The Short Brothers, The Old Hickory Singers, Rod Bradfield and His Sweetheart of the Hills, The Tennessee Ploughboys, The Texas Troubadours, Becky Barfield, Mack McCormick, Emcee
Writers: Powell Stamper, Bill and Charles Brown
Producers-Directors: Bill, Charles Brown
60 Mins., Sat. 1 p. m.
WSM-NBC, Nashville, Tenn.

(Gardner)

WSM, Nashville, which originated and packages "Grand Ole Opry" over NBC, has made an extraordinary deal on use of its wads of talent. While it's the NBC outlet in Nashville, it also now puts on, on its own as a packager, a Mutual version of "Grand Ole Opry," which the MBS net carries for a full hour Saturdays (with WOR, N. Y. outlet, taking the second 30 minutes only). "Matinee" is the same combo of corn and ingratiating folk music which has made the older version a standby over the NBC net. There's everything on it from genuine hillbilly material to thinly disguised

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COUNTER-REVOLUTION VS. CAB

Agency Staff Producers May Become Indies, Cueing Higher Pay, Status

Revolutionary as it may appear, there is in the wind and on the 1946 agenda in some of the big agencies a gradual move of big production jobs from staffmen in agencies to independent producers.

The incentive for the new era in which the producer will achieve a greater stature will probably come when the AFL - indentified Radio Directors Guild presents its demands to the agencies. The Guildsmen, for one, prefer the independent status, which they feel will give them wider recognition and new respect, and it's generally felt the move will have a healthful influence on the shows.

Part of the reasoning goes something like this: A show budgeted at anywhere from $10,000 to $15,000 is given into the hands of a producer (or director) who is paid around $150 a week by the agency for whom he is working. Not that he isn't a competent journeyman, fully capable of running the show, but the incongruity lies in the fact that a $5,000 star is taking direction or orders from a $150 director. To engender a great respect for the man at the controls, the theory goes that an independent producer, whose fee is anywhere up to $1,000 a show, not only gets more out of the star, but is more expert in the overall picture.

Just as the network producer graduates to the agency, so the agency producer steps up to independent status. The difference in the latter transition is better than $800 a week. So, to carry the picture into its final format, the client resolves that a big show deserves a big producer and out of the shop it will move. That would leave the agency production man with little to do but to act as contact, watch over the commercial copy, policy and good taste.

The thinking along these lines is serious in one of the bigger commission houses, and is being talked of in others. It's regarded, too, as a wedge into the package practice, which generally wraps up its own producer. If the farming-out process takes hold and an improvement sets in, the trade can look for a general acceptance of the plan. That could only mean one thing—a great exodus of agency producers to the status of independent producer.

Top 15—10 Years Ago

Hooper Pocket Piece as an added starter now lists the Top 15 of 10 years ago. Here's how the shows stacked up a decade ago:

Major Bowes (Chase and Sanborn)	38.4
Rudy Vallee (Fleischmann's Yeast)	26.9
Burns and Allen (Campbell Soup)	25.8
Jack Benny (Jello)	25.7
Amos 'n' Andy (Pepsodent)	21.4
Showboat (Maxwell House)	21.0
Fred Allen (Ipana)	20.9
March of Time (Remington Rand)	19.1
Fred Waring (Ford)	18.7
Walter Winchell (Jergens)	17.8
Shell Chateau (Shell Oil)	17.8
First Nighter (Campana)	17.4
Lux Radio Theatre (Lux)	16.9
Ripley-Believe It or Not (Baker's Chocolate)	15.5
Bing Crosby (Kraft)	15.3

Actors' 'Mikes' Planned by RDG As Air 'Oscars'

Radio acting is going to get its proper recognition in a move planned by the Radio Directors' Guild. Beginning next spring, the RDG is going to award annual "Mikes" as radio's citation similar to the "Oscars" presented to outstanding talent in the films.

In this case, unlike the films, directors themselves will be ineligible, since the voting will be done by them. But each of the 190 members of the RDG in New York, where all the major networks are now signed up with the Guild, will vote for the actor or actress in radio who had done an outstanding job in various categories in the preceding season.

Plans are for the RDG to hold an annual ball, in March or April, and to award the "Mikes" at that shindig. Members of the Guild, enthusiastic over the idea, believe that the "Mikes" should encourage outstanding performances. Too many radio actors and actresses, they feel, are given the brushoroo after their show had been on the air, and are forgotten for their contribution although they may have knocked themselves out doing a sock job for a half hour.

The move, also, it was pointed out, should be of assistance in bringing directors closer to the actors, thus fusing over-all interests in the profession. Some directors thought that, before the "Mike" system is launched, some way might be found of bringing the Writers Guild into the picture too. Others felt that, once the awards get started, they might form the jumping-off place for the Academy of Radio Arts and Sciences which has been projected.

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TIME CHIEF FACTOR ON 'VOX POP' DEAL

With Parks Johnson and his "Vox Pop" Monday night CBS show parting company with Bromo-Seltzer this spring, it's chiefly a question of who has the best time to offer that will influence a decision on the new bankroller. At least four potential sponsors have been bidding for the show, but the one Johnson likes best thus far has the least desirable time to offer.

It's one more evidence of time, rather than coin, being top factor today in trade-swapping of shows and sponsorships.

Currently a $8,000-budget-d program, "Vox" price is being upped, with likelihood that it'll go in excess of $7,000.

Murrow's London Quickie, To Name Successor There

Successor to Ed Murrow as CBS European director, following ascendency of Murrow as an administrative veepee in the programming dept, is being held in abeyance until next month.

Murrow clippers to London on Feb. 4, where he'll remain several weeks to wind up his affairs and bring his wife and several-months-old child, Casey, back to the states with him.

During his London stay Murrow will name his successor. Eric Severeid is mentioned prominently among possibilities for the post.

NETWORKS IRKED BY UPPED DUES

By GEORGE ROSEN

The four major networks plan to serve notice on the Cooperative Analysis of Broadcasting that they vigorously oppose the more than doubling of network fees under the CAB's expansion program. Furthermore, a showdown looms late this week as to the whole future status of the CAB, venture when the network representatives meet with the CAB board of governors.

Under its expansion program, in a move to compete with the Hooper and Nielson audience-measurement outfits, the CAB has not only increased by two and a half times the network dues, but has upped its dues from the agencies by 40% and 30% in the case of advertisers. The networks, whose annual total contribution in fees for the combined CAB-Hooper-Nielsen services now add up to more than $1,500,000, are of the opinion that it's too much money. The $1,500,000 figure, they point out, is exclusive of the amounts paid by the various network-managed-and-owned stations.

For some time the webs have felt that they're spending money for a wasteful duplication of services and unofficially put themselves on record in no uncertain terms when the web representatives on the CAB board of governors met in rump session last week and squawked about the hike in dues. These included Frank Stanton, newly elected prexy of CBS; Mark Woods, ABC prexy; Frank Mullen, NBC gen. mgr., and Ed Kobak, Mutual prez.

Some are of the opinion that the privately operated Hooper and Nielsen services can adequately service the industry, and that the co-op CAB should quietly fold its Crossley tent. Any such move to eliminate CAB from the picture, however, is expected to meet with stiff opposition from the Four A's and the agencies.

On the other hand, some network execs are of the opinion that while the CAB should no longer attempt to compete with either Hooper or Nielsen, the organization should be kept alive and render a distinct new contribution by studying new methods of research.

But the fact remains that there's a concerted effort afoot to have the CAB bow out gracefully, and it's more than likely that fireworks will pop at the upcoming session skedded for this week.

Hooper's "First Line of Defense"

With a showdown imminent on the duplicity of audience measurement-research activity, C. E. Hooper went to bat over the weekend on behalf of his own service. In a lengthy report mailed to clients, Hooper broke

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They've All Got 'Bridalitis' Now

The influx of bride-and-groom-husband-and-wife giveaway programs on the networks in recent weeks has resulted in a new kind of "kidding in earnest" situations over alleged piracy of the idea, with one network having already consulted its lawyers.

When the top moguls of the four networks sat down last week at a rump session, the ABC exec in attendance bluntly informed the NBC topper that that ABC was planning to file suit because NBC's "Honeymoon in New York" is a direct steal from ABC's "Bride and Groom."

ABC, however, is not the first aggrieved suit may never go through, for the Mutual mogul tossed in the warning that MBS is in the best position to sue, too, for "wasn't the 'Bride and Groom' idea stolen from Mutual, which was kicking it around seven or eight months ago?"

Mutual has since come up with "Married for Life," which actually performs the marriage ceremony coast-to-coast on the air, and which bowed in Monday (14), but with no New York outlet.

Shakeup in Sales Promotion No. 1 On Agenda in CBS Exec Revamp

Wanted: Park Bench

Crammed conditions at CBS bldgs. at 485 Madison avenue in New York have reached a point where two of the network veepees are occupying audition rooms as offices.

Doug Coulter, veepee in charge of commercial programming development, has moved his furniture into the 19th floor (sales dept.) audition room. Ed Murrow, newly appointed programming veepee, hangs his hat in the refurbished 18th floor audition room.

It's Strictly A Paley Deal On CBS Programs

With chairman of the board William S. Paley right on top of the operation in his new capacity of masterminding creative programming, the revamped structure of CBS' program division is beginning to take definite shape.

Here are the latest developments in the network's bid to recapture its one-time programming prestige, under the joint leadership of veepees Davidson Taylor and Ed Murrow:

1. A flock of new shows, with equal qualitative emphasis on both sustaining and potentially-sponsored fare, is in stages of preparation. These include a series of productions geared to the late-night (11:30-12) segments, on a seven-nights-a-week basis, with "Invitation to Music" probably the only current show to stay on.

2. The entire Sunday morning schedule, up until 1 p.m., will be revised. Emphasis will remain on educational and religious programs, but the overall job will be to bolster all the stanzas. At least two new shows will go in.

3. Plans are currently being blueprinted to revise the formats of all the web's news programs.

4. The production staff has been given a hypo with two new additions. Cy Howard, ex-chief writer on the Jack Benny program, joins Irving Mansfield as producer in the newly-created comedy program division. Also joining the web as a producer is Will Roland, ex-Benny Goodman manager who headed up Camp Shows on the European Continent for USO and was chief of the Film-Theatre-Music Section in Central Germany for the Information Control Division.

5. The pattern of the programming setup is skedded for revision, in which Bill Fineshriber, assistant director, will probably emerge as an important exec with new duties as co-ordinator of all program activities.

There will also probably be a strengthening of the status of the various program supervisors, as such. These include Paul White on news and special events; Robert F. Sandler as director of program writing; James Fassett and Larry Puck on serious and pop music, respectively; and Lyman Bryson and Robert Hudson on educational shows.

There's some feeling of apprehension over the fact that, under the present setup, the web's producers and directors are responsible to so many departmental heads. But for the present, at least, the Davidson-Murrow combine plans to let the status quo prevail.

Harry Ingram to F-C-B

Harry Ingram, who formerly directed the Kate Smith show for Young & Rubicam, has joined Foote, Cone & Belding under Hubbell Robinson.

He'll supervise the Sunday afternoon "Reader's Digest-Radio Edition" show, sponsored by Hall Bros.

The long-anticipated top shelf exec revamp at CBS became an actuality last Wednesday (9) when Frank Stanton moved up from veepee and general manager to the presidency of the network. The ascendancy of Stanton, who is not yet 38, to the top post culminates one of the most brilliant and meteoric careers in radio. Overall industry sentiment is that the Stanton regime portends a renewal of the aggressive and liberal spirit that characterized network operations in years past.

Also as anticipated, William S. Paley has become chairman of the board and continues as senior executive officer, while Paul W. Kesten, who served as exec veepee, has been elected to the newly-created post of vice chairman of the board. To all intents he's still No. 2 man in the chain operation. The berth of prexy was originally extended to Kesten, who turned it down, preferring to assume a less active role. He's leaving for an extended vacation, reportedly for a number of months.

The new setup will cue a number of realignments in network operation. A shakeup in sales promotion occupies top prominence on the '46 agenda. For some time the feeling's prevailed among the web brasshats that sales promotion has needed strengthening and it's going to get priority on attention.

Adrian Murphy, who was executive director of television for the network before going overseas with the Signal Corps, is back at the web as one of the senior vice presidents. He occupies, along with Joe Ream and Frank White, one of the top exec berths and eventually will take over many of the functions previously under Stanton's domain. Inaddition, television will be one of his overall management responsibilities. The Murphy-Ream-White setup will cue a realignment of departmental functions.

Paley, largest single stockholder and president of CBS since 1928, wants to devote more time to the "creative output of the network. These executive changes make it possible for me to do so." He described the board of directors' action last week as making possible "a new alignment of responsibilities among the senior executives of the network which should admirably serve the future needs of the company."

Paley said Kesten would serve as his immediate alternate and, along with Stanton, be responsible for "all divisions of our network and station activities, with the exception of our program departments, which will report to me."

Stanton has been one of the key figures in the network operation almost since his entrance into the CBS fold in 1935, when he came in as research director. He became a veepee in 1942 and was named gen. mgr. and a director last year. He holds master's and doctor of philosophy degrees from Ohio State Univ. He's on the board of the National Assn. of Broadcasters, the Cooperative Analysis of Broadcasting, the Columbia Recording Corp., and the American Film Center. He is a Fellow of the American Assn. of Applied Psychologists, and a member of the American Psychological Assn.

STUHLER'S V.-P. FOR LaROCHE AND ELLIS

Bill Stuhler is moving over from the Ted Bates agency to the newly-formed LaRoche and Ellis agency as veepee in charge of radio operations effective Feb. 1.

It'll mark a re-association of Stuhler with LaRoche. Latter some years ago brought Stuhler into the Young & Rubicam fold. That dates back to the days when Stuhler was running the Triangle Club productions at Princeton University. Eugene Bressee, who headed up radio operations for the ex-Sherman-K. Ellis outfit, is reported remaining with the newly-formed LaR&E firm.

Merwin K. Hart or Sidney Hillman? Associated's 2-Way Stock Jockeying

Frantic moves have been going on during the last week to bolster the financing of the Associated Broadcasting Corp. which is at present undergoing reorganization preparatory to transferring the corporation's charter from Michigan to Delaware.

Among the possible purchasers of a large block of stock, reportedly amounting to $300,000, were two diverse and mutually exclusive organizations. One is the National Economic Council, run by Merwin K. Hart. The other is the Amalgamated Clothing Workers of America, of which Sidney Hillman is president.

There was understood to be little inclination on the part of the Amalgamated to buy into the network, but efforts were being made to interest the Hillman organization so as to counter moves said to have been made by Hart.

Hart and gabber Upton Close, who has been off the air since last summer, have been trying for some months to raise a $200,000 fund wherewith to put Close back on a national network.

In a news bulletin published by Close, called "Close-Ups," the spieler declared last month that he would be on the air again shortly financed by "a fund quietly and privately started by Americans of the Right." Close asked his supporters to contribute to the fund in amounts ranging from $25 to $2,500, and said his efforts were being aided by Merwin Hart's National Economic Council.

An exec of the Associated net admitted this week that Hart has applied to the web for time for the newscast to be given by Close. He refused, however, to discuss the report, which he admitted he knew to be circulating, about Hart's effort to buy into the network.

Carrying the Ball

Leonard A. Versluis, president of Associated, whose headquarters are in Grand Rapids, was in New York all of last week and was understood to be personally carrying the ball on the refinancing plan. He was being assisted by his attorney, Eugene L. Garey.

It's the tie-up between Versluis, Garey, Hart and Close that has raised civil liberty people in New York who were trying to counter the move by going after the Amalgamated. They argued that Versluis needs more money for his net in addition to the $150,000 invested two weeks ago by Floyd Odlum of the Atlas Corp., and that if the money doesn't come from politically liberal quarters it will come from the side which Close himself calls "the Right."

Garey's tie-up with Versluis, as latter's regular attorney, was also pointed to as significant. Garey is remembered in radio chiefly for his work as counsel for the Congressional committee investigating the FCC in 1943 under chairmanship of Rep. Eugene Cox of Georgia. That probe was looked upon by most people in radio as a "Dies type" of quiz. Cox finally resigned the chairmanship of that committee, literally weeping on the floor of Congress, because the FCC had produced a photostat copy of a check from a Georgia radio station which paid Cox for intervening on its behalf before the FCC.

One factor that might make Versluis think twice about tying up with Hart and Close is the matter of a New York outlet for Associated. WMCA is the web's N. Y. station now. It became known during the week that WMCA's contract with Associated has a 60-day cancellation clause "at will." It was taken for granted, in view of WMCA's record under its prexy, Nathan Straus, that latter would exercise his 60-day privilege, and break with Associated at once, in case the net tied in with Hart and Close. As for carrying any Upton Close commentary on WMCA, that was certain to be nixed by WMCA.

Is It a Gag?

There's a sequel to that Fvt. Larry Menkin-Armed Forces Radio Service coast-to-coast runaround.

Several weeks ago, Menkin was ordered to report to the Coast bdgs. of AFRS in Hollywood, only to be told that he was to return immediately to West 57th street in New York, 12 blocks from his original stamping ground.

Menkin was only back in New York a few days when he got new orders last week to report back to Hollywood.

EDDIE BIRNBRYER TO WSM

Nashville, Jan. 15.

Eddie Birnbryer, who was a special eventer for the OWI when the Government agency ran ABSIE, in London, is joining the staff of WSM here the middle of the month as a writer.

Birnbryer worked in London under Jack Stapp, WSM's program director.

Bared Earnings Burn B'casters

Washington, Jan. 15.

At least 16 bigtime radio stations —including the Scripps-Howard chain, WFEA (Manchester, N. H.), and several newspaper-owned outlets—have protested FCC release of individual station earnings for use in the current clear-channel radio hearings. Petition filed for going last month by Phil Hennessey, D. C. attorney, was turned down on the q.t. at FCC.

Meanwhile, stations were so burned, question even arose of legal action against FCC for airing the info. Protest called attention to fact that good many of the figures had been filed on assumption they would be kept under wraps in Commission files.

Louis Caldwell, counsel for the nation's clear-channel broadcasters who asked FCC for the info in the first place, is also upset. He wanted tables drawn up by FCC staff from individual returns, but instead had the job thrown in his own lap. Result is that Caldwell—whose clients are equally jealous of their earning figures—has a D. C. accountant working up cumulative tables from the raw data at FCC. Paul Spearman, attorney for the regional broadcasters, who also has access to the figures, is maintaining the same "hands off" attitude so far as individual station returns are concerned.

When FCC held a hearing last spring on possibility of throwing open all station financial info, industry registered 100% opposition. And FCC—with exception of C. J. Durr —went down the line against requiring publication of the figures.

CLARK PLANS TO DROP MARY SMALL SHOW

D. L. Clark Co., the candy outfit which sponsors the Sunday afternoon ABC "Mary Small Revue," wants to scrap the show, and network sales execs plan an excursion to the bankroller's Pittsburgh hdqs. later this week in a move to retain the billings.

Candy outfit has been sponsoring the program for about two years and reportedly is far from happy over the show's name pull. Factor, too, is a realignment of its advertising budget owing to sugar shortages, production, etc. Final decision may hinge on outcome of huddles this week.

Eugenie Baird Pacted For New Whiteman Show

Eugenie Baird, who was featured on Bing Crosby's Kraft program all last season, has been bought by ABC to supplement Paul Whiteman orchestra on the new sustainer, "Forever Tops," which debuts from Hollywood next Monday (21) night. Singer is said to have been signed by the Blue at a fancy price to go to the coast and joint the show. She's now in N.Y.

Whiteman's program, which is part of a general strengthening of ABC Monday night program structure, will be a sort of yesteryear hit parade. It will feature past song successes exclusively.

Buffalo—Ed Wegner, WBEN assistant program director, is teaching radio fundamentals in the new radio courses offered by Buffalo's YMCA.

Kobak, Jr., a Jockey

Edgar Kobak, Jr., son of the Mutual prexy, who recently returned to his former post at NBC in the traffic division of the International Dept. following his release from service, has turned in his resignation.

He's joining WBYN, the Brooklyn station recently acquired by the Newark Evening News. Effective Jan. 21, he becomes that station's disk jockey, going into the 9:30-10:30 a.m. segment.

Cogent Count Of Crix' Criteria

Editor, VARIETY:

The symposium on radio criticism in last week's 40th Anniversary number of VARIETY was interesting, illuminating and, in certain respects, unsatisfying. Surely, the requirements of radio criticism (or any criticism) go much deeper than suggested by any of your correspondents.

Criticism, it seems to me, is inevitably an evaluative appraisal, for it is the subjective approach that distinguishes criticism from mere reporting. Criticism thus being essentially subjective and personal in character, the requirements of criticism necessarily lie in the qualifications of the critic. It is my belief that the most important of these qualifications are ones of character rather than of technical competence.

Admittedly, the points (or most of them) stipulated by the participants in your symposium are important. For instance, the attitude of the critic, his knowledge of the craft or art he is criticizing, the conditions under which he works, should be considered in evaluating his criticism. But much more pertinent, in my opinion, are the critic's personal qualifications. That is, his depth and maturity of mind; his humility, wisdom, independence of spirit and intellectual courage; his stock of ideas and convictions, and his imagination. Finally, his talent and ability to express himself cogently, vitally and readably.

That is the ideal, of course. But it seems to me that if the critic lacks those qualities, and yet has all the attributes your correspondents deem fit, he will never be more than merely a competent hack. On the other hand, if he has those qualities, at least to some degree, he cannot help but quickly acquire the assets your correspondents enumerate. Then he will be not merely a brilliant critic, but a creative artist as well. And in that event he will at least be readable and stimulating.

There's no need to point out examples of the competent hacks. They flourish on every journalistic bush. But there have been some outstanding critics whose technical knowledge of their assignment was dwarfed by their brilliance of mind and breadth of character. Foremost, of course, was Shaw, whose dramatic background was comparatively meagre when he began covering the London stage, but whose criticism profoundly influenced the theatre everywhere. Heywood Broun, though a theatrical tyro when he was shifted from covering sports, was instantly recognized as a great critic; the same was true of Alexander Woollcott.

It is radio's misfortune, I believe, that it has never had a critic of genuine stature—not, at any rate, to compare with a Shaw, a Broun or a Woollcott. Maybe such a thing is impossible under existing conditions. But isn't there an adage to the effect that any art gets the kind of criticism it deserves?

Hobe Morrison.

CARMICHAEL NBC'S AWARD COORDINATOR

NBC is systematizing the net's as well as the o.&o. stations' presentations for various awards. A coordinator of presentations for awards has been named. He is Cecil Carmichael.

Carmichael was recently discharged from the Army after two years' service. He worked for NBC before he went into the service.

His job will be to draw up award presentations for the net itself and to dovetail those drawn up by the station, informing the latter about upcoming awards and what and how to stress programming achievements in various categories.

There's a CBS-Quaker Mad-On, As 'Websters' Show Segues to Mutual

Quaker Oats and CBS are parting company, with the cereal company probably scramming from the network permanently. It's taking its "Websters" show, currently heard Friday nights at 9:30, to Mutual, bowing in on the latter web March 8 in the Sunday-6 p.m. segment. For CBS it represented annual billings of $791,270. For Mutual, on the basis of its Sunday afternoon rate, it adds up to an increase of about $500,000 in billings.

The parting of Quaker Oats and CBS was anything but amicable,

Someone'll Be Hurt

Parceling out a cream time network segment to a sponsor adds up to a major feat in diplomacy these days. Take, for instance, CBS and its desire to wrap up the right kind of comedy show for the Friday night 9:30-10 o'clock slot being vacated by Quaker Oats and "The Websters" without offending any of its clients.

It's reported that there's been some discussion with Lever Bros. on the possibility of switching the Bob Burns show over from its current 7:30 Thursday night NBC slot into the more favorable 9:30 Friday spot on CBS. While it's not regarded as likely to transpire, such a move would undoubtedly bring a squawk from Ford Motor, which has been trying to get its Tuesday night CBS show out of the opposite Bob Hope 10 o'clock slot. Warwick & Legler, which handles the Fahrd account, is in a bid for the niche to advance the Danny Kaye show an hour, but CBS nixed the proposal. However, the network says it'll give preference to sponsors with shows on the web. And meanwhile the sensitivities are riding the kilocycles at an accelerated pace.

Back to Nature

Louisville, Jan. 15.

Communications snarl which had telegraph and telephone traffic in a state of uncertainty was seized upon by W. Lee Coulson, WHAS manager, and Orrin W. Towner, technical director, to bring into use a pair of homing pigeons, which accompanied the radio men on a trip to Washington for the clear-channel hearing before the FCC yesterday (14).

Birds were dubbed Kilo and Mega, and were taken in a crate by the radio execs, in the event they were unable to use regular communications to keep in touch with their home station. Stunt was probably a gag, but snared plenty of white space and art on the front page of the Courier-Journal.

'Round & 'Round Kraft & Crosby

Dispute between Bing Crosby and Kraft Foods over former's desire to ease out of his Kraft Music Hall contract, which seemed likely to be settled amicably last week after several huddles between reps of both principals, will now go to court due to a reported last-minute change of heart Sat. (12) by John Kraft. As result, Crosby's attorneys are now preparing an answer to Kraft's application for an injunction in N. Y. Supreme Court, answer being returnable by Jan. 23.

Kraft claims Crosby is reneging on a 1937 contract which it states runs on until 1950. The Groaner, however, maintains that last summer, when he gave notice to quit, he was merely taking advantage of California's seven-year employee law, which says an employee can't make a contract beyond seven years.

In its application for injunction, Kraft acknowledges the California statute, but maintains that Crosby was not an employee but an independent contractor. It bases this claim on fact that Crosby himself picked the four songs which he sang to the Music Hall program each week. Crosby denies he's a contractor, pointing out he hired no one for the program, merely presented himself, and used Kraft scripts handed him. He also maintains that his weekly Kraft paycheck had U. S. withholding tax deducted from it, proving he was an employee.

Furthermore, according to Crosby, Kraft Foods promised they wouldn't go to court over the matter, but would sit down and discuss it first. Crosby, or his brother and manager, Everett, were in constant touch with Kraft Foods in N. Y. and their agency, J. Walter Thompson. They came east three weeks ago, after which a Chicago phoned them to do so, in order to thrash the matter out. Then the injunction application was filed.

Despite this, according to Crosby, the two sides were amicably. Crosby offered to do two broadcasts. Kraft reps countered with request for 26 broadcasts before they would release him. Crosby came up to six, Kraft replying it would take the six now with five more guest shots next fall. Crosby countered with offer to do 13 broadcasts now, and two guest shots next fall. Whereupon, according to Crosby, Kraft reps asked for 13 now and four guest shots in the fall. This was the situation last Thursday (10). On Friday, after consultation with John Kraft in Chicago, according to Crosby, their offer with withdrawn, Kraft reverting to original request for 26 broadcasts. Whereupon Crosby decided to go to court.

PERKINS EYES COAST

Hollywood, Jan. 15.

Colonel Ray Perkins, erstwhile eastern radio producer and m.c., is on the Coast shopping for a small radio station, which he would buy or manage. He attended recent National Assn. of Broadcasters meeting.

Now in the Army military police and with three years in service, Perkins was at first in charge of Army public relations in New York area before going overseas.

with the sponsorship company's prexy accompanying the check-out with a blast at the network company. It all stems from the CBS desire to hypo its Friday night programming structure. The CBS sales dept. served notice on Quaker Oats that, unless it changed its show and substituted a program that would invite a greater audience pull, CBS would withdraw its automatic renewal of the contract, effective Feb. 23. CBS maintains that its commitment was treated "gently but firmly"; that Quaker Oats was given every opportunity to fall in with the CBS scheme of programming. The sponsor thought otherwise.

CBS took the position that "Websters" was nothing more than a carbon copy of the "Aldrich Family" show, which is heard an hour earlier on the same web for General Foods' Grape Nuts, an opposition product. The web pointed out to the "Websters" bankroller that it added up to anything but a satisfactory sequence in programming.

NO 'EXCLUSIVITY'

Desmond Sticks to "Teentimers," Keeps New NBC Spot, Too

Taking a leaf from the Bill Benton-networks' fiasco over the recent James Byrnes broadcast, Johnny Desmond doesn't believe in "exclusivities."

Pacted as singer on the new Philip Morris show going into the Tuesday night 8 o'clock slot on NBC as replacement for the Barry Wood-Cornelia Otis Skinner-Roland Young program, Desmond was apprised by the Blow agency that he couldn't continue on the Saturday morning NBC "Teentimers" sponsored variety show which he heads up.

Because "Teentimers" was the program that served as the springboard for his big league network entry, Desmond told Blow agency no dice; he was going to continue with the Saturday airer. As result the agency relented; Desmond now gets a crack at both airers.

Pittsburgh—Tommy Stillwagon, Dick Martin and Charles Rutledge have checked off the WCAE announcing staff with the return of three ex-GIs, Chet Clark, Lee Phillips and Warren Gerard, to the station.

EVERYBODY LOVES THE FARMERS

AXES GRIND BEFORE FCC

Washington, Jan. 15.

Filibuster tactics of counsel for the powerful clear channel broadcasters got the FCC's hearing on clear channel operations off to a slow start yesterday (14) with best guess now that proceedings will drag on through most of 1946, with final decision hinging on how deeply FM cuts into the standard broadcast picture.

Strategy of clear channel group at hearing is clearly to delay the bad news—an anticipated breakdown of some clear channels—as long as possible. Bulk of time, Monday (14), was spent in attempt by clear channel counsel Louis Caldwell to undermine the FCC-Bureau of Agricultural Economics study of program attitudes of rural listeners as "biased" and "unreliable."

FCC-BAE study was released last November.

Opening shot at hearing was blast from Edwin Craig, chairman of a group of 17 independently-owned clear channel outlets. In a press statement Craig warned that farmers and small townsmen would be "plunged into a radio blackout" if clear channel service is curtailed. FM and television, with their limited coverage, will not bring adequate radio service to rural and "underprivileged" listening areas, he said, adding that clear channel service is best means of reaching the sticks.

Craig declared: "To turn over clear channel wavelengths to regional or new stations for city use would, in my opinion, represent a colossal social blunder." Urban listeners already receive "excellent and varied radio service" and at signal strength 20 to 80 times stronger than the farmers. Furthermore, it was pointed out, "only 37% of the area of the United States is now receiving a primary daytime service, and only 57% a primary night service."

On the other side of the picture, Bartley Crum, president of San Francisco's KYA, called for a breakdown of the clears to permit regional stations on the West Coast to climb on the channels. His argument was that FCC had overlooked needs of the West Coast entirely in distribution of clear channel assignments. Only seven of the 46 U. S. radio stations, operating with 50 kw power on clear channels, are spotted on the West Coast. These include KFI and KNX, Los Angeles; KPO, San Francisco; and one each in Washington, Utah, Colorado and New Mexico have one each.

First clear channel session will wind up tomorrow (17), but is expected to resume after a 60 to 90-day recess. FCC is expected to hear engineering reports from technical committees, testimony from the clear channel group, from ABC prexy Mark Woods and possibly other net reps, at this session. All told, appearances are on file from some 90 organizations.

Farmers Speak Up

Today (15), spokesmen for the farmers exploded with demands that the nation's clear channel radio stations either provide decent service for the sticks or lose their channels to the licensees who can do the job better.

The farm leaders crashed head-on into the contention of the clear channel broadcasters that their places in the spectrum should not be disturbed because they are the only stations powerful enough to reach the farmers with what they want.

Russell Smith, legislative secretary of the National Farmers Union, and C. Maurice Wicting, special assistant of the National Council of Farmer Cooperatives, both charged that the clear channel stations sacrifice the kind of information and entertainment programs the farmers want to strictly urban shows backed by sponsor's dollars.

Two representatives of the Dept. of Agriculture, John C. Baker, chief of its radio service, and M. L. Wilson, director of extension work, chimed in mildly with an admission that the farmer shows take a push.

(Continued on page 38)

Jack Roche Freelance, Directs Burrows Show

Jack Roche has resigned from Young & Rubicam to become a freelance director. His last Y&R assignment was the General Foods daytime show "Two On a Clue," and before that he directed "Duffy's Tavern."

Roche will direct the new Abe Burrows show for the Blow agency on a freelance basis.

'Prof. Backwards' for NBC

New comedy show to be built around comic Jimmy Edmondson of Chicago, known as "Prof. Backwards" for his trick of using words spelled south-end-to, is currently on the NBC agenda.

Reports are that the show will be placed by program veepee Clarence L. Menser in the 7:30 p.m. slot Saturdays, beginning Feb. 2. It will be a sustainer at first, with the hope that showcasing of the comic will bring a sponsor.

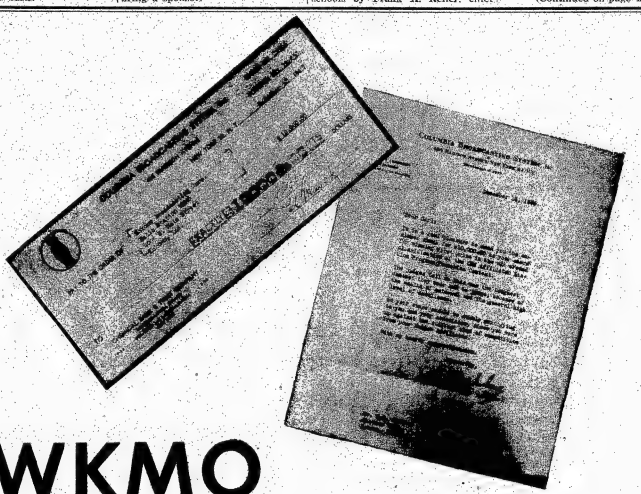
Crime Shows Rapped in St. Louis As Contrib to Juve Delinquency

St. Louis, Jan. 15.

Crime dramatization radio programs, including "Gang Busters," "Mr. District Attorney" and "Crime Doctor," plus crime films such as "Boston Blackie," are held responsible for the worst act of vandalism in the history of the St. Louis public schools by Frank X. Reller, chief parole officer of the St. Louis Juvenile Court.

Last week, after cops learned that sixteen-agers had done $7,000 damage by overturning desks, destroying maps, books, supplies and splashed ink on the floors of almost every classroom in the Fremont

(Continued on page 42)



WKMO

Biggest Little Station Wins "Biggest Show In Town" Award

OF COURSE we were thrilled to win the $10,000 top prize,—but, honestly, we weren't too surprised. We *knew* we had done a good job of promoting "The Biggest Show In Town" because it's the kind of a job we're doing 365 days a year.

We believe it's our job . . . we believe it's "in the public interest" to tell our folks about the programs and people they hear on their favorite radio station. (see Conlan survey.)

We believe, too, that it is a part of our contract with WKMO's advertisers, to back up their program dollars with our promotion dollars for maximum results.

So—a special campaign paid off for us . . . just as our regular promotion efforts are regularly paying off for advertisers who reach the rich, responsive WKMO audience in the Heart of Indiana.



Thank You

CBS—*for the $10,000*

The Judges—
for recognizing merit

Our Staff—
for a job well done

John Carl Jeffrey
General Manager

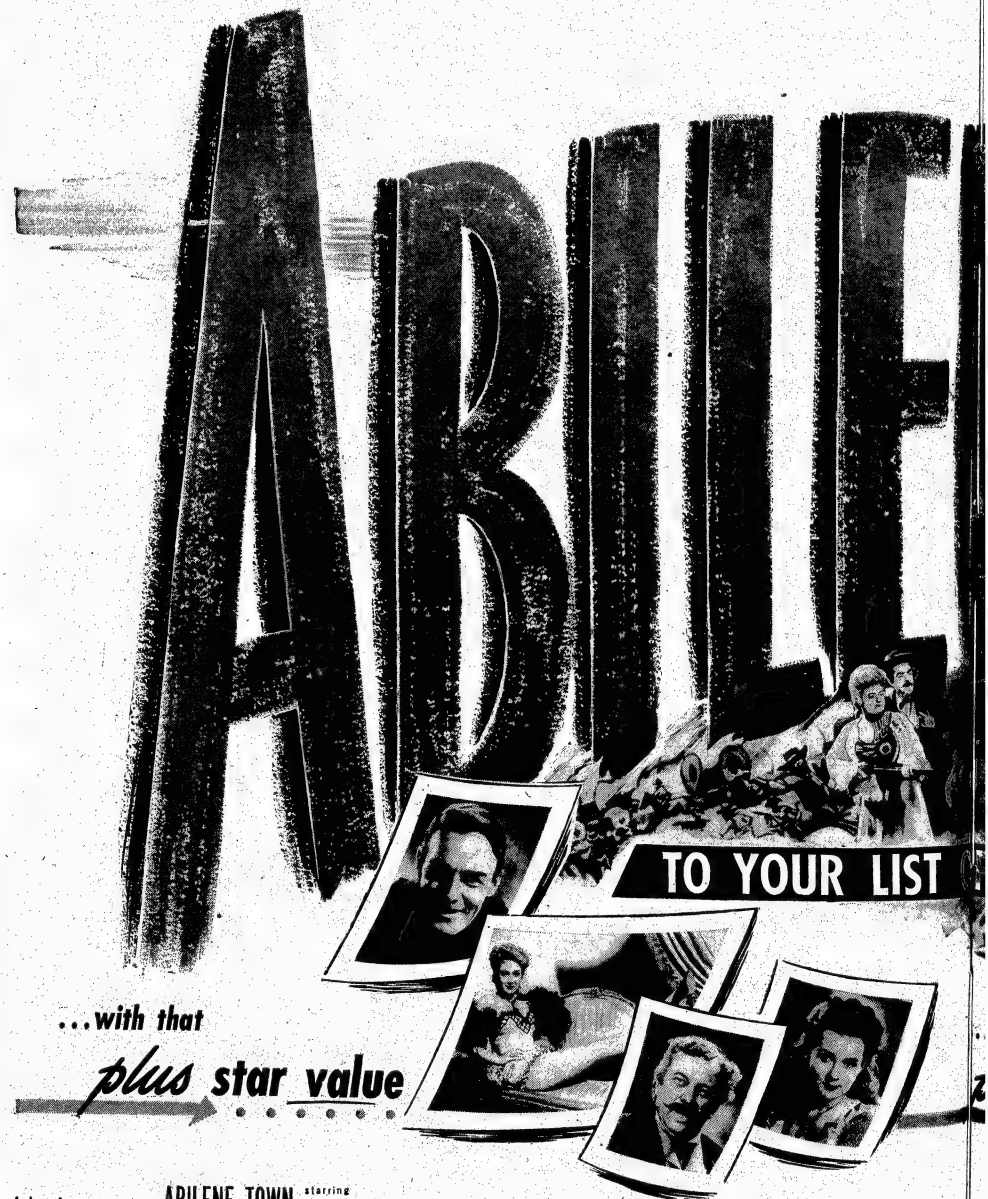
BLUEPRINT for PROMOTION

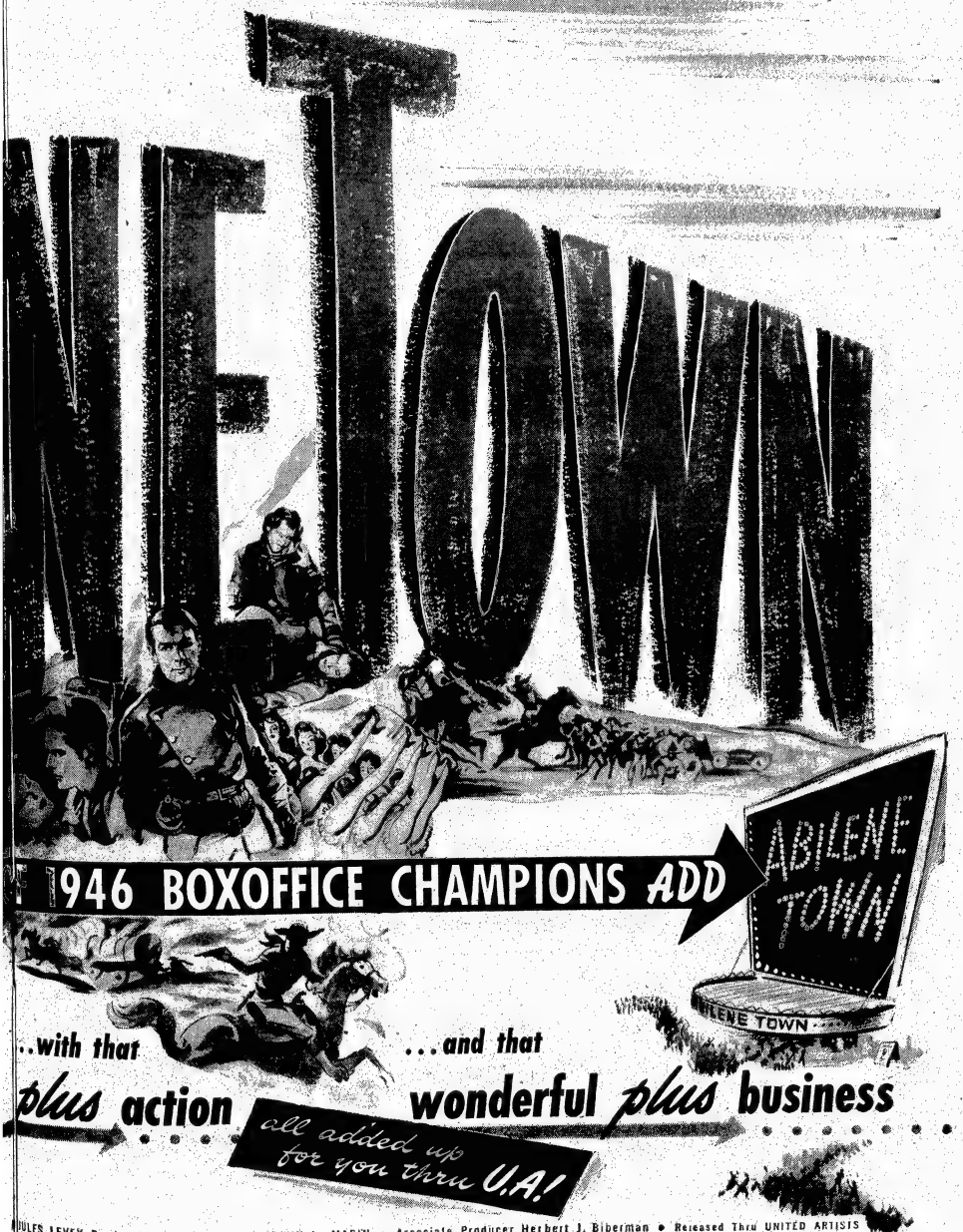
A limited number of brochures "Blue Print for Promotion" telling the story of the WKMO campaign are available while they last.

WKMO

KOKOMO IN THE HEART OF INDIANA

For further information write or wire John Carl Jeffrey, Gen. Mgr. WKMO; or Howard H. Wilson Co.; New York—Chicago—San Francisco—Hollywood—Seattle.


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It's No Soap on 620 Kc for N. Y. But Promises Just Stagger FCC

Washington, Jan. 15.

Despite "sky's the limit" promises of new and unique radio programming, heavily weighted with public interest, neither the Metropolitan Broadcasting Service (backed by the Ohrbach's, New York department store magnates; Mayor Bill O'Dwyer and Broadway "Angel" Howard Cullman) nor their competition, Donald Flamm, former owner of WMCA (N.Y.), stand much chance of copping the 620-kc wavelength for a new indie in Manhattan. This much was made clear at FCC hearing (Jan. 7-11) on requests of five applicants for use of the radio channel in and outside of New York City.

Instead, chance are that FCC will award the frequency to either or both WCAX (Burlington, Vt.) and WAGE (Syracuse, N. Y.), both already on the air on 620 kc. Both stations, now one-kilowatters, want a power hike to 5-kw to give new primary service to listeners, many of them in rural areas not now adequately covered. Grant of their requests would preclude a new 620-kc station in radio-rich Manhattan.

Failing this, the Newark Broadcasting Corp., which proposes a local outlet for Newark, stands best chance of FCC okay. President of the Newark company is ex-U. S. Senator Arthur Walsh (D., N. J.). Other stockholders include Arthur Vanderbilt, ex-proxy of the U. S. Bar Assn.; Mrs. Parker Griffith, founder of the Griffith Music Foundation, and Earl Rodney, Broadway producer.

Despite the bad odds, both New York applicants came forth with ace-high proposals for their Manhattan stations. And both were backed by plenty of cold cash and considerable know-how on the management side.

Mayor O'Dwyer will have "no part" in operation of Metropolitan's station, it was testified, outside of a $10,000 stockholding. Jerome Ohrbach told the FCC O'Dwyer was approached on the idea of a new station for Manhattan when he was still in uniform, but as mayor he would have no voice in the station's policies.

Top interest here was focused on the Ohrbach's proposal for a Radio Advisory Council to direct station program policies. Plan calls for a six-man council of non-partisan public leaders, headed by Dr. Paul Lazarsfeld, chief of Columbia University's Office of Radio Research.

Alice Kellihev, Education Prof at New York University, would handle educational program policies; Ivan Peterson, labor questions, and Columbia University Professor McKeever, public affairs. Norman Cousins, editor of the Saturday Review of Literature, was approached to take a Council post for cultural programs, and a woman to handle the distaff programs is still to be named.

Council would not be "window-dressing" for the station, Lazarsfeld testified, but would have a $10,000 operating budget, a year's contract, hold monthly meetings, and have overall responsibility for program policies.

Unique program proposals were also given by Donald Flamm, who pointed to his 20-year radio experience, as basis for FCC's grant of his application. (Flamm told FCC Assistant General Counsel Harry Plotkin he had arranged to sell his 50% interest in WPAT, Paterson, to his partner James Cosman, if he got the New York station).

Both Flamm and Metropolitan said they would be willing to operate their stations in the red for the first five years. An argument by Flamm, however, that Manhattan had fewer radio stations per capita than other cities, fell on amused but deaf ears.

One Man's Poison

Washington, Jan. 15.

The long-standing feud between former WMCA owner Donald Flamm and Ed Noble, Life Saver king (and prez of ABC net), provided a good laugh at the FCC hearing here Friday (11) on five-way fight for use of the 620-kc channel.

Flamm, one of the contenders for that channel for a New York City indie, had been testifying for over an hour. Suddenly, he went hoarse. Harry Plotkin, FCC assistant general counsel, reached over with a package of Life Savers. Reaching out for the candy, Flamm's hand stopped in mid-air. "No thanks," he quipped, "That's Noble's brand."

Flamm has had a two-year court fight with Noble over circumstances surrounding sale of WMCA in 1941. The two meet in court again February 3.

Don Lee-AFRA Dispute On Right to Net Airing May Go to Arbitration

Hollywood, Jan. 15.

The American Federation of Radio Artists is in dispute here with the Don Lee Broadcasting System over airer known as "The Arch Oboler Program," Show, a sustainer, which originated with station KHJ, Los Angeles, has been going out on the Mutual network (of which Don Lee is a part). It hasn't been going out simultaneously on balance of Don Lee network because of a conflicting program.

Don Lee, however, has been taking a transcription off the line and playing it on its net later. AFRA claims this is equivalent to another broadcast and is asking another fee for its participation.

Don Lee and Mutual, on other hand, maintain they are permitted under their contract to play program later because the Lee net isn't available at time of broadcast. AFRA claims in return that replaying later would be okay if one station were unavailable, but not over the whole network. Matter will be settled by arbitration.

Case is also of further interest in that arbitration might finally define clearly the meaning of off-the-line clauses in sustainer agreements and in the trade's commercial code, which have never been clearly defined heretofore.

CBS Workship in Feb. 2 Preem, Corwin Directing

CBS is all set to preem its new "Radio Workshop" on Saturday, Feb. 2, at 2:30 p.m., with at least seven scripts definitely bought and Norman Corwin skedded to direct the opener (unless he gets a hurry call to the Coast for a film assignment).

There had been a possibility that "Workshop" might open with a script by Corwin, Latter, however, couldn't find time for writing a new show.

Scripts thus far definitely planned for "Workshop" airing are "Anniversary" and "Lee Fountain Comes of Age," both by Joseph Ruscoll; "Balzac Murder," by Joseph Cochran; "Interview," by Bryna Ivens, one of the editors of She mag; a verse drama entitled "Caesar," by Bruce Stauderman; "The Turn of the Screw," by George D. Griffin; and "The Hookers' Canary," by Rick Landen.

This Could Mean Peace! Miller To Meet Petrillo Board in Chi Friday

Washington, Jan. 15.

NAB proxy Justin Miller will huddle in Chicago Friday (18) with James C. Petrillo and other American Federation of Musicians execs attending the union's international executive board meeting there in an effort to work out a peace formula between the broadcasters and the musicians.

Action was initiated at the NAB board meeting in Los Angeles last week, following the recent Petrillo ban on overseas broadcasts and his earlier crack-down on the use of music piped from AM to FM broadcasts.

Question is whether the two groups can reach an understanding before Congress does something about the current (Lea) anti-Petrillo bill which is reported to have a good chance of passing.

Miller wired Petrillo (in part):

"The Board of Directors of the National Association of Broadcasters has confirmed my action in seeking a conference with you and has asked me to meet with you at the earliest mutually convenient date. I will be in Chicago on Friday, Jan. 18, and if you can arrange to be there at the same time it would be possible for us to sit down together to explore every means of finding a common ground for understanding in the interest of the public, the musicians and the radio industry."

Petrillo replied that his international board would be in session in Chicago this week and added: "I can arrange to have you discuss your problems before the international executive board on Friday, Jan. 18, between the hours of 3 p.m. and 5 p.m."

New Lea Bill

New anti-Petrillo bill was introduced yesterday (14) as Congress returned from its Christmas holidays.

Measure, by Rep. Clarence F. Lea (D., Calif.), chairman of the House interstate commerce committee, is considerably stiffer than the one he introduced last November, and takes cognizance of the recent AFM ban on broadcasts originating outside of the U. S.

Lea's committee is expected to meet this week to consider the measure and, according to some committee members, will report it out soon for action by the house. The bill, in its present form:

Makes it unlawful to force broadcast stations to hire standby musicians; or to pay a union for standbys; or "to pay or agree to pay more than once for services performed in connection with the conduct with the broadcasting business of such licensee."

Makes it unlawful for anyone to force a station to drop a non-commercial, education or cultural program.

Makes it unlawful to force a license "to refrain, or agree to refrain, from broadcasting or permitting the broadcasting of any radio communication originating outside the United States."

Makes it unlawful to force a radio station to "pay tribute" in connection with the use of transcriptions; or the playing of recordings of a program previously broadcast.

Maximum sentence under the bill is two years' imprisonment and $5,000 fine.

Bernard Bros. succeed Dwight Fiske at the Versailles, N. Y., starting Feb. 20.

CAB

Continued from page 29

down the assorted techniques of his own organization as opposed, particularly, to CAB, dwelling at length on what questions are asked, where they are asked, and how they are tabulated.

"Subscribers in increasing numbers," writes Hooper, "are asking us for a detailed explanation of the differences in the size of CAB figures compared with Hooperatings. Up to now I have fended by saying, 'Hooperatings are still produced as they always have been. They are comparable with the past 11 years. We have done nothing to contribute to the confusion. Let the CAB do the explaining this time.' But, in the absence of any satisfactory explanation from CAB, here goes with a command performance.

"Let me say at the outset that the problem is a very practical one. It has arisen in the confines of research departments, and everywhere has reached top management. Right now, companies are being forced to choose between the two rating services because they cannot stand the cost of both the broad service on National and City ratings furnished by C. E. Hooper and the high fees of CAB. This year taxes are lower. A research expense which last year may have been lightly regarded as a tax deduction, this year is a deduction from profits.

"That's why it's unfortunate that the radio industry has such a limited experience in judging values between rating services. In fact, that experience is limited to but one decision favoring 'coincidental' over 'recall.' Everybody finally came around to the realization that the time to count an audience is when the audience exists—not afterwards. That is, 'coincidentally.'

"But this two-year old decision favoring coincidental simply involved an understanding by the industry of a single research factor, namely, when to interview. In this letter, I want to call your attention to three additional elements in a coincidental measurement, each of which can influence the size of the rating equally as much as the factor of when the audience is measured. These are: *What* questions are asked, *Where* they are asked, *How* they are tabulated.

"Complications which serve to becloud the interpretation of the CAB ratings as well as alter their size are introduced at every step of the way. If the industry is having more difficulty with CAB than ever before, it is because the CAB method is more shot though with more irreconcilables (inflationary questions—deflationary tabulation—inflationary city selection) than ever before. The best concept on which the CAB ever operated was the old 'overnight-big-city recall' which CAB abandoned in October, 1935. That at least could be 'defined,' it produced an 'impression' rating. It was 'qualitative' in nature. People knew what it meant."





Bands Dropped By Fitch for Comedy

Hollywood, Jan. 15.

Fitch Bandwagon will roll after next week without name bands. New comedy format has been decreed for the Sunday NBC shows, with more jokes and less music. Cass Daley continues to head up the program, with guestars and new characters to be developed for flanking support. Likely that a house band will replace the long sequence of top crews.

To enlarge on the comedy content, Wedlock and Snyder have been signed to supplement Milt Josefsberg, head writer, and Phil Davis. Changeover is being engineered by Frank Kinsella, husband of Miss Daley, and "Jit" Neackel of the Ramsey agency.

'Can You Top This?' Book A Tiptop Jokesters' Job

"Can You Top This?" (Didier; $2.50) is a triple-threat joke book. If Bennett Cerf's anthology of "Try and Stop Me" jokes sold like French postcards, this one should go like nylons. It not only rides the crest of a top Hooperating radio program but is an orderly array of wit and humor by past masters thereof. Not only is it enjoyable light reading but there's an extra fillip in the form of a quiz twist, matching the reader's risibilities against a past performance on the Laugh Meter which has already officially gauged the values of this or that gag.

The author-comedians' versatility is illustrated (literally) from the start by their own "art gallery," which is not confined solely to Hershfield, a reformed cartoonist ("Abe Kabibble," etc.), but also to the artistic meanderings of his colleagues. In turn, after Laurie does "thumbnose sketches" of the other two, Hershfield and "Senator" Ford give their pint-sized confrere the profile business. An example: "He (Laurie) has been with VARIETY 13 years now, which proves how unlucky VARIETY is! Joe has been a guest star on many radio programs. Rudy Vallee had the same problem with him that VARIETY has, but Rudy was lucky and got rid of him after nine consecutive weeks."

Starting with a series of prefaces or quickies, the major portion of the volume is devoted to topnotch stories and jokes, and the windup is a transcript of Clown Table Discussions as they occurred over the air. Withal fine reading. *Abel.*

Dorothy Thompson 'Digest'

Dorothy Thompson, newspaper columnist, whose gabbing has been off the air for a year, is coming back to radio in March or April with a new format for a commentary with a "digest" twist.

On the theory that there are enough spielers giving out with opinions, Miss Thompson intends to keep her new spot clean of editorialization. Instead, she will cull technical and socio-economic mags and highbrow journals published in various countries around the world, and interview personalities concerned with "behind news" activities. She'll digest this background info and, occasionally, put some of the personalities on as guests.

Show is being wrapped up by Dan Kampel, for Bernard L. Schubert, Inc. Couple of sponsors are said to be interested, although package might go to the co-op dept. of one of the major nets.

Trevor, Jack Adams Now in Own Offices

Trevor Adams, former sales manager of WINS, N.Y., has opened offices of his own in New York to represent talent and package shows. Accounts include Frank Kingdon, commentator, and the show "Imperfect Past," with Franchot Tone, written by Larry Menkin and Al Pasca.

Adams, who handled sports accounts in the past, will also do similarly in the future.

His father, Jack Adams, formerly with Colston Leigh as radio department head, also has opened an office of his own in N.Y. to manage concert artists.

CHI CORRESPONDENTS ELECT

Chicago, Jan. 15.

William Ray, NBC Central Division (WMAQ) director of news and special events was elected president of the Chicago Radio Correspondents, newly formed group of local newscasters and special events men, in their first meeting Wed. (9).

Other officers elected were Robert Hurleigh, WGN, vice-pres. and Bob Ward, WJJD, secretary-treasurer.

A Hooper Quiz

Advance Hooperatings on the ABC net's new Sunday, full-hour, 9-10 p.m. gab session show some strange goings on among the nation's listeners facing the parlay, in that order, of Walter Winchell, Louella Parsons, Fiorello H. LaGuardia, and Jimmie Fidler.

Winchell has slipped 4.4 in his rating, down to 17.8. Miss Parsons, with her new 15-minute format in place of her ex-five-minute capsule lead-in to Woodbury's "Hollywood Mystery Time," held her own with a rating of 9. LaGuardia started off with 12.75. And Fidler nosedived from 10.7 to 4.8, losing 5.9 points and more than half his audience.

Greenville, S. C.—Charter issued newly organized Greenville Broadcasting Co., with concurrent announcement of plans to build station, initial $50,000 layout. Scott Russell, Washington, is prexy; Fred W. Sinnes is veepee and Sidney Bruce, secretary.

Look Out, Ugly Plugs, FTC Hobgoblins Watching! 10% Seen as Doubtful

Washington, Jan. 15.

A sharp upswing in false and misleading radio commercials is expected during 1946 by the Federal Trade Commission, in line with the general hike in the volume of overall advertising which should dwarf 1929 levels. FTC spokesmen point to the fact that sponsors with a product to sell to the consumer for the first time since the war will be slugging it out for a share of the postwar market, and will spend a lot of their advertising dollars over the air. Some of the more anxious are expected to stray from the hewn path in an effort to get business.

According to P. B. Morehouse, chief of the FTC Radio and Periodical Division, despite fluctuations in the volume of radio advertising, an average of about 10% of all commercials surveyed are on the doubtful side in FTC eyes. Although fewer radio commercials were examined last year, he added, there were as many "questionable" ones, percentage-wise, as in any other year.

Trade Commission sleuths are on the alert for commercials which would affect the health and pocketbooks of veterans. Morehouse said the commission had expanded its staff and that one of the main jobs would be to protect vets from any schemes that may be inspired by the cash benefits provided by Congress or state legislatures. In line with a statement included in the commission's annual report of last Friday (11), Morehouse agreed that the general tone and quality of radio advertising has been on the upgrade in the past few years.

During 1945, FTC examined more than 562,000 radio commercials, of which "10,574 broadcast statements were designated for further study as containing representations that might be false or misleading." FTC claimed it read an average of 4,263 pages of radio script each working day.

WDRC

CONNECTICUT'S PIONEER BROADCASTER

Is Your Product In "The Market Basket?"

Hartford housewives are talking about this exclusive feature on WDRC's Shoppers Special Show, 7 to 9 a.m. Ask Paul H. Raymer or Wm. F. Malo, WDRC, for details.

CBS

A NEW Measurement FOR WLW ADVERTISERS!

*TOTAL AUDIENCE (A WLW-NRI PLUS)

*TOTAL AUDIENCE is the percentage of total homes in the WLW-NRI area which tuned to any part of the program or broadcast period measured.

Now, for the first time, WLW is able to give its advertisers "program circulation"... not only a "rating" that measures the audience for an average minute, but also the TOTAL audience reached during the broadcast period!

From the second your show goes on the air until it goes off, listeners are tuning in and tuning out. Every one of them is exposed to your advertising messages, product mentions, or sponsor identification. With a very active audience turnover, your program rating may indicate only *half* the listeners you actually reached with an advertising impression.

This is another way to look at audience measurement... a practical, more accurate way to measure your audience, and to supplement your knowledge from other sources.

And, besides, you get the usual information: Homes Using Radio (sets-in-use), Average Audience (program rating) and Share of Audience... plus HOLDING POWER, another new yardstick... for every quarter-hour of every day, from 6 AM to midnight!

Your WLW representative now has this information. He will be glad to discuss it with you... and to show you a great deal more about how the great Midwest listens to the Nation's Station.

WLW

THE NATION'S MOST MERCHANDISEABLE STATION

DIVISION OF THE CROSLEY CORPORATION

Honors pursue CBS LEADERSHIP!

When six hundred radio editors of newspapers throughout the United States and Canada speak forth, radio pays attention to what they have to say.

They spoke forth once more the other day in *Motion Picture Daily's* annual poll of radio programs and personalities.

In 22 of the 25 categories, they selected CBS programs. That not only leads all other networks—it certifies varied quality *in mass.*

For the second consecutive year, the 600 newspaper critics declared that CBS did *The Best News Job in 1945.* They pointed a specific finger at CBS' superlative handling of the news of President Roosevelt's death, of V-E Day, of the climactic days of Japanese surrender.

For the 10th consecutive year they declared Lux Radio Theatre the best of all dramatic programs on the air.

And they heaped the following additional honors on programs and people on the Columbia air:



This is CB

CBS WINNERS IN MOTION PICTURE DAILY'S 1945 POLL

	1st	2nd	3rd
BEST DRAMATIC PROGRAM	*Lux Radio Theatre*		*Textron Theatre*
BEST CHILDREN'S PROGRAM	*Let's Pretend*		*American School of the Air*
BEST COMEDIENNE	*Joan Davis*	*Fanny Brice*	
MOST PROMISING STAR OF TOMORROW	*Jack Smith*	*Jo Stafford*	*Danny O'Neil*
BEST FILM PLAYER ON THE AIR	*Lionel Barrymore*		
BEST ANNOUNCER	*Harry Von Zell*		
BEST SYMPHONIC ORCHESTRA	*N. Y. Philharmonic-Symphony*		
BEST MUSICAL PROGRAM	*Music of Andre Kostelanetz*		*The Family Hour*
BEST "NEW PROGRAM IDEA"	*Request Performance*		
BEST NEWS JOB IN RADIO	*CBS News Department* (sole citation)		
CHAMPION OF CHAMPIONS			*Lux Radio Theatre*
BEST COMEDY TEAM	*Jimmy Durante & Garry Moore*		
BEST MALE VOCALIST (popular)	*Dick Haymes*		
BEST MALE VOCALIST (classical)	*Nelson Eddy*	*James Melton*	
BEST FEMALE VOCALIST (popular)	*Jo Stafford*		
BEST FEMALE VOCALIST (classical)	*Patrice Munsel*		
BEST SPORTSCASTER	*Ted Husing*		
BEST SYMPHONIC CONDUCTOR	*Andre Kostelanetz*		
BEST DANCE BAND			*Harry James*
BEST DAYTIME PROGRAM			*House Party*
BEST QUIZ SHOW	*Take It Or Leave It*		
BEST MASTER OF CEREMONIES	*Harry Von Zell*		

The support of this vast jury is a mighty welcome recognition of programs past, an inspiration to programs new. And it demonstrates once more that . . .

CBS LEADERSHIP IS NOT AN ACCIDENT!



. . . the Columbia Broadcasting System

Fireworks Ahead Vs. FCC Rule On Station Sales; NAB Mulls Position

Fireworks may be forthcoming from the NAB on the FCC's proposed new rules (in line with Commission decision on the Crosley-AVCO sale) to govern radio station sales. NAB, through former General Counsel John Morgan Davis, has asked for and obtained FCC okay for a 30-day extension (beyond deadline date of Jan. 15) in which to file briefs on the new procedure.

To date, only request for hearing in FCC files comes from KSOO at Sioux Falls, South Dakota. Station takes exception, not to the body of the rules, but to FCC's requiring that open bidding is necessary when executors of an estate turn over a station to heirs. According to attorneys here, this one requirement is single largest source of irritation to radio industry generally.

In this case, Ruth and Morton Henkin were named as both executors and heirs to estate of Joseph Henkin, former licensee of KSOO. Since the heirs and executors here are physically, but not legally, one and the same, AVCO rules would apply, as FCC has written them now. For the Henkins to follow the 60-day waiting period and open bidding procedure is, according to the KSOO brief, foolish and "inconsistent with the general purposes of the regulations."

Not brought out in the KSOO brief is a tax difficulty which the AVCO procedure would create for any heir to a radio station. For assuming that his station was up for open bidding, he would probably have to pay taxes, not on station's book value, but on highest price offered by a prospective purchaser.

FCC spokesmen indicated, however, that exception to present rules or a possible reworking of the language may be made to take care of similar situations.

Ted Steele to Rein KMPC Music; Flesh & Canned

Hollywood, Jan. 15.

Ted Steele, former producer of the Chesterfield Supper Club program, was appointed musical director of station KMPC here, replacing Sonny Budke.

In making announcement of addition that is hoped to step up station musically, Bob Reynolds, manager, stated Steele will assume direction of canned as well as live music and also will present his own show daily over the station. Plans for latter have not yet been completed.

Samba Sesh on U.S.-Cuba Pact Gets Under Way

Washington, Jan. 15.

Cuban radio authorities are meeting in Havana this week with FCC-State Dept. vanguard in effort to reach informal agreement on ways and means to give stations there greater coverage.

FCC Commissioner E. K. Jett, Harvey Otterman, assistant chief of State Dept's. Telecommunications Division, and FCC engineer Neil McNaughton took off Friday (11) for a five-day parley with Dr. Mendoza, flywheel of Cuban radio. With them went charts and coverage maps drawn up by U. S. net engineers to show Cuba how to stretch her present chunk of the radio spectrum.

'Dr. Kildare' Series Purchased by P&G

Blow agency has sold Procter & Gamble a new serial, "Dr. Kildare," based on the w.k. film series which Metro is reviving on the screen. Blow is assembling show in N. Y., planning to use as lead the star whom Metro picks for the film revival.

Whether P&G will use show as replacement for another of its shows, or to add to its expanding program, is still to be determined, after the contract, which is still being negotiated, has been signed. Stan Joseloff is handling deal for Blow, with Vic Orsatti as agent on Coast to negotiate with Metro for rights to the title.

BRUCE DENNIS' CITATION

Chicago, Jan. 15.

Citation and commendation ribbon for meritorious service in the public information section of the staff of the Pacific fleet's commander-in-chief was awarded here last week to Lieut.-Comdr. Bruce W. Dennis, who was recently released from the Navy. He has since returned to his post as director of public relations for WGN.

Mike Oscars

Continued from page 29

into the picture again by being brought up before the NAB district convention on the Coast last week.

The radio directors are taking one point won in their recent network contracts very seriously. Many of them are insisting that, as part of their credit, the initials "RDG" be placed after their names to indicate their affiliation with the Guild.

Meanwhile, plans for cementing the Guild into a national organization were reported progressing by George Maynard, the New York chapter's executive director.

New York members, said Maynard, have voted "overwhelmingly" in favor of the organization's proposed national constitution, and Chicago is certain to fall into line. There are some difficulties still on the Coast, where Guild prexy William N. Robson is trying to convince directors that they have everything to gain from the AFL affiliation of the New York chapter.

Everybody Loves

Continued from page 31

ing around on the air and usually wind up in time slots where the farmers are unable to listen to them.

Wieting, speaking as the rep of 22 farmers' organizations, made a group of recommendations which included:

Creation of a rural advisory radio committee to meet periodically with FCC and advise it about the needs and interests of rural people.

FCC refusal to renew licenses of all clear channel and other stations which do not serve the public interest in failing to provide the farmers with the kind of programs they must have. He suggested that such channels either be broken up or given to new licensees who will provide a proper share of farmer programming at hours when the farmer can listen.

A new division of area so that farmers in every part of the U. S. would receive a minimum of two primary signals day and night.

He also recommended that FCC hold back 25% of the FM channels for farms, other non-profit organizations, small businessmen, veterans and those not now in a position to make application for such stations.

Wieting opposed super-power stations, but suggested that more 50-kw. stations should be created to solve the problem of getting programs to the farmers.

Smith said that a survey of state and regional leaders of his organization brought beefs "that clear channel station programs" are unsatisfactory to farmer listeners, and that "the poorest times are given to farm programs."

Smith urged that the clear channels either be broken up into regional and local channels, or that the Government itself operate the clear channels in order to provide proper programs for farmers.

83 of the South's richest counties are right in our backyard

Day and night, WBT is the only station that rolls a powerful 50,000 watts all the way across the richest part of the Carolinas—up and down a golden area of 83 primary counties†, busier today with industry and agriculture than ever before.

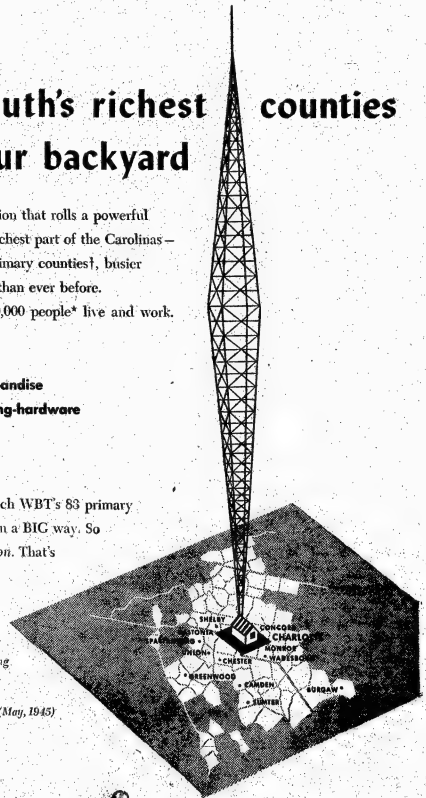
Within them, approximately 3,000,000 people* live and work. In a year, they also *spend*...

$197,802,000 for food
$129,618,000 for general merchandise
$ 38,891,000 for lumber-building-hardware
$ 32,697,000 for drugs

Or, in all, a bulging sales total of **$809,654,000** for retail goods.*

The new industrial South—of which WBT's 83 primary counties are the heart—does things in a BIG way. So does WBT, the *South's Pioneer Station*. That's why we go so well together.

You can make it a threesome by calling us or Radio Sales today!



†*Day and night primary coverage, CBS Listening Area, Seventh Series, 1944.*
**U.S. Census, 1940*
**Sales Management "Survey of Buying Power" (May, 1945)*

WBT CBS *The South's Pioneer Station*
CHARLOTTE · 50,000 WATTS
SOUTHEASTERN BROADCASTING COMPANY
Represented by Radio Sales, the SPOT Broadcasting Division of CBS

NORTH EAST WEST SOUTH
The Texas Rangers
SELL MANY PRODUCTS FOR MANY ADVERTISERS
NOW ON

WNBF
BINGHAMTON
For
PARTICIPATING

GEORGE E. HALLEY
TEXAS RANGERS LIBRARY
HOTEL PICKWICK, KANSAS CITY, MO.
SAN ARTHUR B. CHURCH PRODUCTION

TRAVELING
Experienced radio production salesman, contacting independent stations, can handle additional business.
Address Box X06, VARIETY, 154 W. 46th St., New York 19, N. Y.



The other day, while running through the old Chinawood file box our Uncle Flavin originally brought from Roanoke, we were reminded here at WOR to dust our shelves of memory and sedately rearray these delightful facts on them for *your* inspection . . .

a. 288,450 stores sell things for people to pay green salad for in the WOR area. Retail stores, we mean.

b. $7,442,095,000 *is* spent by people *every* year these stores. Which, we are quite thrilled to say, is 17.7% of all the retail sales made annually in the U. S.

Well . . . don't stand there gawking; come in and get your share of it!

WOR — *that power-full station*
at 1440 Broadway, in New York

MUTUAL

From the Production Centres

IN NEW YORK CITY . . .

Johnny Morgan cutting a new show this week. It's a quizzer tabbed "Jerry Adelman." Morgan's currently at the Glass Hat nitery....Bill Keene ("Leave It To Mike," "Tennesee Jed," "Land of the Lost") has taken out a flu insurance policy which guarantees his income if he loses voice....Johnny Olson and his audience participation show, "Ladies Be Seated," ABC's five-a-week afternoon stanza, rings the first anniversary bell today (16)....Marjorie Proctor scripted two shows to be aired shortly: viz: "Gabby, the Cabby," 15-min. comedy airer for Gus Van, and "Margie, the Mixer," half-hour comedy show with songs, which Gen. Amusc. Co., Chi., is handling....Samuel Kaufman appointed feature ed and exploitation director, and Leonard D. Meyers music ed, at NBC.

Actress Barbara Kline and Mortimer Beck, theatrical attorney, want to get married, but can't find an apartment....Alec Templeton to Daytona Beach and back for concert date.... Sandy Stronach, Y&R talent head, due for fatherhood any day. It'll be his second....Elizabeth Seltig to Boston for week to produce a local series for Celanese....Mildred Fenton, Inc., has taken over production of the transcribed "Jungle Jim" and ("Front Page Drama" series. Stuart Buchanan directs them, but no longer announces ....Larry Adler and Paul Draper leave this week on an itinerant concert trip to the Coast, to be gone several months....Singer Gordon McRae signed with Dick Dorso. Latter also dickering for a five-a-week series for Burl Ives....Edwin C. Hill cutting a series of one-minute spots for Metropolitan Life, which Ed Downes is producing for Y&R....Saul (Pete) Pryor back with the Jaffe & Jaffe law firm after a three-year stretch in the Army.

Charles Webster doing the sponsor-identification intro on the Hildegarde show for Raleigh....AFRA (American Federation of Radio Artists) taking over the UTWAC (United Theatrical War Activities Committee) offices at 2 West 45th Street to enlarge its cramped space....Ernie Ricca, former actor who directs "Helen Trent," "Evelyn Winters" and the Irene Beasley show, approached to understudy Guy Kibbee in the legit comedy, "A Joy Forever"....Dinah Shore aiming to bring her program east in a few weeks. Previous plans for the jaunt were dropped when her husband, George Montgomery, was discharged from the Army....Dwight Weist subbing as romantic lead on the "Second Mrs. Burton" serial during the absence of Garry Merrill on the road with the tryout of Garson Kanin's "Born Yesterday"....Actress Claire Niesen injured slightly in an auto crash New Year's eve....Al Scalpone, head commercial writer of the Coast office of Y&R, back to his home base after a week of confabs with New York brasshats....Henry Jaffe to the Coast for a month's stay....Harry Ackerman, Y&R program v.p., to the Coast for three weeks for production huddles....Singer Dick Todd split with the Jules Alberti agency because Jules himself has left the firm....Lester Coggeshal and Lloyd (Bud) James joined AFRA as national field representatives.

Roger White starting up his own production company to package shows and is currently working on a comedy series for William Gaxton and Victor Moore....Sportscaster Steve Ellis tabbing with his WHN fight sponsor, Gillette, re eight half-hour ballyhoo broadcasts for Louis-Conn fight, with fighters appearing on program alternately with gueststars, and Ellis to emcee....Paul Gould, station manager of WLIB, has resigned to join his brother, Elias I. Godofsky, the outlet's former prexy and general manager, in plans for establishment of an FM station....Esty agency veepee-radio director Tom Luckenbill off for a Coast look-see next week....Comic book writer Bunny Kerman, wife of radio actor David Kerman, gave birth to her second baby, a son, last Fri. (11)....AFRA has its own committees for the national Victory Clothing drive. Clothing collection bins have been put by AFRA members at Colbee's and at CBS and NBC....Joe Hill, formerly director-producer at Y&R, now radio director at the N. Y. office of Kastor, Farrell, Chesley & Clifford....Theodora Yates, Benton & Bowles producer-director of "When a Girl Marries" and "Rosemary," engaged to Harold O. Byrenforth....."The Mariners," former Coast Guard quartet, now in mufti, got their civilian network break on the Eddie Cantor show a week ago (9).

Maxine Keith resuming the program she did on Mutual, but this time on a syndicated basis. She's just returned from Miami, Atlanta and other points, wrapping up client stations....Latest Writers Board report tosses kudos to "Duffy's Tavern" for "continuing to demonstrate in the Eddie Green character how a Negro may be used for comedy without resort to racial stereotyping"; to the Danny Kaye show for treating "comedienne Butterfly McQueen without alluding to her race" and to WMCA's "Halls of Congress" series for re-enactment of the Congressional sessions as an "interesting lesson in the practical workings of government"....David Gregory, scripter on the RCA show, has written the book and lyrics for a new musical revue tabbed "Wild Oats"....Jane Pickens gets another full year's ticket on the Tuesday night CBS "American Melody Hour"....Alan S. Sands (formerly Al Schwartzberg) resuming radio comedy writing following discharge as master sgt. from Army.

Dick Todd inked by George Washington Hill for third successive renewal on Saturday night "Hit Parade" show.

IN HOLLYWOOD . . .

Tony Stanford completed two-month survey of Walt Disney properties as to their suitability for radio and television and back into radio production with several deals simmering....Bud Edwards resigned as ABC program manager and will take a long rest on his Idaho ranch....CBS is bringing in operators of its 15 far west affiliate stations for a general going-over of current problems Jan. 18....When KCMJ at Palm Springs flashes its first signal in a few weeks it will be as an affiliate of CBS. Station is located in a pocket not reached by even L. A.'s powerful 50 kw's 140 miles away....Meredith Willson pitted his strength against two locked auto bumpers and came off with a strained back and mashed mitt....."Friendly rivals, due to the similarity of their programs' format, Art Linkletter twitted Ralph Edwards' gargantuan giveaway with a topper to end all giveaways. His prize for the one who guesses the number he's thinking of, from 1 to 100, was the Brown & Williamson Tobacco Co. When no one guessed right he doubled up the next week by adding NBC. Mebbe Edwards will even the score by giving away Linkletter. But who wants a tobacco company?....Sid Stroiz heading east for home office huddles and when he returns to the Coast he'll have John Royal in tow....Studebaker and Pacific Finance bought time on the Don Lee network for two half-hour dramatic shows....Glenn Harris starting his 12th year as newscaster for Alka-Seltzer on Don Lee skein....Ward Wheelock around after passing 10 days on the desert....William S. Paley and Lawrence Lowman due out next month for look-see at program setup and television prospects....Paul Stewart, Cal Kuhl and Emmet Lavery are in the Hollywood Community Radio Group which applied for an FM license for LA....George Fisher's "Hollywood Whispers" on Associated started off as a co-op with Montgomery Ward sponsorship on WIND, Chicago....Neighbors of Woodcraft, life insurance outfit, tossed another audience participator into the network hopper by bankrolling "Name Your Music" on NBC Coast chain....Red Skelton flies to Philly Jan. 15 to present Poor Richard award to Ted Gamble of the Treasury's War Finance Division....Bill Stern hustled back to New York after covering the Rose Bowl game and L.A. golf tournament for NBC....Dick Gibson, formerly with Ruthraulf & Ryan, joined MCA, replacing Joe Donahue, who's leaving to set up shop for representation of small agencies with shows but no offices in Hollywood....MCA is arranging a p.a. tour for Jack Carson, tentatively set to open Feb. 22 at the Strand in New York. He'll be out for six weeks and in his troupe will be Arthur Treacher, Dave Whillock and two or three other acts....The singer who reads lines the best gets Jeri Sullivan's berth with Durante and Moore.

Spartanburg—Spartanburg's most severe snow, ice and sleet storm in 10 years kayoed WSPA and WORD. With power lines down, WORD was off the air from 11:58 a.m. until 11:15 p.m. WSPA was dead all day.

San Antonio—Newcomers to KABC include Rosemary Hooper to the continuity staff and Melba Fleming to the traffic section. Miss Hooper is new to radio while Miss Fleming shifts from KMAC.

FM Brochure Readied By FCC, Financed By 'Rich' Senate Group

Washington, Jan. 15.

FCC, prodded by Senate Small Business Committee, will shortly come forth with an "FM Primer" telling all on the new service for the man in the street. Earlier efforts of FCC to publicize FM were hamstrung by lack of funds for any bigtime flack project. Commission, this time, will mimeo the primer, and the chip-heavy SBC will plump its circulation by printing up several thousand copies.

Similar overtures have been made by reps of SBC's radio-minded Senator Glenn H. Taylor (D., Idaho) to John Studebaker, U. S. Commissioner of Education, for an educational FM brochure. Meanwhile, earlier plans of NAB to do a man-size publicity piece on FM have apparently been abandoned.

Members of Congress, it was out, in replying to queries for FM info from their constitutents, have been embarrassed to find they couldn't get the whole FM story in any one place. Small Business Committee, since release of the FCC survey of FM station costs last month, has received 100 letters from small businessmen, schools and civic groups, seeking more information.



Let's Celebrate the New Year —and Get Right Back to Work!



January is the new leaf, the clean page, the time of inventory. Man has a need for ending things now and then, and starting over again. Open the door. There's a New Year knocking! There are problems to be solved —and 1946 is a year in which to work and win!

Our Kansas City way, there's a fine radio station ready to help advertisers who want to win this great market. It's known as the station with "agency point-of-view"...where every advertiser is a *client* who must get his money's worth in *results*. We've some fine new shows and availabilities to offer in 1946...and the time to investigate is *now*.

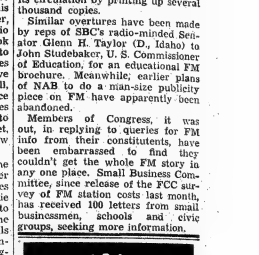
WHB KANSAS CITY "The Mutual Basic-Outlet"

For WHB Availabilities, 'phone DON DAVIS at any ADAM YOUNG office:

New York City, 18	11 West 42nd St.	Longacre 3-1026
Chicago, 2	55 East Washington St.	ANDover 5448
San Francisco, 4	617 Mills Building	Sutter 1393
Los Angeles, 13	448 South Hill St.	Michigan 0921
Kansas City, 6	Scarritt Building	HArdeman 1161

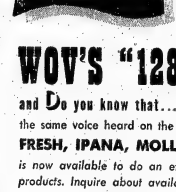
KEY STATION for the KANSAS STATE NETWORK

KANSAS CITY HOOPER INDEX SEPT.-OCT. '45	WHB	Station A	Station B	Station C	Station D	Station E
WEEKDAYS A.M. MON. THRU FRI. 9 A.M. 12 Noon	27.9	23.0	14.4	14.1	15.0	5.5
WEEKDAYS P.M. MON. THRU FRI. 12 Noon—6 P.M.	23.2	21.2	29.1	15.5	9.6	1.1
SUNDAY AFTERNOON 12 Noon—6 P.M.	15.5	33.9	25.4	12.6	9.9	2.2
SATURDAY DAYTIME 9 A.M.—6 P.M.	18.3	31.1	12.4	23.6	12.0	2.2





GAGWRITER
Writer of Radio Comedy Script
JUST OUT OF SERVICE
AGAIN AT YOUR SERVICE
SAMPLE SCRIPTS WRITTEN TO ORDER
HAL WHITMAN
C/o Variety, Box 300, New York



SAMMY BENSKIN
NAT (KING) COLE
EDDIE CONDON
COW COW *DAVENPORT*
WILD BILL DAVIDSON
ROY ELDRIDGE
DUKE ELLINGTON
GEORGE EVANS
WOODY HERMAN
ART HODES
BUNK JOHNSON
PIGMEAT MARKHAM
FRANKIE NEWTON
ALBERT NICHOLAS
TONY PASTOR
SPECS POWELL
BUDDY RICH
JEAN SABLON
JIMMY SHIRLEY
CHARLIE SPIVAK
REX STEWART & GROUP
MARGARET WHITING
MARY LOU WILLIAMS
SANDY WILLIAMS

appeared "IN PERSON" last month on
WOV'S "1280 Club" as guests of M. C. FRED ROBBINS
Professor of Thermodynamics
and Do you know that...
the same voice heard on the networks selling
FRESH, IPANA, MOLLE, PABST, VITALIS
is now available to do an effective selling job for your products. Inquire about availabilities today!
Ralph N. Weil, Gen. Mgr. John E. Pearson Co., Nat'l Rep.
WOV New York THE KEY TO TWO MARKETS

Listen to ABC Next Monday Night

Hear four brand-new half-hour shows... a complete evening of great entertainment produced and programmed by ABC!



DASHIELL HAMMETT'S "FAT MAN." This rotund super-sleuth, created for ABC by the originator of "The Thin Man," mixes wit, romance and mystery in a fast-moving half-hour that should be tops with the nation's "whodunit?" fans. 8:30 p. m., EST.



"I DEAL IN CRIME." *William Gargan*, as a two-fisted, hard-hitting detective, delivers one of the neatest surprise packages of the year in this new series of humor-laced cops-and-robbers thrillers. A perfect follow-up for listeners left sitting on the edge of their chairs by "The Fat Man." 9:00 p. m., EST.



"FOREVER TOPS." *Paul Whiteman*, with a great orchestra, soloists and a chorus of twelve voices, provides a relaxing half-hour of America's best-loved song hits—with a generous sprinkling of musical anecdotes by the Dean himself. 9:30 p. m., EST.



"JIMMY GLEASON'S DINER." *Jimmy Gleason* cooks up a big batch of laughs in his haywire diner, and counter-hopping *Lucille Gleason* helps dish them out to the strange assortment of Hollywood celebrities who drop in for a late snack. 10:00 p. m., EST.

NO NETWORK has ever attempted to do what ABC is going to do next Monday night, January 21. To build a *big* Monday evening audience *fast*, ABC is producing FOUR high-budgeted, talent-packed shows and putting them into a solid two-hour stretch of radio entertainment nobody can afford to miss. And a FIFTH big show—another half-hour of sparkling comedy—is on the way!

What this line-up of great new shows will do to the Monday night listening habits of the nation's radio families will be worth seeing. It'll be *very* interesting to us, because we're betting a sizable piece of change on our ability to win a big share of the listening audience every Monday night—just as we have already won top position weekday mornings.

It should be interesting to *you*, too, because now, for the first time, a solid block of four great shows will go on the air the same night—will support one another in getting millions of families to listen to ABC *all* evening, *every* Monday evening.

From where we sit, it looks as if it can't miss being a large-sized opportunity for on-their-toes advertisers. If *you* are looking for a good half-hour show that you can put on the air economically, listen to ABC Monday night—and listen to an ABC representative first chance you get.

Remember, ABC offers you great values today. One network costs 43.7% more per evening half-hour than ABC; another costs 28.7% more—yet ABC's 195 stations reach Twenty-Two Million families coast to coast. They blanket practically every major market and cover an area that accounts for 92% of the nation's spendable income.

Keep an eye—and an ear—on ABC! Show by show, block by block, we're building better buys for advertisers!

And any day, now...

"THE BILL THOMPSON SHOW." *Bill Thompson*, America's newest comedy sensation—remembered for his portrayal of Mr. Wimple, the wistful stooge of Wistful Vista (the Old Timer and Mr. Boomer, too)—is fresh out of the Navy and preparing his own half-hour of hilarious comedy. His first broadcast on ABC is coming soon.

★

American Broadcasting Company

A NETWORK OF 195 RADIO STATIONS SERVING AMERICA

Crime Shows Rapped In St. Louis

Continued from page 31

grammar school in South St. Louis, they began sleuthing. In a few hours two of the juves were rounded up, and the others a few hours later. They were taken to Juvenile Court. Reller, who has been fighting crime-radio programs and crime films for five years, interviewed them. He said they named the three radio shows in which "the cops are outwitted."

Reller said: "This type of radio program is doing more damage to the youth of our nation than any other form of so-called entertainment, with the possible exception of crime movies. The radio crime dramatization programs exploit the criminal as the "big shot" and evaluate the police and law enforcement officers in terms of incompetency, inculcating in the minds of the youngsters an inbred feeling toward police and law-enforcement officers.

"In the cases of the boys who committed this vandalism, as well as in many other cases of boys coming to the attention of this court and police department, it was found during the course of our investigation the parents failed to supervise the selection of radio programs by their children. While this type of program may be entertaining to adults, it should be barred from the hearing of children in the home.

"I think a nationwide movement among police officers, juvenile courts, probation officers, law-enforcement officers, social agencies, religious organizations and other groups should be started to initiate a program in the interest of the prevention of crime among our children—a movement demanding that the radio companies desist from broadcasting "Gang Busters," "Mr. District Attorney" and "Crime Doctor" in the interest of the salvation of the youth of our country."

"Gang Busters" is broadcast locally by KXOK, "Mr. District Attorney" by KSD, and "Crime Doctor" by KMOX.



Mgt.: LOU CLAYTON

UNITED REXALL DRUG CO
Friday—CBS—10 p.m. EWT

Hamblen Ankles 15-Year Stint as KFWB Singer

Hollywood, Jan. 15.

Fifteen years of a seven times weekly stint on KFWB here proved too much for Stuart Hamblen, cowboy singer and m.c., who bowed out of his "Lucky Stars" song and gabfest this week to retire.

Show had been on same station at the same time and sponsored by same two firms for entire period.

QUICK FACTS ABOUT 24,899 TELEPHONE CALLS IN CANTON, OHIO

Data just published on Robert S Conlan's October-November Telephone Survey in Canton proves W.H.B.C.'s local listenership claims. Here is the summary — complete details available promptly upon request.

	MORNING	AFTERNOON	EVENING
W. H. B. C.	36.5	39.6	37.0
STATION A	24.6	28.1	32.0
STATION B	22.4	15.6	12.8
STATION C	10.2	10.0	14.0
ALL OTHERS	6.3	6.7	4.2

Basic Telephone Calls 24,899
Percent of Potential Audience 19.9%

YOU CAN'T MISS IN CANTON, OHIO

whbc 1000 WATTS FULL TIME THE LARGEST SINGLE STATION MARKET IN THE 48 STATES

BASIC STATION MUTUAL NETWORK
Represented by BURN-SMITH Co.

Hands Across the Plow

Schenectady, Jan. 15.

WGY, General Electric-owned station in Schenectady, and the British Broadcasting Corp., have launched a series of transcribed programs in which British farm authorities answer questions submitted by WGY listeners and American farm leaders reply to queries posed by British dialers.

Programs are designed to promote friendlier relations and better understanding between people working the soil in the two countries.

New Civilians

Lewis Fisher, recently released from active duty as a lieutenant commander in the Navy, has joined WINS as a staff gabber. He was formerly with WCAU, Philadelphia.

Charles Jeffers, after three years service with the OWI, has returned to his post as technical director of WOAI, San Antonio.

Howard Tupper, recently discharged from the Army with the rank of technical sergeant, after serving with the psychological warfare branch and doing radio work in North Africa and Italy, has rejoined WGY, Schenectady, as announcer. He had been senior announcer before donning uniform.

Richard Koster, who covered signing of peace abroad U.S.S. Missouri for the Stars and Stripes, has been named news editor of WFIL, Philadelphia. Before entering the service Koster had been assistant traffic manager and news editor for WCAU.

James H. Swenson, Supervisor of Maintenance Group of Technical Operations Dept., back at CBS after two and a half years with the Army. Swenson, who served in the ETO and Pacific areas as a Lt.-Colonel with the Office of Strategic Services, has been with CBS since 1929.

Capt. Tom Dolan, recently out of the AAF, has been named new publicity director for WMAL, the ABC net station in Washington, as well as for the web itself in D. C. Dolan was heard during the war from France and Germany via ABC's "Fighting AAF." He left the WMAL announcing staff in 1942 to go into service.

Warren Bryan back on the "Stella Dallas" NBC program as the returned GI, after three years overseas in Army. Abroad ex-Sgt. Bryan conducted his own daily program over American Forces Network in Paris, a jazz-record airer for the European housewife called "Beaucoup de Music."

Andy Costello, who served overseas with the Army for more than two years, has resumed his civilian status as a member of WPAT, Paterson, engineering staff.

Larry Wynn of New York, who, while in the Army as a private wrote and directed an orientation platter titled "How Officers Should Command Their Troops," left this week for Wichita, to become production manager for KFBI, ABC net outlet.

Network Gross Time Sales

(*Estimated*)

FOR OCTOBER

	1945	1944	Pct.
ABC (Blue)	$3,574,343	$4,214,581	—15
Columbia	5,691,263	5,795,790	— 1
Mutual	2,119,245	1,914,040	+10
NBC	5,612,478	5,545,587	+ 1
	$16,997,329	$17,469,998	— 3

FOR THE FIRST TEN MONTHS

(*Estimated*)

	1945	1944	Pct.
ABC (Blue)	$32,913,042	$33,135,772	—
Columbia	54,467,504	55,393,982	— 2
Mutual	16,117,248	16,372,911	— 1
NBC	53,324,463	52,200,962	+ 2
	$156,822,257	$157,103,627	—

WMAL-AFRA Tiff Ended, Union Inks Pacts With 2 Other D.C. Stations

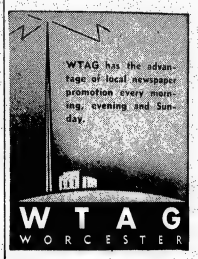
Washington, Jan. 15.

New contracts have been negotiated by American Federation of Radio Artists, with local stations here winning substantial gains for its members. WMAL, which had a long-drawn-out battle with AFRA over commercial fees for staff announcers, signed new pact including the commercial fee formula, finally ending a dispute which involved five reconsiderations by the War Labor Board. Staff announcers are now receiving retroactive checks from Oct., 1943, to Jan. 1, '46.

WINX renewed its AFRA contract, with fees upped, the unit now being enlarged to include actors and singers. WOL, Mutual outlet, renewed contract covering staff announcers, and negotiated for inclusion of actors and singers for the first time. Staff announcers' contract also includes free-lance and special announcers for first time.

Negotiations were handled by Evelyn Freyman, local's prez; Sam Levine; and Mrs. Emily Holt, national exec secretary.

St. Louis—Milton Oil Co., St. Louis, is bankrolling a new quiz program, "License Quiz," over KXOK. The program, a 10 minute daily, Monday through Friday, is based on auto license and telephone numbers. The contract, for 52 weeks, was handled by Olian Advertising Co.





"I'm dating an All-American end. He won't have missed a tackle for two years—until tonight!"

THANK YOU, RUDY VALLEE,

for the privilege of writing your

DRENE SHOW

ROBERT MARKO

This is NOT a WCAU Coverage Map



It's a map of Philadelphia. But WCAU with its 50,000 watts doesn't stop at the city limits. It surges far beyond in every direction, blanketing America's Third Largest Market. But even that doesn't complete the picture of WCAU sales-value. For the great *quantity*-coverage of WCAU is also *quality*-coverage. High-rated discriminating shows, purposeful programming, practical public services make WCAU the station millions of people not only *listen to*, but *respond to*. If you want a large *volume* of sales *response* . . . you want WCAU.

POWER + PROGRAM = SALES

WCAU

50,000 WATTS · CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

Transcription Reviews

"ONE MAN'S DESTINY"
With Morton Lawrence, Paul Conrad, Steve Courtleigh, Reese Taylor, Consuelo Lembcke, Dick Nelson, others
Writer: Barbara Balensweig
Producer-Director: Phil Newsom
Announcer: Dick Dunham
15 Mins.
Co-op
75 Stations
(United Press)

United Press has an unusual package of quarter-hour edi's dramatizing the lives of such w.k. characters as Eric Johnston, new film czar; Edward J. Kelly, mayor of Chicago; Jane Froman; King Abdul Ibn Saud; Dr. J. Robert Oppenheimer, the man in charge of atomic bomb experiments in the New Mexico desert; plus many others.

Professional thesps, in each case portraying the principal character involved, as well as the U. P. correspondent who furnished the dope for the skit, limn the dramatic yardage hacked by Barbara Balensweig of the U. P. radio staff from statistics furnished her by newsmen. Morton Lawrence plays Earl Johnson, the press association's general manager who calls in correspondents to tell the story of individuals in their respective territories.

Extensive research is apparent in all instances; withal, historical accuracy is never sacrificed for the sake of making a dramatic point. Miss Balensweig can take a bow for a writing job that must have been a terrific headache. That it comes out listenable is no small compliment.

Story of Chi's Mayor Kelly is a good sample. It starts in Miami in 1933, when an assassin aimed for the late President Roosevelt and hit Mayor Anton Cermak of Chi instead; "Big Ed" was then named mayor, which job he's held ever since. Stanza traces his history right back to his first public payroll job in 1894, when he chopped down trees for the Chi sanitary district for $65 a month, to 1944, when he brought to Chi both parties' national conventions and took a hand in the selection of Harry Truman as Democratic vice-presidential candidate.

It was a landslide for Truman over Henry Wallace, thanks to Kelly. And "with Truman in the White House he became still more powerful nationally." He wants to make Chi the air terminal of the world, according to this dramatization, facts for which were furnished by Chi U. P. man Joe Morgan. His philosophy is quoted: "To be a real mayor you have to have control of the party. You have got to be a potent, political factor. You have got to be boss!"

Producer-director, Phil Newsom, U. P.'s radio news manager, does a neat job of presentation. Dick Dunham's emcee chore is also capably handled, as is Charles Paul's work on the organ. Portrayal of Mayor Kelly by Paul Conrad is swell (keeping the has the mayor's voice down pat), and so are Morton Lawrence's "Johnston," Steve Courtleigh's "Dr. Oppenheimer," Consuelo Lembcke's "Jane Froman," etc.

Only mention of U. P. comes at the start of each open-ender; which gives the shows a definite tone of authenticity. They're all tops in the field. *Mike.*

Follow-up Comment

Continued from page 28

ran true to form, bandleader being introduced as a "new, happier, commercial, sponsored Waring," and doing a meaty mid-commercial himself instead of leaving the chore properly to an announcer. Waring chorus very significantly chanted "Oh, What a Beautiful Morning" (beautifully arranged and -sung), and orch. chorus and soloists ditloed with "A Great Day." There were other quips for AMI, all juicy. Airer will be sponsored Tues. and Thurs. by AMI, balance being sustaining. The 52-week contract is for full NBC net of 149 stations.

Starting its 15th year as a commercial, the Carnation program on NBC, now emanating from New York instead of Chicago, is still an item designed for effortless listening. The music is pleasant, easy to take and requires no intense concentration to get the maximum enjoyment. Its formset of classics and pops follows a cate-all formula to get all types of listeners who can't go away mad after a session with this program.

Sole change is the introduction of guest artists as listener hypo. Initial stanza (7) had Alfred Drake, of "Oklahoma's" original company, and Larry Adler, the harmonicist. Drake's "Alone Together" and "Love Is a Merry-Go-Round" constituting tip-top renditions, while Adler in Enesco's "Roumanian Rhapsody" and "Might As Well Be Spring" provide further proof that the mouth organ is a legitimate instrument that's outgrown its juvenile background. Rest of the program is capably taken care of by the Percy Faith orch, whose contributions are colorful and literate.

WOV's (N.Y.) nightly platter show, 7:30-10 p.m., continues to serve tasty dishes of music wrapped in commentaries that teach democracy without, necessarily, even mentioning the word. Show, called "1280 Club" (after station's ke assignment) is now run by Fred Robbins, who has handled main thume of racial understanding with good tact.

Robbins has also attracted lots of real music names as guests, this month's list including George Brunis, Billy Eckstine, Billy Butterfield, Ella Fitzgerald and Lionel Hampton. New feature added to show since Robbins took over is formation of a "birthday club" of listeners who get membership cards and a number entitling them to have request numbers played Saturday nights. During first full month of club, December, a total of 3,008 names were registered as members.

Nelson Rockefeller, former Coordinator of Inter-American Affairs, followed a straightforward appeal for continued knowledge and understanding of our Latin American neighbors with a moving appeal for donations to the Victory Clothing collection (of which he is New York City chairman) on Margaret Arlen's morning program, CBS, last week (9). The interview was a model of simplicity and conviction, as Rockefeller, Miss Arlen and Harry Marble handled it.

Rockefeller, who has done considerable broadcasting in the last five years, is excellent at the mike. The "sincerity" which Miss Arlen mentioned in the introduction as his outstanding quality was strongly in evidence. Rockefeller fused the two pleas with skill and sureness.

Lethbridge, Alta.—Lewis R. Roskin, chief announcer and publicity director of CJOC, Lethbridge, has joined CJOB, Winnipeg, Man., as production manager. CJOB, now under construction, is expected to go on the air in February.

Radio Reviews

Continued from page 28

barrel-house and real boogie, with a dash of square dancing, and here and there a neat ballad. The banjos plunk to beat Ned. For them as can take that much of it, it's undoubtedly a stanza full of fun and nostalgia. "Matinee" went on Mutual about the time WSM's regular program director, Jack Stapp, came back to the fold. It has the professional network touch that has made the Nashville outlet an outstander for program origination. Commercials are handled sensibly. *Cars.*

"CROSS SECTION—CIO"
Bill Downs, Interviewer
Producer: Robert Heller
15 Mins.; Sat., 3:45 p.m.
Sustaining
WABC-CBS, N. Y.

Here's a smart little show that knows how to apply good special-events techniques to plug one side of a controversial issue. The side happens to be labor's, more specifically the CIO. And, as it sounded on the preem (5) it should result in making friends and influencing people on behalf of the organization to which CBS has given this time.

Series promised at start to get the listener acquainted with officials as well as rank and-filers of the CIO, but started by focusing entirely on the latter. Since the General Motors strike is CIO's most dramatic engagement, currently, the stanza was originated out of a strike-kitchen in Detroit.

The CIO brought to the mike three of the strikers—a middle-aged man and a 57-year-old woman who punched home their union's insistence on adequate take-home pay, and a vet just back from the Pacific who made a powerful impact with a quietly spoken line about returning to his job only two weeks earlier "and that job is to fight (via strike) against selling apples." Bill Downs fed the questions, playing them straight, and got back the answers that the union wanted aired. There was just enough background sound to keep the strike-kitchen scene alive, with result that listener got a genuine feeling of the goings-on around the place. It was fine showmanship.

CBS, which insists on sticking to its own manner of handling controversial issues, despite the recent NLRB code reversal, has shown that it can handle hot material in a forthright manner. *Cars.*

'Hoosier Parade' On WFBM Glorifies State

Indianapolis, Jan. 15.

Little known but true stories from the pages of Indiana history and biography feature the "Hoosier Parade," a new weekly program over WFBM, Indianapolis.

Sponsored by the Indiana Department of Commerce and Public Relations, an office of the state government, the broadcast is designed to stimulate state pride in 3,500,000 Hoosiers. It is aired at 9:45 p.m. every Tuesday.

Narration by "The Gentleman from Indiana" is set against a background of organ music, the theme of which is "Back Home Again in Indiana" and "On the Banks of the Wabash," the state song. The program is divided into two parts, the first five to eight minutes of the quarter-hour being devoted to an incident involving a well known event or personality in the state's history. The second part is given over to brief sidelights on Hoosier traditions and personalities drawn from every section of the state.

LaGuardia

Continued from page 28

and concentrate pressure instead on the "felt hats" in the State and War Depts. who don't know where our foreign policy is going. That was nice going, for a while. Then a snafu occurred.

Someone misread the stopwatch and, just as LaGuardia got wound up, he was silenced for the magazine's commercial. Andre Baruch did right well by Liberty, and LaGuardia pulled a bit of hokum which radio listeners will probably swallow by disagreeing with a current piece in the magazine just plugged by Baruch. That part of it was good radio. But the star's act had been broken up, and the show had to end with more than a minute of empty fill. Again, the stint had failed to come off.

The Hooperatings will show how long that 9:75 will continue and whether much of the first listening pull was of a novelty nature. LaGuardia and Novik will undoubtedly iron out the wrinkles. If they don't all the hoopla has been wasted, nationally. *Cars.*

A RW "First" STAGE DOOR CANTEEN (1942-45)

A RW "First" THE GUMPS Daytime Comic Strip

A RW "First" TEA AT THE RITZ

ROGER WHITE PRODUCTIONS, INC.
'Earmarked for Popular Listening'

A COMPLETE ORGANIZATION GEARED TO SERVICE AGENCIES IN THE PRODUCTION & PRESENTATION OF OUTSTANDING RADIO PROGRAMS

THE BEVERLY, 125 East 50th Street, New York 22, PLaza 5-3560-3561

A RW "First" FRED ALLEN The Bath Club

A RW "First" ORSON WELLES Tonight At The Mercury

A RW "First" PHIL SPITALNY ALL-GIRL ORCHESTRA The Hour Of Charm

Master Video Receiver for Seven Channels Developed by DuMont Lab

A television-distribution system for hotels and apartment houses, that will do away with overcrowding of antenna on one building, has been evolved by the DuMont laboratories and will appear on the market as soon as sufficient materials are available. Dr. Thomas T. Goldsmith, Jr., research director of DuMont, disclosed the system last week at a meeting of the American Television Society at the Hotel Sheraton, N.Y.

New system involves a master receiver that will pick up all broadcasts simultaneously, with the tenants then plugging into any broadcast they desire on their individual sets. With the FCC's restriction of not more than seven video channels to any one locality, the master receiver would be able to pick up shows on all seven channels, Dr. Goldsmith said.

Leading off the panel discussion on television transmission and reception at the meeting, the DuMont engineer reviewed video's progress, pointing out that most American television broadcasters had had only three months of commercial experimentation before the war placed a moratorium on video. He predicted that, with the production of receiving equipment getting well under way in late 1946 or early 1947, television should come into its own very soon. Dr. Goldsmith also predicted that many more video stations would be built during the next two years, and expressed the opinion that these new stations would be fully supplied with equipment by transmission manufacturers.

M. L. Levy, chief engineer of special projects for Emerson radio, declared that projection-type receiving sets with seven- and 10-inch screens would be the most popular models, but believed that direct-view sets would furnish the clearest images. Levy said that manufacturers were now planning at least 50 different-type receivers to meet the varying tastes of the public, and revealed that one set now being manufactured includes television, both AM and FM radio, automatic record changer, and an electric clock. He declared that the present video channels, as allocated several weeks ago by the FCC, would be as permanent as the radio broadcast bands, "at least until a feasible color television system is evolved."

W. L. Lawrence, of the commercial television equipment section of RCA-Victor, predicted that video would see no wild radical changes from now on but would enjoy a gradual and steady improvement over the next few years. Lawrence said that RCA's recently developed tubes, including the supersensitive image orthicon and a water-cooled radio-frequency output tube for transmission, would be in mass production by July, and would be made available to all video broadcasters.

RCA also has ready a new broadband antenna that will intercept the full range of commercial video channels, Lawrence said, enabling one antenna to bridge all 13 channels for commercial television. New equipment will probably be sold simultaneously with receiving sets, he declared, adding that full production of all RCA receiver models would be under way by late this year.

Chi in Top Spot With B&K's 11 Hrs. Per Wk. Of Live Talent Video

Chicago, Jan. 15.

Addition of five hours per week to sked of WBKB, Balaban & Katz Chi video outlet, rates that station top spot among the nation's video outlets for total-hour live talent output. The move, which went into effect last week, was designed to aid video equipment manufacturers in the Chi area who are developing more efficient receivers and who will now have a daily program for engineering tests, it was announced by Capt. William C. Eddy. In the past, the outlet has made a station signal available for testing purposes to those companies which request it.

Under the 1945 schedule, WBKB aired shows Tuesday, Thursday, and Friday evenings from 7:15 until 8:00 p.m., with a Wednesday matinee from 2:45 until 4 p.m. This setup will remain unchanged under the new format. The additional five hours will be totalled on hour-long, five-a-week shots, Monday through Friday. With the added time an unprecedented figure of 11 hours a week of exclusively live-talent shows will be reached. No films are used as program supplements, largely because of cost and necessity of hiring union operators to handle projectors for what are still experimental purposes.

The majority of the new shows will be tryouts, both commercial and sustaining, with particular emphasis on new ideas for spot plugs.

Television Review

"THE FIRST YEAR"
With Ralph Riggs, Suzanne Jackson, Fay Ball, W. O. McWatters, John Harvey, Michael Road, Ruby Dee, Lysier Chambers, Virginia Smith
Producer: Edward Sobol
Tech. Director: Reid Davis
Sets: Bob Wade
80 Mins.; Sun. (13), 8:30 p.m.
Sustaining
WNBT-NBC, N. Y.

Spotlighting top stage and television stars in the leading roles, WNBT presented another good full-length play Sunday (13) with an adaptation of "The First Year," Broadway comedy success of the 1920-21 season. Original was penned and starred in by the late Frank Craven.

Play, an amusing little piece depicting the trials and adventures of a young couple during their first year of marriage, was overshadowed by some of the best acting, ably abetted by producer-director Edward Sobol, yet seen on a television screen. Stymied by the comparatively short rehearsal time allotted to the show, actors several times missed a cue or fluffed a line but covered up well in all instances through some fine ad libbing. Michael Road, star of the show and currently playing the lead in the Broadway production of "Dear Ruth," forgot he wasn't on a legit stage in two spots and gave out with a few mild cuss words, which will undoubtedly get some bad repercussions from the family audiences.

Despite his misdemeanors, however, Road walked off with acting honors, stealing every scene he was in. He evidently suffered under the bright video lights, though, several closeups catching him perspiring freely. Grace Livingston as the bride and W. O. McWatters as her understanding uncle who patched up the first fight between the couple topped a uniformly good supporting cast.

Sobol, evidently still experimenting with the best way to bridge the gaps between the acts in these full-length plays, came up with a new system. Second act shifted the locale from one city to another in Missouri, so Sobol rang in a few stock shots of Missouri landscape at intermission time to denote the fact. However, former system of flashing just the word "intermission" on the screen, with the setting for the next act, is still the best.

Cincinnati — New merchandising department set up at WKRC by Herman E. Enst, chief of the CBS affiliate's, is headed by Ed E. Hale, former sales promotion director.

WABD's Sked to Feature 4 Coaxial Starts; Sponsors Ready to Return

Four weekly news or public information television shows from Washington, transmitted to New York over the coaxial cable, will highlight the programming schedule of WABD, DuMont, N. Y.) when the station resumes broadcasting sometime next month from its new Wanamaker studios. In addition, according to Samuel H. Cuff, station's general manager, most of the sponsored shows that had been broadcast by WABD before the station went off the air will be back, plus remote pickups of sports and special events, latter skedded to begin sometime in the spring.

Four shows from Washington will include a "Know Your Government" forum, in which members of Congress and officials of Government bureaus will appear on video screens for the first time to explain governmental procedures to the public. Two 15-minute news shows and a "one world" type program, in which reps of the various foreign governments in Washington will present problems and views of their countries to American viewing audiences, will round out the Washington pickups.

Among the N. Y.-originated shows for WABD will be a daily noontime program being handled by Anderson, Davis & Platte ad agency, backed by various sponsors. Saturday's edition of the series will feature Irene Wicker in a program designed especially for children. John Reed King will have two shows—his "King's Corner" and "Thanks for Looking," latter an audience participation program in which King will interview various receiving set owners.

Other scheduled shows include "Magic Carpet," a travelogue sponsored by the Alexander Smith Carpet Co.; "Lever Bros. Time," variety, being handled by Ruthrauff & Ryan; "Here's How," variety, sponsored by Stopette, and starring William Esty; "Fashions Coming and Becoming," handled by Y&R for Sanforized Products; "Magazine of the Air," sponsored by U. S. Rubber through Campbell-Ewald; and "Thrills and Chills," a sustainer with Doug Allen, and probably the oldest video show in the country.

In addition, WABD will broadcast the "New York University Show," in which professors of the various schools of N. Y. U. will participate in an educational program, and also a religious service stanza in cooperation with the Federal Council of Churches. Latter two will be sustainers.

Cuff declared WABD would be broadcasting 28 hours of live shows per week by the middle of the summer, the minimum requirement for commercial video stations under FCC regulations.



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Local 802 Worried Over Postwar Card Totals; Seeks 1-Yr. Transfer Rule

Jack Rosenberg, president of N. Y. Local 802 of the American Federation of Musicians, goes before the American Federation of Musicians executive board in Chicago tomorrow with a problem that apparently has the local considerably bothered. Rosenberg and Bill Feinberg, 802 secretary, who accompanied him, will ask the board to okay a change in the 802 rule governing waiting time for transfers. As it stands now, musicians transferring from other locals to 802 must wait only six months before they can take unrestricted work. Rosenberg wants to increase the interval from filing of transfers to full 802 membership to a full year.

Request for the rule change is the result of long and careful consideration and a fear by 802 officials of being swamped during the next couple of years by a membership roster that can easily reach 35,000. They have apparently had indications that hinterland musicians, particularly youngsters are flocking to N. Y., among them a good many service men. Since the pre-war roster of 802 was about 22,000 and many thousands of these did not have jobs, 802 heads do not have a rosy picture of a 35,000-card roster. Hence the request for a year's wait.

One of the ideas considered by 802's ruling heads is the closing of membership books. However, this was deemed a dangerous proposition since it would leave many musicians non-affiliated and (a) nurture non-unionism if not the danger of a rival organization, and (b) promote cut-throat price cutting between non-union and union men.

Other items rumored coming up before the board has most N. Y. bandsmen deeply interested in the meeting.

Racket Switcheroo

Buddy Moreno, vocalist with Harry James before the war, and set to go on his own after he gets out of the Army, has been bothered lately by a rather strange impersonator. Guy has clipped several people for small amounts of cash posing as Moreno, but adds an unusual twist by authorizing advertising in Moreno's name for which the bona fide Moreno has gotten several bills.

Buddy Moreno is now on furlough, and is in Florida.

OWNER OF NICK'S, N. Y. JAZZERY, ON 802 RAP

Nick Rongetti, operator of Nick's, Greenwich Village, N. Y., jazz nitery, is before a trial board of Local 802 on charges of unfair dealings to a brother member. Charges have been levied by Eddie Edwards, composer of "Tiger Rag" and trombonist with the old Dixieland Jazz Band, who claims that Rongetti has been pressing records on his own Manhattan label using the restricted title of "Dixieland Jazz Band" for his group.

Rongetti, who plays piano and is therefore a member of 802, did not attend the trial session last Thursday (10) under a plea of illness. If Rongetti withdraws from the local, Edwards will press charges against Muggsy Spanier, Miff Mole, and Pee-wee Russell, the others in the recording group.

Buddy Morris back to N. Y. from Florida this week thence back to Coast. He's been east since early December.

Wald's New Yorker Repeat

Jerry Wald's orchestra had been booked back into the New Yorker hotel, N. Y., for a solid four-month stretch beginning either Feb. 25 or in March. Date depends on how long Tommy Tucker, who opened Monday (14), remains. He's in for six weeks, with options for four more.

It's Wald's fourth return to the New Yorker.

Beneke-Miller Combo Shuns One-Nighters, Plays Theatres Only

New Tex Beneke-Glenn Miller orchestra, which debuts tomorrow (Thurs.) at the Metropolitan theatre, Providence, will be a unique combination. Due to the high cost of operation, which, it's said, will run over $6,000 for salaries and arrangements alone, the band will not play locations or one-nighters. It will play only theatres for the present.

There are 39 men in the new combination, including the Crew Chiefs, vocal quartet. It was built along the lines of the late Major Miller's post-war ideas, formed while still in service, and applied to the service band he was leading. Miller's name will be prominent in the billing, sharing equally with Beneke, who played sax for him pre-war.

Following the Providence date, the band goes to the Plymouth, Worcester (21-23); the Capitol, N. Y., Jan. 24; Adams, Newark; Michigan, Detroit; three weeks at the Chicago theatre, Chicago; Capitol theatre, Washington; Earle, Philadelphia; RKO, Boston; and Palace, Cleveland —in that order.

Louis Armstrong's orchestra and Ella Fitzgerald will record for Decca for the first time this week, they cut "You Won't Be Satisfied" and "Frim Fram Sauce."

On the Upbeat

Harry James booked for a return engagement at the Meadowbrook, Culver City, starting Feb. 5. . . Benny Goodman musicrew inked for the Mission Beach ballroom, San Diego, Feb. 8-10. . . Ted Stracter closed at El Rancho Vegas and will do two weeks of one-nighters before moving into the Plaza, New York. . . Spade Cooley will record his own tune, "You Can't Break My Heart," for Columbia.

Marty Gregor band celebrated its first anniversary at the William Penn hotel, Pittsburgh, Jan. 5, and had option picked up for an indefinite period. . . . Bill Provost, pianist-arranger, added to the arranging staff of Baron Elliott orchestrations. . . Lulce Riley, who had house band at Casino theatre in Pittsburgh for years, is now playing piano in pit of Nixon, Pitt legit playhouse. . . . Three new tooters have joined Elliot Lawrence's orchestra here. They are Andy Pino, tenor sax, from Gene Krupa's crew; Michael Giamo, baritone sax, and Ralph Scandi, lead trumpet, both switchees from George Paxton. They replace Peter Sansone, Buddy Gentlis and Paul Copestick.

Yvonne Caruso, recently divorced from Enrico Caruso, Jr., composed the newly published "O'er Meadowlands," being plugged by Nelson Eddy and Igor Gorin.

Louis Armstrong orchestra into Plantation club, St. Louis, for three weeks starting Feb. 1. . . . Quintones, former vocal quartet, has been reformed and will join Woody Herman's orchestra under a new name. . . . Alvino Rey orchestra playing long string of one-nighters on Coast before heading east in spring. . . . Andy Kress band into Essex House, Newark, Feb. 15. . . . Standard Phono putting in a new 75c disk series. . . . Larry Finley will continue booking deals with Dorsey Bros.' Casino Gardens despite his sellout of interest; bands will hop from there to his Mission Beach ballroom, San Diego. . . . Illinois Jacquet and Emmett Berry, Count Basie musicians shared leadership of small combo on eight jazz sides for Savoy records.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Unit
Hal Aloma*	Lexington (300; 75c-$1.50)	10	1,775	116,400
Johnny Long*	New Yorker (400; $1-$1.50)	12	1,900	23,150
Les Brown	Pennsylvania (500; $1-$1.50)	4	2,700	11,475
Emil Coleman*	Waldorf (550; $2)	14	3,000	47,200
Art Mooney	Lincoln (275; $1-$1.50)	18	850	16,050
Guy Lombardo	Roosevelt (400; $1-$1.50)	12	2,450	38,100
Jimmy Dorsey	400 Club (850; $1-$1.50)	3	2,700	8,150
Hal McIntyre	Commodore (400; $1-$1.50)	6	11,350	1,350

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show. Waldorf, Hartmans.*
† 3 days.

Chicago

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Here, as elsewhere, furniture convensh boosted it to great 6,500 for Calloway, Mardoni & Louise, Frank Cook, et al.

Ernie Heckseher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Big 2,800 on hand for the Kitty Carlisle-Heckscher combo.

George Olsen (Empire Room, Palmer House; 700; $3-$3.50 min.). Biz boff here, too, with 7,000 tabs picked up for Olsen, Minevitch Rascals, etc.

Ted Weems (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Weems, 5 Willys, et al, played to 6,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). No let down after the holidays; still snagging 4,500 covers.

Jimmie Grier (Biltmore; 900; $1-$1.50). Dipped following the New Year's gold, but still in there pitching with 4,000 tabs.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). New show with Frances Faye, Henny Youngman and Tommy Dix, the headliners drew great 5,800.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Blackhawk came up with socko 4,100 with Foster and show.

Buddy Strong (Latin Quarter; 700; $3-$3.50 min.). Willie Howard opened Friday (11), doubling from "Passing Show" at the Erlanger and sharing pretty good 5,000 with Jack Durant, Sara Ann McCabe and Nicholas Brothers, who closed.

(Los Angeles)

Gene Krupa (Palladium, B, Hollywood, 3rd week). Beating out lotsa rhythm and plenty of cash with 30,000 admishes.

Jan Garber (Trianon B, South Gate, 5th week). Doing grand post-season business here at 8,375 payolas.

Matty Malneck (Slapsy Maxie's, N, Los Angeles, 17th week). There is never any fluctuation in this place; always capacity 4,000.

Russ Morgan (Trocadero, N, Hollywood, 2nd week). Slow at first but picked up to 2,000 tabs with Art Tatum joining the floorshow.

RCA-VICTOR ROYALTY CHECKS HOLD LINE

RCA-Victor royalty statements to music publishers, for the final quarter of 1945 (ending Nov. 30) were dispatched last week. Total sum disbursed varied only a few thousand dollars from the previous quarter, indicating either that the pressing of Xmas material interfered with pop material, or that Victor's production isn't being increased much, even with its Coast plant in operation.

Statements by other majors do not come along until Feb. 1 and Feb. 15.

Roen Vice Hunt at MCA

Pittsburgh, Jan. 15.

Sammy Roen, ex-flack here for the Baron Elliott band and before that on Warner Bros. publicity staff, has joined MCA in New York as head of publicity following his recent discharge from the army.

Roen, a first lieutenant in the AAF, was in charge of an officers club in Orlando, Fla., for couple of years and was responsible for booking many name bands for big brass affairs.

He replaces Betty Hunt, who resigned last week.



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Chappell Will Ask Columbia Disks For Full 2c Rate on Certain Songs

Chappell Music Co. and the other firms in the Dreyfus publishing group have served notice on Columbia Records that in the future they will require the disk company to pay the full statutory rate of 2c per side for the privilege of recording certain of its songs. This attitude, which, it's emphasized, does not apply to all the material published by the various companies, stems from a dissatisfaction with the way Columbia has been handling its material. There was no formal advice to Columbia of the firm's stand, but a license to record a tune was returned to the disk company unsigned.

Executives of Chappell assert that in the past they have experienced considerable trouble with Columbia in securing the assignment of its songs to Columbia artists for recording. It feels that it gets no help whatever from the disker in launching new tunes. And that when Columbia eventually realizes it must record a hit song due to demands from its dealers, it is then in the position of assigning it to the first artist coming up for a date as a means of getting it out quickly. Disputes over release dates of Columbia disks are also mentioned.

Due to this situation, the Dreyfus group has taken the attitude that in the future, in situations wherein Columbia does not advance 'Cooperation' at the outset, then later is forced to do one of the combine's tunes, it will have to pay the full 2c rate required by law.

Columbia executives could not be reached for comment on Dryfus' stance. It's probable, too, that they are not yet aware of it.

Dreyfus firms are the second group of publishers within the past few months to ask Columbia for the 2c rate. Warner Bros. combine took that stance about two months ago, but the situation is said to have been relieved and currently is back at normal.

Voice, Dinah Teaming Up For Several Col. Disks

Among the initial recordings to be made for Columbia Records by Dinah Shore will be several sides cut with Frank Sinatra. They will be recorded on the Coast during the next couple of weeks, the dates to be supervised by Manie Sacks, head of Columbia's Artists and Repertoire.

Sacks left for Hollywood Monday (14) and will be west at least three weeks.

Pubs Say 'Payola' System Snafued By Peatman Intro

Most music publishers are of the opinion that the weeks since the installation of Dr. John Peatman's system of measuring tunes for the "Most Played" lists have seen the gradual overcoming of the "payola" system, which it was designed to kill. Pubs assert that at the moment the "payola" evil has been all but eradicated, that if any is going on it is too small to worry about.

This opinion applies not only with the major pubs, who instigated the use of the Peatman chart as a means of minimizing paying, but also with smaller pubs, many of whom violently opposed the change from the Accurate Reporting method. They actually seem to like it now.

Peatman's methods of tabulating the worth of song performances, measure the estimated size of the audience reached by each performance of a tune, and rates plugs on that basis. This of course forced music publishers to go over commercial and sustaining radio programs with better Crossleys as the only means of getting on the "sheet." This automatically took their attention from late night band remotes, which were responsible for most of the paying.

COSMO-TONY PASTOR ONE-YEAR DISK DEAL

Cosmopolitan Record Company boosted its postwar prestige further last week by signing Tony Pastor's orchestra to a one-year contract. Terms of the deal give Pastor an "out" from the agreement if Cosmo fails to press and distribute a definite number of recordings within the first two months. Band made its first disks for the firm Sunday (13).

Pastor was with RCA-Victor. His contract with that company expired Jan. 4.

Cosmo, incidentally, is said to be negotiating currently for added pressing facilities. A deal is on under which the company will take over the plants of four small firms.

Mindling Out of Navy; Into Personal Management

Lou Mindling, formerly connected with Music Corp. of America, was discharged from the Navy last week and has gone into personal management. He was a lieutenant, stationed at Hunter College, N. Y.

Mindling has concluded management deals with Martha Tilton and Buddy Clarke.

Dreyfus, Goldwyn New Music Combo

Dreyfus music combine is in the process of adding more subsidiary firms to the string it now operates. First, it has set up a publishing venture with film maker Samuel Goldwyn, which will exploit all songs emanating from latter's pictures. Firm will be called Samuel Goldwyn Music Publishing Co., and its initial score will be from Danny Kaye's "The Kid From Brooklyn."

Sammy Cahn and Jule Styne are the writers of the Kaye score. How or whether Goldwyn's deal with Dreyfus will disturb their arrangement with Edwin H. (Buddy) Morris, with whom they have one of the most lucrative publishing arrangements any writers ever set up, is not known. Max Dreyfus, incidentally, is named as president of the firm, with James A. Mulvey, prez of Goldwyn productions, as v.p. No new staff will be added to the current group to plug Goldwyn's tunes. That will be done by current men.

Second new firm apparently in the process of being arranged, since none of the Dreyfus execs will discuss it, is a company being set up for Jimmy McHugh and Harold Adamson.

Seek Settlement In Duke's Failure to Show At Scranton Xmas Date

William Morris agency and Max Kearson, dance promoter at Scranton, Pa., are currently in the throes of settling a financial dispute over the failure of Duke Ellington's band to show up for a Xmas night dance at the Mecca Temple, Scranton. What actually delayed and finally prevented Ellington's outfit from reaching the ballroom at all, is not clearly explained by Morris bookers, but it never reached Scranton.

Morris returned to Kearson the $1,000 deposit the promoter had filed when the booking was made. Kearson, in turn, returned the check to the agency asserting he also wanted the latter to stand at least part of the costs of advertising and promoting the date, which ran into several hundred dollars and which was completely lost. Morris is now dickering on a settlement.

ASSOCIATED'S CHI OFFICE

Associated Booking Corp. is in the process of setting up a Chicago branch agency. Joe Glaser, head of ABC, goes to Chi this week to look over offices and equipment occupied for some time by Russ Morgan's staff.

Morgan is handled by ABC.

Alexander, Shaw Leave Morris Agcy., Nat Kalcheim Heads Band Dept.

Herb Marks New Head Of Marks Music Corp.

Herbert E. Marks, son of the late E. B. Marks, has been elected to the presidency of the Edward B. Marks Music Corp. Appointment was made by the company's board of directors recently, following the elder Marks' death.

Herbert Marks has participated in the operation of his father's music business for the past 20 years. Prior to that, he was on the staff of VARIETY. Associated with him in the publishing company are his uncles Max B., v.p., and Mitchell B. Marks, secretary.

BMI in D. C. Beef Vs. ASCAP Over So. American Deals

Washington, Jan. 15.

It has just come to light here that executives of Broadcast Music Inc., the radio-sponsored performance rights society, were in the Capital recently complaining to the Dept. of Justice over the methods used by the American Society of Composers, Authors and Publishers in securing its South American reciprocal rights deals last summer. Justice Dept. officials deny the idea, but it's said that one of BMI's top execs from N. Y. had been here doing the complaining about ASCAP. What they told the D. of J. isn't known.

Dept. of Justice man the BMI'ers spoke with is said to have been Asst. Attorney Gen. Baldridge, who aided in the setting up of the consent decree, under which both BMI and ASCAP work since the fight between the latter and radio.

SANTLY GIVEN NOD AS ASCAP DIRECTOR

Lester Santly, co-owner of the independent Santly-Joy publishing firm, has accepted an appointment to the board of directors of the American Society of Composers, Authors and Publishers. He replaces on the board Dick Murray, who joined ASCAP last week in an executive capacity, as assistant to general manager John G. Paine.

In situations wherein a open slot on the Society's board must be filled, the election of a replacement is not attended to by the membership. It is done by the board members themselves. Procedure is to nominate a candidate before a board meeting and vote on his acceptance during the confab. Santly's placement, however, must go to the full membership vote in April, at the annual elections.

Willard Alexander, director of the William Morris band department for the past six and a half years, has given up that post and intends stepping into the personal management field. His spot as head of the agency's band division has been completely taken over by Nat Kalcheim, who will divide his time between that field and the theatre booking department, which dovetail fairly closely under the current mode of agency operation anyway. Kalcheim had been supervising the band division while Alexander was ill recently.

Beyond this move, plus the shift by Billy Shaw to the Moe Gale agency (detailed below), the Morris agency intends making no changes in its band setup. Cress Courtney, who has worked on locations for the past few years, and Bill Burnham, ditto, remain with the organization.

(Further details on Morris office revitalization on page 53.)

Morris gives Alexander full credit for launching and building its band division in the brief time left to him between his leaving Music Corp. of America and going to Morris. This occurred only two and a half years before the entry of the U. S. into the war, which, of course, made it too tough to continue building band talent.

Alexander's plans are not quite clear. However, it's a safe bet that he will represent several of the bands now under contract to Morris for bookings. These would be Count Bassie, in whom Alexander has been interested since both were with Music Corp. of America; Vaughn Monroe, whom Alexander started in the band business, and Ray McKinley, who debuts his new, postwar band later this month at the Commodore hotel, N. Y. Monroe is personally managed by Jack Marshard.

(Continued on page 55)

SIDNEY RAVITZ

(Former ESQUIRE Glamour Photographer)

will take

APPOINTMENTS

during the months of

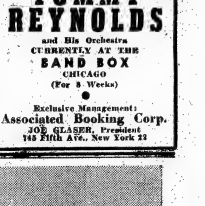
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BACK AGAIN—TO GREATER ACCLAIM

I'M ALWAYS CHASING RAINBOWS

Lyric by JOSEPH McCARTHY Music by HARRY CARROLL

Featured in 20th Century-Fox's Musicolossal THE DOLLY SISTERS

MILLER MUSIC CORPORATION • 1619 Broadway, N. Y. 19 • LON MOONEY, Gen. Prof. Mgr.

Inside Orchestras—Music

Chappell Music, which publishes the currently revived hit, "Bells of St. Mary's," is laying down strict rules for the sale of sheet copies of the tune. They are being shipped at a straight 25c the copy, with no return privileges and no rack orders are being honored.

Song is prominently used in Bing Crosby's current hit film, "Bells of St. Mary's."

Metro's record division, which has been reported as taking over plants in Bloomfield, N. J., and Hartford, Conn., as sites for new record manufacturing plants, denies both. Frank Walker, who has been heading Metro's slowly developing recording plans since last Aug. 1, says that the Bloomfield plant is a possibility, but that he has no knowledge of a Hartford site.

Duke Ellington and Louis Armstrong blended piano and horn together for the first time last week for a special Victor album, of two twelve-inch disks. Working with them on the session were the other choices of Esquire's All-American band, including, among others, Red Norvo, vibraharp; Johnny Hodges, sax; and Charlie Shavers, trumpet.

Ted Mossman and Buddy Kaye, co-writers of last year's top pop, "Till the End of Time," have broken off relations. Split was due to Mossman's peeve at Kaye's readiness to take full credit for authorship of "Time," which he did in a story in the N. Y. Times several weeks ago.

Thanks to Everyone

who helped to make

'TILL THE END OF TIME'

the No. 1 Hit Song of 1945

Top 15 Honor Roll of Hits

Tunes for 1945

(Actually 22 Titles Because of Ties)

1. TILL THE END OF TIME
2. Sentimental Journey
3. My Dreams Are Getting Better (All the Time)
3. On the Atchison, Topeka and Santa Fe
4. Don't Fence Me In
5. Ac-Cent-Tchu-Ate the Positive

BILLBOARD Jan. 12, 1946

. . . and here's promising that my next song

'FULL MOON and EMPTY ARMS'

Published by Barton Music, Inc.

will be equally beautiful and singable

TED MOSSMAN, ASCAP

Personal Mgt. Sonja Zaphrir, 102 W. 50th St., New York, N. Y.

Majestic Chiefs Due To Open Coast Plant

Hollywood, Jan. 15.

James J. Walker, prexy of Majestic Records, and Gene Tracy, chairman of the Majestic holding company, are due here in 10 days for the opening of the firm's new platter plant in Burbank.

New factory will be able to produce for the market in less than three weeks, it's hoped.

AKM-ASCAP Royalty Suit to Go to Trial In N. Y. Next Month

The AKM (Austrian Composers Society) suit brought by Harry M. Kroger, as temporary receiver, against The American Society of Composers, Authors and Publishers, is set for trial next month in Supreme Court, N. Y., according to a ruling handed down by Justice Samuel Hofstadter.

Suit seeks $150,000 damages for ASCAP's failure to turn over royalties to AKM, under a 1933 contract for giving ASCAP the performance to AKM copyrights in the United States. Complaint alleged that although royalties up to 1936 were paid, from the end of 1936 to 1938, when contract ended, the royalty money was held up by the Society.

Justice Hofstadter granted a motion by A. Walter Socolow, the receiver's attorney, which vacated an order issued in 1942 marking the suit off the court calendar until three months after hostilities ceased between the United States and Germany.

BING CROSBY WAXES HOT WITH CONDON

Bing Crosby has disked a hot jazz session with Eddie Condon and his "barefoot jazz boys." Crosby worked over "Blue and Broken-Hearted" and "After You're Gone" with the combo, which will be released as a coupling.

Later in the season, Crosby is planning to join Condon's group for a full-sized album.

Continental Record Suit Vs. Scranton On Again

Amended complaint filed by Continental Record Co. in its suit against Scranton Record Co. and Capitol Records, was upheld by Supreme Court Justice Samuel Hofstadter last week in New York. Suit seeks $250,000 damages for alleged conspiracy to put Continental out of business.

Continental charges that Scranton breached a 1945 contract by refusing to press and deliver records under its own label. Original suit was dismissed early last year by Supreme Court Justice Dineen with leave granted Continental to serve an amended complaint.

Dismissal was sought by Scranton on the ground that a similar suit is pending for the same damages in Federal court, Justice Hofstadter ruled that latter grounds only applies to actions pending in state courts and denied dismissal of the action. Federal court action is only against Scranton for alleged breach of contract.

Aquarium Rest., N. Y., On Trail of Top Bands; Offering Heavy Coin

Aquarium Restaurant, N. Y., which has employed large and small bands of various calibre during the past couple of years, is now in the market for name combos. It is offering considerable coin. For example, Louis Armstrong has been bid $4,500 per and Shep Fields $3,500, neither of which have been accepted.

Aquarium lately has employed novelty combos.

BARRY GRAY'S INITIAL NITERY DATE AT $750

Barry Gray, whose disk jockeying on WOR, N. Y., nightly from 2 a.m. to 4:45 a.m., has stirred up wide comment in and out of the trade, is laying himself wide open. He's been booked into the Greenwich Village Inn, N. Y. for two weeks, opening tonight (Wed.).

From the way the N. Y. band and music boys are chortling over the opportunity to repay Gray's needle-pointed comments on the air, he'll do business.

Gray's drawing $750 weekly for the two-week run, with a three-week option at $1,000 per.

Ina Ray Hutton Debuts New Band in Chi Feb. 7

Ina Ray Hutton, who has been out of the band business for almost two years, is booked into the Oriental, Chicago, starting Feb. 7 for two weeks. It's her first date with the new band.

Miss Hutton's orchestra is currently going through its rehearsal paces in N. Y. Construction was begun after she settled drawn-out differences with the Frederick Bros. agency, which contributed to her breaking up her old band. Dispute was before the American Federation of Musicians for some time.

Settlement calls for FB to get 5% of Miss Hutton's income for 10 weeks. A claim she made against FB for overcharge of commission is pending before the AFM executive board. It may be settled this week at the union's board meeting in Chicago.

RCA Files Suit Vs. Col., Cugat

RCA-Victor's suit against Columbia Records and Xavier Cugat, pointed out as forthcoming in VARIETY two months ago, was begun in Supreme Court, N. Y., last week. Suit was filed by Radio Corp. of America, parent company of RCA and involves the recording for Columbia by Cugat of a group of eight songs he had previously recorded for Victor, while under contract to that company.

Victor, in its contracts, specifies that the songs an artist records for its repertoire, cannot be repeated for another disk manufacturer, in the event the artist switches labels, for at least a period of five years. It claims Cugat duplicated the eight sides singly with Frank Sinatra and as part of an album. It wants the disputed sides withdrawn from the market.

Gilbert Resumes Pub

Hollywood, Jan. 15.

L. Wolfe Gilbert is returning to the music-publishing business with Ben Oakland as a partner, in the newly organized Magnetic Music Publishing Co.

MUSIC BOURNE TO LIVE

I'D CLIMB THE HIGHEST MOUNTAIN

(If I Knew I'd Find You)

BOURNE, Inc.

799 Seventh Ave., New York 19 N. Y.

FOR SALE

Beautiful waltz melody with fine lyrics . . . "ALBUM OF SOUVENIRS." Words and Music sent to interested parties only.

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LIL GREEN

And Her VICTOR Recording Orchestra

This Week (Jan. 11) Apollo, New York

CURRENT VICTOR RELEASES

"Mr. Jackson From Jacksonville"—No. 34-0733

"Boy Friend"—No. 34-0728

EXCLUSIVE MANAGEMENT

ASSOCIATED BOOKING CORP.

JOE GLASER, Pres.

745 Fifth Ave., New York 22 PL. 5-0078

Our No. 1 Song

WAVE TO ME MY LADY

By FRANK LOESSER and WILLIAM STEIN

To be Introduced by GUY LOMBARDO on the Chelsea Program, Tuesday, Jan. 22—A.B.C. Network—9.00 P.M., EST

FAMOUS MUSIC CORP., 1619 Broadway, New York 19, N. Y.

NOW

For 1946

Irving Berlin's New Ballad

EVERYBODY KNEW BUT ME

Recorded by

WOODY HERMAN — Columbia
LOUIS PRIMA — Majestic
DINAH SHORE — Victor
GINNY SIMMS — A. R. A.
HELEN FORREST — Decca
GORDON MacRAE — Musicraft

IN THE SPRING

RODGERS and HAMMERSTEIN

PRESENT

ETHEL MERMAN

IN

ANNIE OAKLEY

LYRICS AND MUSIC

BY

IRVING BERLIN

BOOK BY

HERBERT and DOROTHY FIELDS

IN THE FALL

PARAMOUNT PICTURES

PRESENTS

IRVING BERLIN'S BLUE SKIES

STARRING

BING CROSBY—FRED ASTAIRE

AND

JOAN CAULFIELD

LYRICS AND MUSIC

BY

IRVING BERLIN

IRVING BERLIN MUSIC CO. • 1650 Broadway, New York • DAVE DREYER, Gen. Prof. Mgr.

10 Best Sellers on Coin-Machines

1.	Symphony (14) (Chappell)	Freddy Martin	Victor
		Bing Crosby	Decca
2.	Might As Well Be Spring (8) (Wm'son)	Dick Haymes	Decca
		Margaret Whiting	Capitol
3.	I Can't Begin to Tell You (13) (BVC)	Bing Crosby	Decca
		Harry James	Columbia
4.	Chickery Chick (8) (Santly-Joy)	Sammy Kaye	Victor
		Gene Krupa	Columbia
5.	It's Been Long Long Time (15) (Morris)	Bing Crosby	Decca
		Harry James	Columbia
6.	Doctor, Lawyer, Indian (4) (Melrose)	Betty Hutton	Capitol
7.	Waiting For Train (4) (Block)	Johnny Long	Decca
		Harry James	Columbia
8.	Some Sunday Morning (3) (Harms)	Haymes-Forrest	Decca
9.	Aren't Glad You're You (3) (BVH)	Bing Crosby	Decca
		Tommy Dorsey	Victor
10.	Dig You Later (Hubba) (1) (Robbins)	Perry Como	Victor

WAX WORKS

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Stan Kenton (Inst.) "Artistry Jumps"-"Just A-Sittin' and A-Rockin'" (Capitol 229). Although Capitol leaves the top side unchosen in its system of numbering, "Artistry" stands out as the best work in rhythm fantasy heard in eons. With excellent piano work by the maestro and splendid tenor saxophoning by Vido Musso, the piece de resistance is delivered via recording effects during the first chorus. The band, either through an echo chamber or having been in a brilliant studio, presents a crescendo of riffs that are outstanding. The disk will be played many times as an example of rhythmic design in modern music. The other side spots June Christy in a well handled vocal. Miss Christy, neat to look at, incidentally, shows promise of soon becoming a single. Her work, always good, becomes better with Kenton backing. The number presents her digging in slowly and fitting her work to the grooves expertly. It'll sell.

Tommy Dorsey (vocal by Stuart Foster, Sy Oliver, and Sentimentalists) "Never Too Late to Pray"-"Chicago" (Victor 20-1775). With TD doing his usually good work, Stuart Foster shows a flair for the beat. Backed by the femme Sentimentalists, Foster, who has long walked in the Sinatra shadow because of Dorsey's teachings, seems to have come out from under with this disk. Vocalizing easily, plus a feeling for the rhythm, he reminds of Woody Herman. The Dorsey "pump" is evidenced in the far turns and it's the best Stuart Foster work to date. On the underside the "Chicago" licks are passed around to the lead men in each section, segued to Sy Oliver and the femme group on the middle bars. It's a new version of the old tune and carries the unmistakeable TD trademark of good rhythm, tromboning, and full effects felt with complete group working.

Johnnie Johnston (vocal with group and orch) "As Long As I Live"-"One More Dream" (Capitol 228). Lloyd Shaffer's orchestra plays a smooth intro to this Johnston platter of "As Long," but despite the backing of the Satisfyers it's a mechanical and lifeless issue. Johnston's fans figure to be the limit of this one. The reverse side offers "One More Dream" with more styling, but it misses the admitted stage presence of Johnston. Orchestra and group sound well.

Cab Calloway (vocal with orch) "The Honey Dripper"-"If This Isn't Love" (Columbia 36894). Opens with chorused orchestra providing a backdrop for Cab's vocal. It sounds like Cab. With a full measure of "hoy-hoy's" it'll get to the fans. The "Love" side brings out the serious about king. Neat background of unidentified humming hokes it nicely. Calloway presents a vibratto as wide as that smile, but its acceptable and will sell.

Andrews Sisters and Guy Lombardo (trio with orch) "Money Is the Root of All Evil"-"Johnny Fedora" (Decca 23474). This effort opens with the usual Lombardo licks but quickly provides the intro to the Andrews three. Lyrically poor, it offers the trio very little with which to work. Will probably sell on their rep but the arrangement is awkward and the tune leaves a weak impression. In the secondary turns the girls sound better but it's too late. "Johnny Fedora," on the reverse, sounds commercial. The Andrews work here with a familiar format of hoke lines, easy beat, and full group, singing only slightly. It's good.

Danny O'Neil (vocal with orch) "Symphony"-"Let It Snow" (Majestic 7162). This record presents Danny O'Neil on his first wax date. He sings pleasantly, shows class in his upper register and more power than might be expected. "Let It Snow," on the flipped side, listens easily. Too smiling a delivery here makes O'Neil, in places, sound bad. Ruby Newman provides little more than stock backing and this young tenor needs more than that. This one not likely to cross counters heavily.

Phil Regan and Majestic Male Quartet (vocal with group and orch) "Sunbonnet Sue"-"By the Light of the Silvery Moon" (Majestic 7161). Ex-Master Sgt. Harry Bluestone conducts this orchestra, but conducts. With Regan strutting for the high ones, "Sunbonnet Sue" is listenable mainly because of a classic hand on the baton. "Silvery Moon," on the reverse, is kinder to Regan. The range is easier. Dick spouts a mustache, when the barber-shoppish male four appear. Should sell to the nostalgic set.

Top Tunes for Your Books

An All-Time Favorite

SUNNY SIDE OF THE STREET

Music by . . .

JIMMY McHUGH

Published by

SHAPIRO-BERNSTEIN

SANTLY-JOY *Standards*

I'VE GOT A FEELIN' I'M FALLIN'

By FATS WALLER, BILLY ROSE and HARRY LINK

SANTLY-JOY, Inc.

1619 Broadway, New York 19

Tommy Valando, Gen. Prof. Mgr.

10 Best Sheet Sellers

(Week Ending Jan. 12)

Symphony	Chappell
I Can't Begin to Tell You	BVC
Chickery Chick	Santly-Joy
Let It Snow	Morris
It's Been Long Long Time	Morris
It Might Be Spring	Williamson
Some Sunday Morning	Harms
Always Chasing Rainbows	Mills
Waitin' for Train	Block
Little Fond Affection	Shapiro

Raymor Hoofery May Fold

Boston, Jan. 15.

Ray Galvin's Raymor Ballroom, long a standard New England one-night stand for new and established bands alike, may pass out of existence. It's reported that the building housing the ballroom has been sold and Galvin's lease, having expired, will not be renewed.

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, Jan. 4-10, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of N. Y. info.

Aren't You Glad You're You—("Bells St. Mary's"	Burke
As Long As I Live	Wilmark
Bells of St. Mary's—("Bells St. Mary's"	T. B. Harms
Chickery Chick	Santly-Joy
Come to Baby, Do	Leeds
Day By Day	Barton
Dearest Darling	Advanced
Doctor, Lawyer, Indian Chief	Melrose
How Deep Is the Ocean	Berlin
I Can't Begin To Tell You—("Dolly Sisters"	BVC
I Can't Believe You're In Love With Me	Mills
If I Had a Dozen Hearts—("Stork Club"	Paramount
I'm Always Chasing Rainbows	Miller
In the Middle of May	Crawford
It Might As Well Be Spring—("State Fair"	Williamson
It's Been a Long Long Time	Morris
It's Only a Paper Moon—("Too Young To Know"	Harms
Just a Little Fond Affection—("Swing Parade of 1946"	Shapiro
Let It Snow	Morris
Moment I Met You	Embassy
No Can Do	Robbins
Put That Ring On My Finger	ABC
Slowly	Vallee
Some Sunday Morning—("San Antonio"	Harms
Surprise Party	Jefferson
Symphony	Chappell
That Feeling In the Moonlight	Paull
That's For Me—("State Fair"	Williamson
Tomorrow Is Forever	Advanced
Wait and See	Feist
Waitin' For the Train To Come In	‡Block
Walkin' With My Honey	‡Republic

† *Filmusical.* * *Legit Musical.* ‡ *BMI Licensed.*

Harry Von Tilzer Dies In Sleep in N. Y. at 73, Closing Colorful Career

Harry Von Tilzer, 73, one of the country's outstanding composers and head of his own music-publishing company, died in his sleep in New York Jan. 10.

Undoubtedly one of Tin Pan Alley's most colorful figures over a span of years dating back to early days of the music halls and vaudeville, he is credited with having written over 2,000 popular songs, most of which he also published.

Von Tilzer is regarded as one of the last links to N. Y.'s so-called mauve decade, when the Atlantic Gardens, on the Bowery, Tony Pastor's, Koster & Bial's, Sans Souci and other music halls flourished. It was in those days that he ground out such memorable hits as "Wait Till The Sun Shines Nellie" and, "A Bird in a Gilded Cage."

Some of his other best known works are: "Take Me Back to New York Town," "All Alone," "Please Go Way and Let Me Sleep," "Down On The Farm," "In The Sweet Bye-and-Bye," "I Want a Gal Just Like the Gal That Married Dear Old Dad," "On A Sunday Afternoon," "The Cubanola Glide" and "Down Where the Wurzburger Flows."

Von Tilzer is also credited with having helped to originate the term Tin Pan Alley, a description for the songwriters' and publishers' section of the theatrical district. His habit of placing a strip of paper against the strings inside a piano resulted in a tinny effect. It inspired a music journalist to

(Continued on page 55)

TOP HIT OF YESTERDAY

GREAT POPULAR STANDARD TODAY

Bing Crosby Sings

IN THE LAND OF BEGINNING AGAIN

Words by GRANT CLARKE

Music by GEORGE W. MEYER

Featured in RKO's

THE BELLS OF ST. MARY'S

Published by LEO FEIST, INC.

For band, artist copies and orchestrations, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939.

A Great Song Deserves Great Records

DAY BY DAY

By SAMMY CAHN—AXEL STORDAHL—PAUL WESTON

BING CROSBY	Decca	FRANK SINATRA	Columbia
JO STAFFORD	Capitol	MARTHA STEWART	Victor
LES BROWN	Columbia	GLEN GRAY	World Trans.
RICHARD HIMBER	Muzak	MONICA LEWIS	Signature
HAL McINTYRE	Standard Trans.	VAUGHN MONROE	Lang-Worth

BARTON MUSIC CORP. CHAS. ROSS, Genl. Prof. Mgr. 1619 Broadway, New York

LESTER SACKS, Prof. Mgr. • SHERMAN BRANDE • BERT BROOKS

Chicago—NORMAN FINK • • • Hollywood—MACK MARTIN-SAMMY FRIEDMAN

Pubs Printing Problem Slowly Being Ironed Out by Exchange of Ideas

Music printing situation, which has been bothering publishers for the past two months or so, is slowly rounding into better shape. Several meetings have occurred during recent weeks between Walter Douglas, chairman of the board of the Music Publishers Protective Assn., who was delegated by the pubs to work out a solution and Gorden McGarrey, of the National Music Printers and Allied Trades Assn. Out of these meetings has come what looks to the pubs like assurance of better production.

Douglas and McGarrey have agreed to attack the problem from three points. They will keep a constant check on orders to printers to prevent an overload of orders to some plants while others are idle; institute double shifts in as many plants as possible, and finally, recommend offset printing instead of lithographing only for music destined for "rack" distribution. Those ideas were relayed to printing heads themselves by McGarrey at meetings last week.

Originally, the idea was to dig up new plans to supplement current music printers, but the idea was discarded until all possibility of the former were explored. Printing music is not always a simple job.

Another worry pubs might have to face this year is a shortening of paper supplies.

J. DORSEY MAY SEVER RELATIONS WITH GAC

Hollywood, Jan. 15.

There's a chance Jimmy Dorsey's orchestra might sever booking relations with General Artists (Amus.) Corp. That's the dope here following the arrival in the area of John Manning, Dorsey's attorney, who has been huddling with Thomas G. Rockwell, president of GAC.

Dorsey's outfit has been under contract to GAC since its inception; it even was managed by GAC when Jimmy and Tommy Dorsey operated together as the Dorsey Bros.' orchestra. Jimmy's current contract with GAC still has a year or so to go.

Al Donahue Changes Style Back to Sweet

Al Donahue's orchestra, which has remained exclusively in the Coast territory for the past "couple" of years, is revising its style back to the old "Sweet" groove it employed six or seven years ago. Band's library has been completely rewritten to call for five sax, three trumpets, one trombone, three rhythm, four violins, including Donahue himself, who has returned to playing.

Donahue goes into Horace Heidt's Trianon Ballroom, Southgate, Cal., Feb. 12 for six weeks, following the current Jan Garber.

BBC-British Maestros Agree to Block All Pickup Bands Off Air

London, Jan. 4.

English bandleaders have come to an arrangement with the British Broadcasting Corp. whereby the latter will not allow bands that are not regular combinations to broadcast on its facilities.

Only bands that are employed at least three times per week are deemed set orchestras and these will be the only ones permitted on the air.

Reason for such action is that known bands resent sidemen hiring musicians from established bands for occasional broadcasts, thereby building up a reputation on the air.

CAROL BRUCE TO WAX JEROME KERN ALBUM

Carol Bruce has been signed by Columbia Records to cut an album of Jerome Kern tunes from "Showboat." She opened in the show in N. Y. a couple weeks ago.

Sides will be recorded within the next two weeks.

'Happy Birthday' Pubs Sue on Infringement

Charging that the song, "Happy Birthday to You," was used in the musical hit, "On The Town," without consent of the copyright owners, Clayton F. Summy Co., tune's publishers, filed suit last week against Paul Feigay and Oliver Smith, producers of the show.

According to the complaint, the producers, since April, 1945, publicly performed "Birthday" in the show without permission. An injunction and an accounting of profits from the alleged infringement is sought.

ABBOTT IN U. S. TO SET UP REP RIGHTS

John Abbott, general manager of Francis, Day & Hunter, perhaps the most powerful British song publishing firm, is in N. Y. currently. He's the vanguard of a group of English pubs on their way over here or planning the trip. Expected soon are Reg Connelly and Peter Maurice.

Purpose of the visits is the setting up of new representation rights with U. S. firms, many of which have expired in recent months.

As cited in Variety two weeks ago, most U. S. publishers would like to set up their own British affiliates, but their inability to get local licenses is stymieing the desire. As a result, it's probable that a number of deals will be concluded by the visitors during the next month or so.

Rich Hot on 'Calvert,' Plays It in Dead Mike

Buddy Rich got into a tangle last week with broadcasters of his new band, now at the Terrace Room, Newark. Rich has an arrangement in his band called "Calvert Special" and, despite protests from the broadcasters, scheduled it on several remote shots.

After being flatly told he couldn't play the original under the "Calvert" title, Rich insisted on performing it on the air. As a result, both CBS and WAAT cut his band off the air during its performance last week.

Paxton Embroiled With Successor To Robbins Outfit Over Pact Facts

There may be trouble brewing between the firm that replaced Robbins Artists Bureau, which was turned over to Jack Robbins' son, Buddy, and Howard Richmond two weeks ago, and George Paxton, one of the bandleaders they backed and managed. After Robbins, by order of Metro (which owns the controlling interest in the Robbins music combine), had turned over the band organization to Richmond, and Buddy Robbins, the American Federation of Musicians stepped in, and informed the talent which the agency managed that they were not obligated to re-sign with the successor outfit. Richmond had operated the agency for Robbins for the past six months.

When Robbins turned the Bureau over to his son and Richmond, the name of the organization was changed to American Management Corp. This, the AFM said, nullified the contracts the prior organization had with Paxton, Georgie Auld, Bobby Byrne, Johnny Morris and John Kirby (over whom there is an argument with Associated Booking Corp. involving money Kirby owes that organization). The AFM told them they were not bound to re-sign. It's claimed that all have done so with the exception of Paxton, who is now at the Roseland Ballroom, N. Y.

Agency claims it has financed Paxton's band to the extent of $32,000, and he owes it allegiance. Paxton retorts that, according to cold figures he has compiled, he has earned for the Robbins, Feist and Miller music firms $18,000 in performance royalties on the basis of American Society of Composers, Authors and Publishers performance payments, and put some $8,000 of Robbins' money back into arrangements of Robbins songs, which his band performed. He asserts he has some 150 scores of Robbins' tunes in his band's library. On the basis of that he says, he owes Robbins very little.

Camarata To England On 'London Town' Score

Tootie Camarata returned to England by plane last Friday (11) for additional work on the scoring of J. Arthur Rank's film, "London Town," on which he had already put in almost six months. Camarata originally was supposed to have gone back to England immediately after the first of the year, but was delayed by transportation difficulties. He had only returned to the U. S. in November.

During his brief stay in the U. S. Camarata supervised recording dates at Decca, from which he is on leave of absence. He handled dates with Bing Crosby, Connee Boswell, et al.

Furniture Retailers To Supplement Radio Sales With Disk Departments

San Francisco, Jan. 15.

By Feb. 1, 1946, more than 300 new disk retailers will have sprung up throughout Northern California.

Frisco furniture stores, to supplement their combination radio phonograph sales, are blossoming forth with elaborate disk departments. Swankiest record rooms will be found at dignified Sloans, which is hitting for lovers of the classical. Lachman Brothers, in the Mission, Sterling and Union Furniture, are among those stepping into this field.

MCA EXECS TO MEET IN N.Y. THIS WEEK

Executives of Music Corp. of America are scheduled for one of their periodic meetings. With Jules Stein in N. Y., plus Lew Wasserman, from the Hollywood office, and Maurie Lipsie due in from Chicago, the confab will start sometime later this week.

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MURRAY BAKER, Gen'l. Prof. Mgr.

Another Philly Benefit Pays Talent; $20,000 Show Set By Golden Slipper

Philadelphia, Jan. 15.

Taking a leaf out of the book of the Deborah Sanitarium, which cleared more than $30,000 in November with a show headed by Danny Kaye, the Golden Slipper Square Club has also unloosed the bankroll for a benefit for its milk and welfare funds.

Club has booked for its show at Convention Hall on March 27: Oscar Levant, Gladys Swarthout, Ezio Pinza, Don Cossack Chorus, Ballet Theatre and the Philadelphia Orchestra with Eugene Ormandy conducting. Nut on this show is expected to run about $20,000. The house is sealed to gross about $100,000 with seats ranging from $3 to $15. The Golden Slipper is composed of many of the city's leading businessmen, who have guaranteed a sellout.

The old idea of trying to get cuffo talent to raise money for charity appears to be going by the boards.

Paul Draper to Give Dance 'Recital' April 20 At Carnegie Hall, N.Y.

Paul Draper, tap dancer, who, in conjunction with Larry Adler, recently completed a week's concert stand at the N. Y. City Center, is set to give a solo "terpsi recital" at Carnegie Hall, N. Y., April 20, using as musical background the Scola Centorum choir of voices.

Program will consist of works of modern Russian and Spanish composers, most of them being heard for the first time in this country. Among them is a new work of Shostakovich with a vocal setting of a Shakespeare sonnet.

Draper plans to give the same concert in Russia later this year. Arrangements are being made to have the tour under Soviet government auspices with all expenses paid by Russia. He hopes to remain in that country about three months and return in time for his concert tour with Adler, starting in October.

Dale Adams (Sechrist &) Fools Docs, Dances Again

Philadelphia, Jan. 15.

Dale Adams, of the dance team of Leo Sechrist & Dale, is fooling Army medics. Gal was told by them that she would never dance again after she was stricken with arthritis while the act was on a USO tour in France. Still crippled after a siege in Army hospitals, she has recovered to the point that she and Sechrist have been playing club dates around Philly and clicking nicely.

They are booked for a week's stint at Leon & Eddie's, New York, starting Jan. 25.

Minor Faction in ARA Charges Domination By Major Agcy. Reps; Fight

A minor revolt within ranks of Artists Representatives Assn. charging that the group is being dominated by representatives of the major talent offices, is taking place. Several independent agent members of the organization are doing the rebelling.

Members spearheading the revolt are so far registering their displeasure by not coming through with their 1946 dues of $75, which were payable Jan. 1. Amount of revenue that will be lost to the organization is said to be minor even if all recalcitrants carry out threats of resignation, but danger of the situation lies in the fact that ARA tops will have a hard time maintaining harmony within the group.

An ARA spokesman declared that if the organization's policy is being influenced it's due to the wishes of the majority of members. He said that all offices, no matter how large, have only one vote.

As it now stands elections held in December had William Kent (independent) re-elected as president for the fifth consecutive year; Nat Lefkowitz (William Morris), Art Weems (General Artists Corp.) vice-presidents; John Dugan (Music Corp. of America) secretary; and Nat Kalcheim (WM) treasurer. Board of Governors, in addition to the officers, comprises B. W. Frederick (Frederick Bros.), Joe Flaum, Eddie Hallson, Mark Leddy, Eddie Riley, Eddie Smith (all indies) and Charlie Yates (Associated Booking Office).

Palace, Cleve., Resumes Vaude Policy This Week

RKO Palace theatre, Cleveland, on a straight film policy for several months because of unavailability of good stage names, is resuming vaude shows on a spot basis starting tomorrow (17) with Count Basie. Other shows set include the Eddie Bracken show, Feb. 7 and Vaughn Monroe, Feb. 28.

House deserted a steady vaude diet some time ago because of losses incurred while playing intermediate names.

New Palace Pit Maestro

Cleveland, Jan. 15.

Jacques Pollack, violinist, was appointed conductor of the RKO Palace's pit orchestra here last week when Bert Unger quit the post to enter private business in Florida.

Pollack, who was formerly concertmaster and assistant conductor of the theatre's band, was released only last month from the Army after a two-year stretch.

Violinist is now leading a six piece dance orchestra he formed for the Continental Cafe until the Palace resumes stage shows, and will double thereafter.

Taft, Cincy, Drops Vaude

Taft theatre, Cincinnati, folded last week after three weeks' operation as a vaude house. House was to have alternated between vaude and legit bookings, Earl Carroll "Vanities," which was to have opened later this month has been cancelled out.

Al Borde, Chi agent and producer of "Follow the Girls" was in on the operation.

Ice Shows Into S. A. Bull-Ring

Customers of the bull-rings in some South American countries are going to get an entirely different type of entertainment for the major part of the season. According to plans completed by the George A. Hamid office, an ice show will be playing the matador hangouts in Venezuela, Chile, Brazil and Argentina.

Only possible snafu is transportation, but a Hamid spokesman said that they're certain boat passage will be available for the outfit to open in Caracas, Venezuela, in late March or April. All dates will be on a guarantee basis.

As route is now laid out, show will play four weeks in Caracas, followed by two months in Rio de Janeiro, four weeks in Buenos Aires, with other countries being set.

Hamid is attempting serious inroads in the South American market in other directions. His office was working on a plan to send complete circuses there in order to keep the big-top talent at work during the off-season. However, the usual transportation difficulties, along quarantine regulations on animals in many of those countries, made that plan impractical.

Makeshift Stage Halts Baltimore Affair When Bill Robinson Withdraws

Baltimore, Jan. 15.

Bill Robinson refused to perform at a concert at the Baltimore Garden Arena Monday (14) because of makeshift stage facilities for performers. Show had to be called off and an estimated 5,000 admissions were refunded.

Event promoted by J. A. Halperin, is said to have been the first theatrical affair in this city in which Negro and white patrons were seated without discrimination and the Garden was selected because it's the only spot in town where any patron could be seated on the main floor. Ordinarily, concerts are held either at the Lyric theatre, which is for palefaces customers only, or at a Negro church here.

Show was booked by Halperin through Jerry Cargill of the A. & S. Lyons agency, N. Y., which routed the Robinson troupe through a cross-country concert tour.

In New York, Cargill declared that the concert was called off by mutual consent of Halperin and Robinson, inasmuch as improvised stage facilities were too small for Robinson.

TONY MARTIN RENEWS CAREER AT CHEZ, CHI

Tony Martin, recently discharged from the service, makes his posterity bow at the Chez Paree, Chicago, Feb. 4, for two weeks and options.

Martin may follow up with a date at the Colonial Inn, Hallendale, Fla.

Gypola Working Out A $3,500 Per Vaude Unit

Gypsy Rose Lee is set to do a new act involving four females and is breaking in the layout at McVann's Buffalo, at the end of this month at a salary of $3,500 for the layout.

This is her first assignment under Music Corp. of America auspices, with which she recently signed.

Skylar to Morris

Sunny Skylar, songwriter and singer, has signed with the William Morris office after obtaining his release from General Amusement.

Visions of '46 Boom Fathered Too Many Fla. Clubs, Take Spreads Thin

Expectation of the biggest season Florida has ever had has caused heavy jump in the number of Florida cafes. Result is that the nitery trade in Miami and Miami Beach is faced with a terrific problem of overseating, which threatens to wipe out many new operations and is figured to hurt the established boites.

It's estimated that there are now 22,000 nightclub seats in those towns. Such capacity demands a vacationing population of two to three millions if they're to be profitable. However, virtually every hotel in Miami and Miami Beach has installed bands and is operating anything from cocktail operations to full-scale clubs, so the competition is doubly severe.

It's evident that many clubs will close before the season is over.

Tipoff was given by the New Year's Eve biz when only a handful of spots had the SRO singns out. Others were fair or worse. Observers pointed out that the total business done this year is about the same as last season, but with more spots around takes were spread out with each club getting a thin slice.

Pre-seasonal appraisals pointed to the greatest year in history. The Army evacuated the hotels and the greatest deluge of civilians, flush with wartime prosperity, was envisioned. Consequently the rush to open cafes.

However, high prices charged by hotels and transportation difficulties are seen as keeping many away.

Nitery owners' hopes have already been deflated. For many it's now a question of holding on and keeping the losses down to a minimum. Visions of an unprecedented gold-rush for all are dim.

Arbitrators Release Comic From Disputed Agent Pact

Cy Reeves, vaude and nitery comic, was given an out on his exclusive representation contract with Johnny Singer, agent, via arbitration at American Guild of Variety Artists. Singer held a three-year pact with comic.

Reeves, according to complaint filed at AGVA, claimed the agent had not given him adequate representation nor had been working in his best interests. Singer produced evidence to the contrary, which precipitated a compromise verdict by the arbitrators, who agreed that Reeves should be released from the contract with Singer, but that the latter should receive 5% commissions on all engagements played by the comic for 18 months, half the tenure of existing contract.

RKO Booms Concert Bookings in Minor Midwestern Theatres

RKO is pioneering pop concerts in many of its houses and may soon be able to offer one of the largest single routes for longhair attractions.

Circuit is now booking concert names in theatre houses in Iowa and other midwest states. These are straight film houses, which rarely use vaude. They've already played such units as Sigmund Romberg's concert orchestra, "Ballet Russe Highlights" drawing healthy grosses and are looking around for other concert lures.

Indirectly responsible for RKO's excursion into the concert field is the transportation snarl, which prevented many traveling legit shows from playing its houses. RKO did very well at the b.o. with shows like "Student Prince," "Blossom Time," "Desert Song" and others, which perennially play the road and are good for many repeat dates in a single town. This year, however, transportation forced many of these shows out and RKO latched onto the concert field to excellent results.

RKO also cooperates with Columbia Community Concerts on some dates. This is the non-profit organization organized by Columbia Concerts which affords small communities many top concert artists on a subscription basis.

Saranac Lake

By Happy Benway

Saranac Lake, Jan. 15.

For their kindnesses during the past season, "We the Patients" bestow orchids and bows on Charles Smakwitz, Eddie Weber, Jerry Sager, Norman Coates, Dick Puff, Marty Bennett, Noel Sherman, Jane McLean, Morris Mescon, Nat Cohen, Irving Grobstein, and many others who aided to make life a happy one and worth while during 1945.

After beating a serious operation in a Boston hospital, Len Grotte, ex-Loew manager, is back in circulation on the colony's main-stem.

Benny Ressler taking time out between rest periods to act as chairman of the local clothing drive for Europe's needy. Up to date results are more than satisfying.

Carl Kern, West Virginia hill-billy and deck-hand, reports that he will resume work as a rock-stager. He is an ex-Will Roger-ite.

Again many thanks to James Lee, Worcester Gazette columnist, for the reading matter sent to this downtown gang.

Top crack of the season: Dr. George Wilson of Will Rogers, asked Ben Schaffer who was doing a bed routine if he wanted anything. "Sure," he Schaffer'ed back, "I just received the 40th anni issue of Variety and it weighs 40 pounds. Will you send in a nurse to lift it for me so that I can read it?"

Ann Comerford, who is perking up nicely at the Rogers, excited over the wedding of her daughter Noreen to Robert Glade of this village. It will happen Jan. 26th.

Helen Morris was handed visiting privileges, while Muriel Sheviel is looking over railroad time-tables as she is penciled-in to go home latter part of this month.

Arsene Okun, who flashes o.k. clinic reports, holding bedside chats with his frau in from N. Y.

Write to those who are ill.

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By DOROTHY RAYMER, Miami Daily News.

"We're thanking our sometime lucky stars that Cappella and Patricia have been held over. . . . Their 'Humoresque' and 'Castle' numbers are really bigtime."

By GEORGE BOURKE, Miami Herald.

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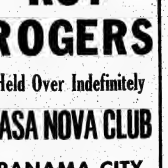
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England Won't Be Open to U. S. Acts For Years, Says Actor Here on Dates

England won't be any variety performers' paradise for some years to come, according to Vic Perry, British performer, who arrived in this country Tuesday (8) to fill nitery dates at the Mayfair, Boston, Feb. 20 and the Chanticleer, Baltimore, following.

Perry declared that monetary restrictions, along with severe rationing of food and clothing are enough to discourage any American act from playing England for some time. For one thing, taxes are terrifically high and would be unprofitable for any foreign act to work there. Another angle is that salaries aren't on the levels prevailing in this country.

But, on the other hand, Perry declared that British vaudeville needs American acts if it is to survive. England is faced with a scarcity of headliners. Those on the boards now are wearing out their welcome. As a result, any American act now playing the Isles would get top billing. They have always been favored even in pre-war years. For that reason, Perry, a native, was palmed off in Britain as a Yank turn. With his arrival here, he's being advertised as an English act.

English acts coming to this country would get a better tax break than an American turn going there. Only way the British performer is restricted is in leaving his country. Maximum of £100, out of which fare must be paid, is all the coin that is allowed to seep out of the country at one time. Guide for Travelers explaining Finance Regulations makes no mention of the amount of U.S. coin that can be imported.

Perry declared that no visas will be issued any performer unless he can produce signed contracts proving he has an engagement in this country.

Strip Stopper

Chicago, Jan. 15.

Charmaine, Yvonne, Sandra, Darlene, Resita—those are nom de plumes of some of the plume-wavers, balloon dancers and sundry strippers gracing the marquees of Chi's peel joints.

Then there's Marlene. And Natasha. And Maxine. And Margot.

But now the town's got one to stop all comers. Emblazoned outside Ross Miller's Silver Palm striptorium is a new name, to wit:

SEXINA!

AGVA-Roxy, N.Y., Set New Contract

Controversy between choristers and management of the Roxy theatre, N. Y., has been amicably adjusted, according to American Guild of Variety Artists, which has union jurisdiction on the choristers. New contract, including salary rises, is expected to be inked this week.

New agreement calls for a starting salary of $45, which after successive six months periods ups to $52.50 and then to $57.50. AGVA, however, is seeking another tilt to bring this up to a $65 maximum. Current scale for similar periods had been $42.50 to start with raises up to a $47.50 maximum.

In addition to pay jumps, new contract calls for better rest room facilities, shorter rehearsal periods and adequate notice when extra rehearsals are required.

Several weeks ago the Roxy chorus threatened a sitdown strike unless management agreed to pay rises and better working conditions. This was averted when AGVA stepped in and negotiated the new contract.

'Drunkard' Weaves Into IATSE - AGVA Trouble Web, Folds Frolics, Miami

"The Drunkard," tab version of yesteryear melodrama, produced by Gustav Copeland, folded suddenly at the Frolics Club, Miami, last week, forcing closing of the spot until next week when a new floor show opens. Cast was paid off this week from bond posted at American Guild of Variety Artists.

Tab had been booked into the nitery as a package on a percentage deal. Due to use of stage and scenery, Miami local of the stagehands union moved in and classified the tab as a stage production and demanded employment of stagehands.

When producer refused and the stagehands union apprised AGVA that performers were doubling as stagehands, Matt Shelvey, national head of AGVA not only upheld the IATSE demands but notified cast members that if they doubled as stagehands disciplinary action would be taken against them by the talent union. Shelvey also stated that new security will have to be posted at AGVA if and when "The Drunkard" resumes.

Jack Johnson, Ex-Pug, Setting Up Vaude Act

Jack Johnson, retired Negro yesteryear heavyweight champ, is being groomed for a tour of personal appearances by Jack Goldberg, producer of Negro films and former booker of the Loew Circuit.

Goldberg plans to spot the ex-champ over a circuit of Negro theatres throughout the south on a percentage deal in an act comprising athletic demonstration and a pitch against juve delinquency.

Martha Raye to LQ, Chi

Martha Raye has been signed for the Latin Quarter, Chicago, upon completion of her current stand at the Carnival, N. Y. She is due to open between Feb. 2 and March 4.

Pact calls for a four-week guarantee and three and four-week options.

New Lessees Take Over Renee's, N.Y., Nitery

Renee's Little Club, Greenwich Village, N. Y., which has been shuttered for several weeks, has been taken over by Frank Farrell and Walter Barry, who will reopen spot next month after place has undergone complete facelifting. Billy Carlo will handle the new decor.

Spot will be renamed The Blue Moon, will have a tropical setting, with new floorshow and band for entertainment. Show will be staged by Bobby Conklin.

Ritz Bros. to Copa, N. Y., at $6,500?

Deal for the Ritz Bros. to go into the Copacabana, N. Y., is in the works. If completed, comics will follow current run of Jerry Lester and will work for around $6,500.

One of the hold-ups on the deal is the fact that Monte Proser is unwilling to shell out that kind of coin for a single act.

Miami's Ciro's Goes On AGVA 'Unfair' List Next Week; No Cash Bond

Ciro's, Miami Beach, will be declared unfair as of next week by American Guild of Variety Artists for failure to pact new basic minimum agreement and post cash security to cover salaries of future acts booked into the spot.

Action was taken after Jerry Brooks, operator of the nitery, failed to respond on the new deal last week. The unfair action was predated, according to Matt Shelvey, AGVA head man, so as not to interfere with acts appearing in the current show, since security for salaries for these people had been posted with the union. After that it will be put up or else, according to Shelvey.

Shelvey justified the adamant stand of the union by stating that Brooks had been partner in the Brown Derby, N. Y., which folded five years ago owing salaries to acts. The previous administration at AGVA had failed to have bond posted and consequently the acts held the bag at the blowoff.

Tropics, Reno, Unfair

Tropics Club, Reno, was declared "unfair" by American Guild of Variety Artists this week for failure to pay off a salary claim levelled against the spot by Nick Haddon, comedian-emcee.

Haddon, according to complaint, was booked into the spot for a two-week run, but was cancelled out after the first day. He had been booked in by Walton Goldman, San Francisco agent, on regulation AGVA play or pay contract.

AGVA ruled that the spot is responsible for the two weeks salary involved and when coin was not forwarded, declared the spot unfair.

Elmira, N.Y., Nostalgic Break-In, in Comeback

Long an ex-outpost of Broadway, Elmira, N. Y. (where the Dolly Sisters are said to have started in vaude), is trying a comeback via concerts presented at the WB Strand (the old Mozart stock house) in a now tough section of the town.

At one time such names as Richard Carle, Walter Catlett, Bobby Woolsey and William Lynn played summer musical stock in Elmira, while Winchell Smith and John Golden considered it a lucky break-in site for their legit offerings.

Sophie Tucker played the old Majestic at a few bucks a week—well, comparatively—back in 1916, and Fritz Kreisler, Elman, and many Carnegie Hall highboys hit Elmira with regularity in the winter season. Now they're trying flesh again, after many years of films and four years of war-swollen purses, which went for naught in this once theatrically-rich locality (50,000 pop.)

Test care is Massine's Ballet Russe, with a symphony orch, jumping from Toronto January 18. Admittedly a bob-tailed- edition, if it pays the bookers are going to splurge; $2.60 top for first try, which should prove something.

Georgia Gibbs has been set for the Paramount, N. Y., Feb. 6 on the Danny Kaye show. Others on the bill are Tip, Tap and Toe and Bob Chester band.

Flock of Returnees Revitalizes William Morris Agency Manpower

Current exec powwows between William Morris, Jr., Abe Lastfogel and other Morris office toppers have resolved into a revitalization of the agency from coast to coast. Firstly, the return from the service of a number of important Morris office veterans has more than offset some of the recent departures. (Details on band dept. reorg on page 47.)

Among the returnees are Sammy Weisbord, general aide to Lastfogel; Lou Wilson, who clippered back from London with Prince Littler, London showman, after a stretch with UNRRA; Maurice Morton (back some time now, in Coast radio); Phil Weltman, N. Y. radio; Harold Dobrow and Sid Morse, radio; Lou Goldberg, administrative; Max Klein, general asst. to Bill Morris, and Het Manheim, literary dept. Toni Ward also just resumed her activities in N. Y. legit after a leave of absence. And due back are Sid Berkowitz, Joe Magee (legit), Morris Stoller (administrative), Bob Ehlert (bands, Chi); Ira Steiner, recording and transcriptions, N. Y., and Fred Elswit, vaude.

Major Sol Radam, whom Lastfogel met when the latter was in the European theatre on behalf of USO-Camp Shows, is a newcomer to the Morris Agency, concentrating on new talent.

Recent departures from the WM ranks are Kenneth Thomson, to International Pictures (Universal-Rank); Herb Gordon, to World Broadcasting as program production mgr.; Read Wight from N. Y. radio to American Broadcasting Co. Phil Brown left the Chi office to become personal rep for bandman Don Haynes.

Ted Ashley takes up the Gordon spot, and others in the transcription-record dept. will be Steiner, Dobrow and Billy Joyce.

Morris and Lastfogel are committed to the idea of more comprehensive personal management for its top band attractions, and thus can only concentrate on a limited number.

As part of the postwar coordination of the agency's setup, now that Lastfogel has eased out of the USO-Camp Shows, a load which he has been carrying during the war years, all offices are being more closely welded.

Lastfogel returns to Hollywood March 1. Morris, Jr., follows later in the spring on his annual o.o.

Ted Lewis Into Latin Quarter, N.Y.

Ted Lewis has been set for a six-month deal starting June 30 at the Latin Quarter, N. Y. He's to go in with the Negro act, Elmo Pease and Paul White, now in his show at the Latin Casino, Philadelphia. Lewis and the act will draw around $4,-200.

Deal with Lewis is unusual inasmuch as the contract calls for services of Lewis plus the colored comics. Lewis will still front a band to be made up of men of his selection, but whose salaries will be paid by the club.

Walters had been considering writing a similar deal with Scat Davis, but dropped Davis when a deal with Lewis seemed imminent.

Nicky Blair also sought Lewis to open at his Carnival, N. Y., to follow Martha Raye, but the LQ deal looked like a more profitable venture to Lewis.

Lewis will probably come in after the show, starting Jan. 27, which consists of Ann Corio, Harry Savoy, Corinne and Tito Valdez, Four Morocceans, Don Saxon and Mary Lou Vale. Kameroff and Kamerova will return as producers of this show after being out of several previous layouts.

Brazilian Booker On Way Here to Set Film Names for Rio Clubs

An attempt to secure film names for South American casinos will be made next month with the arrival of Francisco de Souza, Brazilian booker, in this country on a talent buying tour. After spending a few days in New York, de Souza will go to the Coast in an effort to induce stars to play the Rio de Janeiro spots.

On a previous visit to this country before the war, de Souza started negotiations for Bing Crosby and Andrews Sisters. Both were reported to have been offered $20,000, weekly, but deal fell through.

Maybelle Callaway, ex-WREC vocalist formerly with Dick Kuhn's orchestra, has joined Ted Weems' band at the Stevens hotel, Chicago.


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Sam Salvin, Bridging 30 Years of N. Y. Nitery Hosting, Compares Then 'n' Now

By JOE COHEN

Probably the only bonifiece today bridging the era between the days of Rector's, Shanley's, Reisenweber's Healey's and Murray's, with the present day, is Sam Salvin, who to-day is still active in the operation of the class Monte Carlo, N. Y., nitery.

There are other present-day cafeteriers who were around during that time but as far as is known they were not in on the operating end of the business.

Salvin, who together with his father, Paul, and Jimmy Thompson, operated 14 leading New York cabarets 30 years ago with a gross business running between $4,800,000 to $5,200,000, isn't living in the past of his previous glory. Nitery business then, as it is today, is still a business proposition. If he preferred nostalgia, then perhaps the Monte Carlo today, which he took over in 1942 as a cefunct institution grossing around $10,000 weekly, wouldn't be doing an annual gross business of $1,500,000, or around $34,000 weekly.

Salvin's operation stresses the kitchen and atmosphere and service —others are secondary. These three items, he claims, are the basis of any successful nitery, no matter what the talent budget.

Public Will Catch Up on 'Em

Any operator, he claims, that neglected these items during the war years, is going to find hard sledding once the flush of wartime prosperity wears off. The nitery and restaurant business, he claims will be hard hit, when the family help and marketing problems are solved. There won't be as many eating out then, and restaurant owners who've glossed over these things, will probably have more empty tables then those that kept up standards.

The great line of division between the gilded era of 30 years ago and present day operation, according to Salvin, was the decade of Prohibition. This, of course meant the end of the big operations that flourished up to that time, brought the business underground and created profound changes that affect the business even today.

For one thing, it swung the business over to the East Side and ended Broadway as the swank spot sector. In this respect Salvin helped bring about the change with what the Club Royale, 9 E. 52d street, on the site of the stables of Robert Goelet. Started during the early days of Prohibition, it encouraged other spots to settle in that area. Among them the Stork and El Morocco. By that time, Prohibition was no longer the noble experiment. It was a farce in the eyes of the people and it was no longer considered a crime to hoist a drink. With repeal, the East Side stayed on as the site for the swank-eries.

Other Results

Another result of the dry era, was the loosing of the average type of nitery patron. Prior to that, it was infrequent to see anyone under 23 or 24 in the night spots. It also accustomed people to higher prices for food and liquor. The straight restaurant couldn't make up any food losses on liquor because the legit spot couldn't serve any. The speaks charged fancy prices because of high cost of operation, protection, etc.

Prohibition also meant the end of the fashionable era in cafes. The questionable characters who took over speak operation kept the legitimate trade away, according to Salvin, and this persisted until the end of the 18th amendment was in sight. But it did open the way for mass trade getting people accustomed to paying higher tariffs for drinks.

Cost of a night out today compared with pre-World War I is considerable. Finest dinner obtainable then was $3 tops; champagne sold for $5 and $6 a bottle, and highballs and cocktails were from 30 to 40c.

The cafes run by the Salvins and Thompson reads like the Blue Book of cafedom. Among them are Rector's, Palais Royale, Maxim Rouge, Montmartre, Plantation, Little Club, Club Royale, Pavilion Royale (Long Island), 400, Cafe de Paris, Carlton Terrace and Pekin. He gave John Murray Anderson his first chance to produce a show at the Palais Royale. Anderson then was the dance partner of Cynthia Perlot. The show clicked.

Of the trio that operated this string, only Sam Salvin is still active in the business. The senior Salvin died in 1927 and Jimmy Thompson is retired.

Bracken on Theatre Tour

Hollywood, Jan. 15.

Eddie Bracken, Paramount film star, shoves off Feb. 4 with his own package show on a coast-to-coast theatre tour. Troupe is made up of singers, dancers and novelty acts, arranged by the William Morris agency.

Pic element of the tour has been so arranged that it will not interfere with Bracken's work at Paramount.

New Playdium Club Pulls Cleve's Most Classic Dive in 1 Wk.

Cleveland, Jan. 15.

Quickest and reddest nitery flop of the season was registered here by the Playdium, Norman Khoury's new theatre-cafe, which snapped off its lights exactly one week after it opened, sans liquor license.

Impresario claims he lost only $4,000 during that unhappy week, but figure is considerably understated. Show included Georgie Towne's orchestra, twelve acts, a line of girls, payroll for a staff of 40 employees as well as costs of repeller, sans liquor license.

Add to this a reported $70,000 spent converting spot into a nitery, with terraced tables and a kitchen under the stage itself.

Complexities and bad breaks that botched up the club's premiere are unparalleled in Cleveland. Spot had been scheduled to open two weeks before Christmas, but scarcities of certain building materials caused a postponement. Then the state liquor board demurred when the operator, who is now 22 other bistro licenses, tried to have one of his licenses transferred to the Playdium.

Owner got into hotter water when one of the daily newspapers, tipped off about the multiple booze permits, began shooting at him. Sheet ran a sizzling series of exposes, calling him a "monopolist of liquor licenses, in Northern Ohio," a "czar of the hot-spots" and demanded an investigation of his many permits. Governor Frank J. Lausche, of Ohio, also rapped the promiscuous method of issuing licenses to such big cafe operators and recommended that his permit be held up.

Delay kept approximately 35 contracted performers and musicians marking time for three days, with no place to perform. Figuring he had to pay them one way, Khoury finally decided to take a long shot and opened the Playdium on New Year's Eve, with nothing stronger than soda-pop at the bar. Plagraising at $2.50 cover charge per person hardly drew flies. Biz steadily plummeted to the cellar the rest of the week until the owners pulled down the curtains. Despite the classic fiasco, Khoury said he would re-light his new theatre-cafe as soon as a booze license was granted him.

Ohio's License Checkup

Columbus, O., Jan. 15.

Ohio Liquor Department has ordered a state-wide investigation of the number of liquor permits held by individuals. Checkup followed the filing of new applications for transfer by Norman Khoury, Cleveland night club tycoon. They are being deferred pending the outcome of the investigation.

Troc to Spend 30G On Renovation, S.A. Band

Hollywood, Jan. 15.

Trocadero nitery will spend $30,000 on remodeling and will change its policy to Latin-American bands, following the departure of the current Morgan crew.

Undefstood the first musicrew under the new policy will be Bobby Ramos band, now being enlarged with backing from the Troc's owner, Chuck Landis. Renovation calls for a new downstairs room for late hours, to replace the Cub room, which will be used for private parties.

Jackie Coogan Personals

Jackie Coogan, former child filmstar recently discharged from the Army, will make a series of personals starting Feb. 14 at the Capitol theatre, Washington, a following with Loew's State, N. Y., Feb. 21.

Reported getting $1,500.

Weatherman Fools B.O.

Rochester, N. Y., Jan. 15.

Remembering last winter's paralyzing snowstorms, Manager Dave Hamill decided to close the Embassy's burlesque shows for two months, only to have the weather man come up with two weeks of springlike warmth and dry highways.

Dominick Bosco and Rocky Lawrence, two local promoters, have taken over the house for eight weeks of weekend vaude shows, seven acts booked locally playing four shows a day without films.

Ethel Merman's First Nitery Date in 15 Yrs. Just Won't Jell

It's now doubtful that the Beach Riviera, Miami, will open for the season because of crackdown on gambling in Dade County, where spot is located. As a result, Ethel Merman, who was scheduled to make her first nitery appearance in 15 years at the spot, is reported as ready to sue for two weeks' salary at $6,000 per.

When it appeared that the club wouldn't be ready in time, club operators tried to work out a deal whereby she would open instead at the Colonial Inn, Hallendale, Fla., which wanted her to open for a later show. Miss Merman couldn't accept that deal inasmuch as she's slated to start rehearsals in the forthcoming musical "Annie Get-ley" late in February. Attempts are now being made to transfer her contract to the Hocambo, Miami Beach.

NEW HEARING ON SUIT BY EARL CARROLL

Chicago, Jan. 15.

New hearing in the $450,000 damage suit by Earl Carroll and the Hollywood Theatrical Corp. against Morrison Hotel Corp., Chi, who are charged by Carroll with breach of contract, was set last week for April 8 in Federal Court. Judge Michael L. Igoe will preside.

Carroll sued the Morrison Corp.; Leonard Hicks, general manager; A. E. Bolt, treasurer, and Frederick J. Best, assistant treasurer, on the grounds that they backed out of a lease on the hotel's Terrace Room, which Carroll had planned operating as a theatre-restaurant.

Lionel Kaye Vice Ailing Ballantine for Rose

Lionel Kaye, "The Daffy Auctioneer," went into Billy Rose's Diamond Horseshoe, N. Y., show last night (Tues.) as permanent replacement of Amazing Mr. Ballantine, compelled to withdraw because of illness. Latter's medico has prescribed an indefinite rest for the comedian, who recently recovered from an attack of flu.

It's a repeat booking for Kaye, who played a year's run in the show preceding current "Toast of the Town" at the Horseshoe, with new pact setting the comic until next June, with options.

Charter 2 Planes to Fly Nitery Show to Fla.

Transportation situation to Florida being what it is, George Wood, of the William Morris office and booker of the Colonial Inn, Hallendale, Fla., chartered two planes Thursday (10) to get a new show from line to rehearsals at that spot. Cost wasn't revealed. Show opens tonight (Wed.).

Two planes were necessary because of the fact that a complete set of costumes for the chorus went along. People packed into the planes were Rose Marie, Paul Haakon, the Chesterfields (3), Wood, Al White and the line.

State, N. Y., Show H.O.

Current State theatre, N. Y., layout with Frank Jenks, Kitty Kallen and Joe Marsala septet is being held a second week. As a result the Edmund Lowe show, which was to have started tomorrow (17) has been postponed until Jan. 24. It is also for two weeks.

Night Club Reviews

La Martinique, N. Y.

Danny Thomas, Toni Gori, Line (6), Phil Wayne and Sacassus Orchs; $3.50 minimum.

About a month ago Joe Jacobson of the Chez Paree, Chicago, was telling the Toots Shor roundtablers that "the greatest cafe comedian in America is working in my joint right now." Jacobson was referring to Danny Thomas. And the latter proves that full well at LaMartinique in his return to the bistro where he, like Danny Kaye, first came to big league attention.

Thomas certainly is among the top five cafe funnymen.

He holds a floor with the aplomb of a diplomat and the insouciance of a guy who knows where his next million is coming from. Hardly a bead of perspiration as he fulminates at the bosses (Dario and Jimmy Vernon, who are busy counting up their nitery profits at the ringsiders-at-ringside and the peasants in the back who, he assures, "comes in reverent") will be sitting ringside; and in between uncorks a brand of humor which is truly unique in a tribute to Jerry Seelan, who scripts Thomas' material.

The spaghetti dialectician who tells his yarns perverted brand of solid-Jackson jive talk; the "mummy" catchphrases; the authentic Lebanon and Syrian (he's the product of Syrian extraction); the travail of the dialectician borrowing a jack, and all the rest is tipping and unusual and, by the way, Thomas is the present-day Jimmy Hussey because of his kosher brogue.

Incidental, what the comedian throws away as an intro—"that, because of the radio, I've cleaned up" —is a dissertation for the better. He requires none of that. As part of the radio intro, a patter routine about sponsors and the like, he is a gem in observation and a good-humored rib at radio's steamup for this or that product.

Toni Gari is an energetic Mexican tenor who gives the forepart of the show a lift with his Afro-Cuban songs. Ellsworth and Fairchild are out because of running time, this terp team's bookings being set back until some future date. The 6 Martiniqueans handle saucy line and, besides showing them, Phil Wayne plays a fine show accomp besides being featured in that boogie-woogie piano. The Sacassus, Alternate Latin combo, Sacassus, is likewise good. Dario and Vernon have another b.o. boff show. *Abel.*

Ciro's, Hollywood

Hollywood, Jan. 11.

Desi Arnaz Orch (20), with Amanda Lane; Larry Storch; cover $2.

After several years in the Army and a screen stint prior to that, Desi Arnaz returned to his first love, belonging and meshing with his own musicrew. Outfit, consisting of four strings, four reeds, five brass and six rhythm, tops in the Latin department and superlative in the society song section. Arrangements generally are long but highly danceable and the chilibowl flavor is kept by Arnaz having his Latunes arranged in Spanish. Surprise song is Sands of the Border version of "Bei Mir Bist Du Schoen" which lends itself to maracas. In the show, Arnaz does "Amanda Lane," which slacks up to any production tune of its type seen locally for some time.

Amanda Lane, a luscious brush, is about the most effortless femme singer to warble in the niteries along Strip for some time. Her on-the-job work rates with the Tiffany crowds and is up to any of the top femme thrushes appearing today.

Larry Storch, just out of the Navy, is the showstopper at the nitery with his vocal impressions. Storch stays away from the caricatures and stale jokes and presents his impressions straight. He opens with letter-perfect vocal likeness of Gabriel Heatter and works up to end of the war speech delivered by Churchill. Final imitation brought down the house and left no dry eyes opening night. *Hurs.*

Copacabana, Miami

Miami Beach, Jan. 12.

Joe E. Lewis, Fred & Elaine Barry, Hal Winters, Dixie Roberts, Jack Harwood, Harris Trio, Line (7), Dave Tyler and (10), Catalino Orch (10); Staged by Benny Davis; min. $2 and $4.

An already fabulous season reached full bloom with the return of Joe E. Lewis this swank bistro. Scores were turned away, and they were still trying to get in after the second and last show Murray Weinger, who invested plenty moola in converting the room into a Hollywood production's version of a nitery, should get his investment back, but fast, with a gross of over $50,000 weekly practically assured. And he hasn't hold back in providing a top supporting bill to make for one of the best shows in this club-crowded town.

They came to see Lewis and he didn't let them down. Stayed on for nearly an hour, and had to beg off. The reception he got when he came on was indeed an ovation. Comic has new batch of songs, opening with "Bring Back Burlesque" and following with other numbers, toppers being "Gen. DeGaulle," a howler about postcards, "Long, Long Time," a lament for the hoofer-playing tendencies and then reels them with his ditty on the guy who never let failure go to his head. All are perfectly tailored for the patronage he draws. He's money in the bank for Weinger.

Benny Davis has set up a nitty production to precede Lewis. Youngster Hal Winters scores solid hit with his pipes and personality. Follows the open.ng production number, "This Is Miami," in which Dix'e Roberts and Jack Harwood go big with their ace tapology.

Winters returns for the customers, and really sews things up. He also works in the production numbers.

Fred and Elaine Barry click with their easy, graceful terpins. Took several encores, and bo0fed with Bob Brahms Lullabye bow-off to healthy palm pounding.

Show is neatly produced and chorus gals are one of the better-looking lines in town. Harris Trio do a nice job on the production numbers with their harmon es, and their singing of "Overture to Love," a new Benny Davis tune. Dave Tyler and his orch background the terpsich stylists. Production show music is provided by Catalino and his Latin addicts. *Lory.*

Chez Paree, Chi

Chicago, Jan. 11.

Frances Faye, Henny Youngman, Tommy Dix, Fred & Sally Hartnell, Lee Cliff, Vivian Martin, Gay Claridge Orch (13) Lucio Garcia Orch (5); $3-$3.50 min.

It's not just being chivalrous to say that Frances Faye steles the billing couple of the week. Over this semester—which had Joe Jacobsen and Mike Fritzel giving Tommy Dix the "added attraction" spot in the ads and promising top billing to Miss Faye one week and Henny Youngman the next. Fact is that the gal decides it once and for all by getting out there and mopping up with the honors of the evening.

In the closing spot, Miss Faye demonstrates her right to the headlining by quickly establishing that old intimacy contact with the customers, and then holding sturdily on to it. She's never been much of a singer, and if she could manage a bass chord or two she might be called a pianist. What gets 'em is the illusion she creates of singing for each individual—that, plus a keen sense of timing, and, of course, those rough, tough lyrics. Does "Gotta Be This Or That," "Come Back to Sorrento," "Tico Tico" (with smatterings of "Besame," "Hernando's Hideaway for Strings"), "A Man Will Always Be a Dog," "Bei Mir Bist Du Schon" and, of course, "Willow" to handlecher Gay Claridge stooging on the latter. She begs off.

Trouble with Youngman is that he doesn't have much new material, following too closely, apparently on his recent Ford Hour, at the Interne House's Empire Room and the Chicago theatre. Many of the gags are tired, but he's a showman as well anyway with the "Road to Mandalay" bit, emoering with impresses of Bethlehem, Hitler, Hirohito, etc.

Dix, in trey spot, quiets the always noisy Chez crowd with his powerful baritone-ing of "I Got Plenty o' Nothin'" "Beenese," "Rodger Young" (with a nice nod to composer Frank Loesser), and, of course, "Battle Hymn of Republic." When and if the youngster's showmanship becomes as authoritative as those pipes, he'll be the best in the biz.

Fred & Sally Hartnell, preceding Dix, sock over a trio of fast ballroom steps, including some fancy ball-de-jitterbug stuff. The adorables, in song and Olive Bernard-designed routines, are aided considerably this time by some sock chirping by Vivian Martin in their "Winter Carnival" and "A Woman Is a Rascal" stints. Claridge remains a suave maestro, and his band is up to par, as are Lucio Garcia's rhumba boys. *Mike.*

Casa Manana, Boston

Boston, Jan. 12.

Dick Richards & Adair Dancers (4), Balladiers (3), Peggy Burke, Marie Wilson (10), Catalina Orch (7), Continentals (3); $2 min.

Bought from Jack Brown last September by a trio of real estate operators in town, the Casa Manana is making a bid to be class spot with a Latin-American accent and, to judge by this layout, showing some results.

Oldtime melodramas, formerly plugged here, are out in favor of the more traditional line of gals plus a couple of name acts. Most continuous music by the Phillips band with a relief trio.

Used three productions when caught, all originals by Helene Martin, with added material by Freddy Sandford (local professional coacher and arranger) and Jerry Capodilupo, one of the three owners-partners. First on a Grand Central theme with a song plugged by two

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Night Club Reviews

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Casa Manana, Boston

of the Balladiers quintet (a local product yet to get into stride), second Gay Nineties motif to a tune called "The Widow and the Wolf" nicely done by Peggy Burke and a third routine with a Ramona slant. Ideas are good and the line okay, but quintet of vocalists somewhat out of balance and lacking in clearly defined harmonic placement.

Dick and Richard and sister dancers go big in an adagio and later a novelty circus act, and Balladiers do a comic tune with Jimmy Riley and Payne, m.c., was out sick when caught so his chore was nicely handled by Phillips, who also does vocals with his band. Biz was off at first show at this 300-cover spot, but is usually brisk with big supper crowds. *Elie.*

Brook Club, Miami

Miami Beach, Jan. 12.

Phil Regan, Cappella & Patricia, Haskell, Jules Lande Orch (10), Pedro Orch (9); no minimum, no cover.

Swank casino just north of Miami Beach has come up with a real smart show. One of the smarter rooms around town, it draws the toppers visiting or spending season here.

Topliner is Phil Regan. An unusual booking into this room, he proves a click. Came on with his Irish ditties and versions of pop songs after dashing over from Olympia theatre stint and turned a neat trick when he had the dignified patronage singing those songs with him. Took four encores and could have taken more.

Cappella and Patricia, held over from previous show, confirm management's enthusiasm about them. Their ballroomology is out of the top drawer. Biggest hand garnerers are Irene Castle and "Polonaise" routines. Make lifts and turns seem easy and in the Castle number keep spinning while balancing Patricia overhead brought down house.

Haskell, just out of service, is playing a return date promised him by the club owners when he was drafted while working at the spot. Essays some smooth and intelligent patter while working tricks. Particularly fine in his closer, in which he uses a recording, with the voice on the platter instructing him in how to do the stunt he is performing.

Jules Lande and orch play a smooth show and the same applies for their dance diversions. Pedro and orch satisfy the Latin addicts. *Lary.*

Trocadero, Hollywood

Hollywood, Jan. 9.

Russ Morgan Orch (21), The Charioteers, Syd Chatton; cover $1.50-$2.

Opening to apathetic post-holiday outing crowd, Russ Morgan took hold of somewhat dreary situation at the Trocadero last night and knocked customers for loop with solid, down-and-ready humor that is not only novel but smash showmanship. Small audience enjoyed Morgan's music, but not half as much as maestro's kidding himself.

He does a turn in floor show and then warbles, plays trombone and piano with band. Unorthodox appearance and manner, plus his broadaxe charm should make Morgan a permanent fixture around these parts when word-of-mouth praise gets around, giving the guy his just due.

Main count of humor stems from his coal miner origin and the fact that he should be fronting band when he looks like one.

The Charioteers are a solid sepia quartet with novel arrangements that go in for visual as well as vocal production. Backed by piano, group hits high notes and low ones on everything from "Caldonia" to "Ride Red, Ride," and had customers asking for more. Syd Chatton, impressionist and former radio rogue, has only a couple of good imitations, rest falling to click with first nighters who gave him only so-so reception. *Mack.*

Blue Room, N. O.
(HOTEL ROOSEVELT)

New Orleans, Jan. 10.

Eddie Oliver Orch (14), Edward & Diane, Tanya Tamara, Harry James (2), Lucille & Eddie Roberts, Jan Barr; $1.50 *minimum.*

Current layout is smartly paced 90-minute presentation, solidly put together without a letdown.

Eddie Oliver and crew deliver pleasant musical diversion, being equally at home with sweet or swing, and satisfy from all angles. It features nice arrangements, with the easy-going, personable maestro featured at the piano. He's a nimble-fingered artist, and opening night dancers crowded around the bandstand to watch him play.

In addition to dishing it out for the customers, Oliver's outfit does socko job of providing background for the acts.

Retund, jolly Jan Barr scores heavily with his warbling of classical and pop tunes. Especially favored by the diners was a medley of songs featuring a nostalgic Parisian angle. He had to beg off.

Tanya Tamara lifts the show several notches with a mezzo-soprano of fine quality. A striking brunette, Miss Tamara nets plenty of palm pounding with "Make Believe" and several pops and folk tunes.

Edwards and Diane, dance team, are smooth and clever. They feature some nifty routines until the femme half loses heel on her shoe. Pair take off their shoes and wind up act in sure fect to big response.

Lucille and Eddie Roberts open with a magic routine on the dull side, but hit their stride with a natural telepathy turn that proves surefire.

The Lesters contribute an adagio-acrobatic turn that clicks.

Biz capacity. *Lituz.*

N. Y. Nitery Followup

Lou Walters, having buttressed his current Latin Quarter, N. Y., layout with Roy Bercher (New Yorker) and Arthur Lee Simpkins, has not only maintained the high standards of his spot, but has endowed it with added strength.

Benson as a replacement for Noel Toy perks up interest in the early section, while Simpkins is able to maintain the pace set by Frances Faye, by now on to other engagements.

Simpkins is boff in his spot. The Negro singer, with a powerful set of pipes colorfully projected, hushes audience completely with "Donkey Serenade," "Song of Songs," "Elli Elli" and "Vesti La Guibba," with "River Shannon" as an afterpiece. Applause is prolonged.

Rest of the show still as is, with Billy Wells and Four Step Sons, Sheila Bond, Ming and Ling, Pat Rooney, Four Moroccans, and Marianne.

Jose.

Von Tilzer

Continued from page 47

write an article called "Down Tin Pan Alley Way" and the name stuck.

The songwriter had no formal education in music, with exception of a few piano lessons, but could play an instrument by ear. He claimed at one time that melodies came to him in his sleep. He would, upon awakening, rush to a piano and play the tune until he had it memorized.

An ability to pick up picturesque phrases in overheard conversations helped him to find many themes and titles for his songs.

His first published hit was "My Old Hampshire Home," written in 1898 and introduced into vaudeville. He got $15 for it. Two million copies were sold.

Later he made several fortunes in the sales of his works only to lose them in financing musical productions on Broadway. He had been a member of the firm of Shapiro, Bernstein and Von Tilzer, but in 1902 formed his own music-publishing firm, which still exists.

Born Harry Gumm in Goshen, Ind., Von Tilzer was one of five sons. His father was in the shoe business. Over his store was a small theatrical auditorium which occasionally housed stock companies. The glamor of show business got into his blood at the age of 14 and he ran away to join a circus. At 17 he joined a rep troupe that hit New York, first in 1892, at 19, with $1.65 and a pocket full of dreams. Tony Pastor's was the goal of performers in that era, but not having an act, young Von Tilzer had to be content with a job of piano playing and hoofing in the saloons for $15 a week. Two years later he made the grade in a double Dutch act, teamed with the late George Sidney at Pastor's. From then on he diverted to songwriting and publishing.

Among those surviving him are his brothers: Will, president of Broadway Music Corp., Jules, employed by same concern; Albert, a songwriter of California, and Harold, an attorney.

Morris

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Boston p.m., who has been in the Army and with whom Alexander might set up a partnership. This has been talked of, but not confirmed by Alexander.

Before the Alexander situation was resolved, however there was a possibility that the agency would sort of "farm out" its band division. Alexander is reported to have been offered a chance to buy the band department and operate it himself. This speculation was dissipated when Shaw, Courtney and Burnham, whom he wanted to keep with him, were not agreeable to the "pieces" of the new firm offered to them.

Alexander wanted to retain the controlling interest in such a venture since the full weight of the obligation to Morris would have been on his shoulders, and still be in a position to dispense more coin. Such additional men he would have brought in to widen the scope of the new organization. His staff wouldn't accept the idea, and Shaw conducted a deal with Moe Gale which had been originally offered him last year. Morris, incidentally, as yet has no definite plans as to Shaw's replacement.

Moe Gale's Gale, Inc., brought new-year expansion plans into full focus Saturday (12) by completing a contract that brings Shaw, head of the William Morris agency's one-night department, into the firm as a one-third partner. Shaw, whose activities for Morris played a major part in that agency's band division sales for the past three years or so, moves over to Gale by at least Feb. 1, and possibly before. He brings with him his assistant, Billie Miller.

Shaw's move to Gale is not under a term contract. He comes in as a full partner, according to the major stockholders, Moe and Tim Gale, who have gradually expanded the agency in the past seven or eight years from a small outfit built around a few bands. Currently the agency is interested in all fields, having installed radio, club and other departments within the past couple of years. Shaw's entry into the firm will further widen the scope of its activity since at the Morris office Shaw did not confine himself only to one-night booking. He had a heavy hand in talent development, location booking, etc.

Shaw almost made the move to Gale last year. At that time he was offered a similar deal and turned it down. Prior to hooking up with William Morris, he was with Music Corp. of America and before that he had been Consolidated Radio Artists one-night division.

New Acts

KITTY KALLEN
Songs
9 Mins.
State, N. Y.

Kitty Kallen with a background as singer over WCAU, Philadelphia, and vocalist for Jack Teagarden, Kenny Doreen and Harry James, should develop into a top single having the savvy to put over a song, strong projection, okay pipes, and pleasing personality. Only present drawback is her need to adjust herself to the mike. Stronger projection, which may be difficult after getting used to the accomps of top name orchs.

She could also have used a better number than "Chickery Chick" to start with, but does a fine job of setting herself when she segues into a medley of hit records on which she specializes. Strongest in her catalog is "House I Live In," an encore, which sends her off to top takes. *Jose.*

PATRICIA BRIGHT
Comedienne
14 Mins.
Roxyette, St. Regis, N. Y.

Patricia Bright is a bright booking for the Hotel St. Regis' Maisonette Room. She fits well into a stellbote of this calibre and her values are cumulative, progressing well and sustaining interest. Looking like Margaret Sullavan, her takeoff on that actress is fine, along with her impressions of Judy Hildegarde, a Copacabana-Stork babe, and the rest.

She Hildegarde impression is particularly effective, a somewhat startling mirroring of the Persian Room's discovery. Backed by Leslie (Laszlo) Miller with his pianistic dexterity for an entr'acte specialty, and the good dansipation of George Koch and his orchestra, Miss Bright is a worthy successor to Dorothy Shay, in particular lave in the Maisonette. *Abel.*

MILBOURNE CHRISTOPHER
Magic
12 Mins.
Chanticleer, Baltimore

Personable, clean-cut youngster, just out of service, has an easily sold sesh of magic that should find plenty of employment. Utilizing smooth chatter and small props, he gets best results from ropes, especially a topping trick of stretching an 18-inch piece into a length of several feet.

Fills in with cards and other small stuff to good returns but should build the rope business for an encore. *Burm.*

Variety Bills

WEEK OF JAN. 17

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (17)
Tommy Dorsey Ore
Slate Bros
Geo Prentice
Paramount (16)
Allen & Kent
Kitty Kallen
Frank Jenks

Smith & Dale
Joe Marsala Ore
WASHINGTON
Capitol (17)
Edmund Lowe
Modernaires
Paula Kelly
R & B Ambrose
Bernie George

Edmund Hall Ore
Gene Krupa
Carnival
Martha Raye
T-A-D Hoffman
Chiclets & Troupe
Ben Yost Singers
Walter John
Miriam Gwinn
Miriam Lasalle
Gaynor & Ross
Carousel
Diane Dale
Johnny Eastman
Jules Delsiva
Patricia Brent
Club Sudan
Andy Kirk Ore
Leon Abbey 4
Ann Lewis
Tato & Maria
Mabel Lee
Floyd Smith
Sutan Families
Babe Wallace
Copacabana
Jerry Lester
Jack Leonard
Eunice Healy
Chandra Kaly

Guy Lombardo Ore
Hotel St. Regis
Dorothy Shay
George Koch
Whitney Sis
Lessie Zorn
George Arnold
Jeanne Sinclair
Brinkman Sis
Woody Spears
Paul Spano
Theodora Brooks
Hotel Taft
Vincent Lopez Ore
Hotel Waldorf-A
P & G Hartman
Fred Coleman Ore
Mischa Borr Bd
Iceland
Danny White
Angelo Bd
Lou Martin Ore
Kelly's Stables
Savannah Churchill
Teddy Qualles
Rosita
Vickie Zimmer Trio
La Marchese
Danny Thomas
Toni Carr

Paramount

NEW YORK CITY
Paramount (16)
Woody Herman Bd
Buddy Rogers
Dorothy Kelley

Cabot & Dresden
MIAMI
Olympia (16)
Rick & Gibson

Arthur Fisker AGENCY

"The Outstanding Agency"

1926 1946
Booking for the Most Discriminating of Independent Theatre Owners

1501 Broadway-Paramount Bldg. New York BRyant 9-6352-3-4

RKO

BOSTON
Boston (17)
Charlie Spivak Ore
Phil Brito
Wilkie & Dare
Wallace Sisters
CLEVELAND
Palace (17)
Count Basie Ore

COLUMBUS
Palace, 7-11-13
Carroll's Vanities
SAN FRANCISCO
Golden Gate (16)
Dave Apollon Co
Lowery & Rae
Bob Dumont
Franks & Janyce

Ballard & Rae
Johnny Woods
Lanny Ross
Rigoletto Bros

Jane Harvey
Dick Stabile Ore
Gene Krupa
John Kirby Ore
Lucky Millinder
Dardanelle 3
Nero & Sonya Ore
Diamond Horseshoe
Jos B Stand
Lionel Kaye
Watson Sis
Fritzi Scheff
Anna Livingston
Willie Solar
Jacqueline Hurley
Michael Edwards
Bill Acoro
Emma Francis
Mitchell Brother
Jimmy Allison
Bill Moore
Four Rambuds
Vincent Travers Or
Monty Reid Ore
Embassy Club
Billy Waters
Wesson Bros
Greb & Lober
Florence Zeising
Dottie Dupont
Jack Shaw
Joel Herron Ore
Glen Island Casino
Jimmy Dorsey Or
Grand Village Inn
Joan Barry
Johnny & George
Wynn Sellers
Rose Carrie Ore
Havana-Madrid
Josephine Del Mar
Dean Martin
Tito Barranco
Nick Fields
Pupi Campo Ore
Xavier Cugat Ore
Hotel Ambassador
Hal Kemp Ore
Jules Lande Ore
Hotel Astor
Jose Morand Ore
Hotel Belmont Plaza
Johnny Phillips
Fay Carroll
Kathryn Lee Dera
Bert Stanley
Alice Moore
Ben Yost
Payson Re Ore
Hotel Commodore
Bob Grant Ore
Cornelia
Estelle & LeRoy
Marjorie Knapp
NEW ORLEANS
St. Charles (16)
John Boles
Simps's Marion's
Laura Lee
4 Maxellos
Bobby Kay
PATTERSON
Majestic (17-20)
Bowery Follies
(21-23)
Carlell & Rose
Sid Kroft
Foley Smith
(Two to fill)
PHILADELPHIA
Carman (17)
Al Schock
Dick & Bob Remy
Dorothy Barrett
D & Dorothy Page
PROVIDENCE
Metropol'n (17-20)
Glen Miller Bd
Paul Regan
Ken & Roy Paige
ROCKFORD
Palace (17)
George Lovett Co
Rudy Horn
Lima & Rio
(Three to fill)
SPRINGFIELD
Court Sq (17-20)
Wilson Bros
Jordan & Parris
Bob Hopkins
Tommy Dunlon
Johnny Cole
Johnny & Friday

Phil Wayne Ore
Sacasas Ore
Leslie Quarter
A L Simpkins
Pat Rooney
Roy Benson
Ming Lung
Hoo Shen
Sheila Bond
B Wick & Fays
Marianne
Wanger Girls
Wini Walsh
Don Sacco
Marty Beck Ore
Lone Star Cafe's
Eddie Davis
J McGuire
Fay & Andre
Phil Wayne
Orlando Sis
Jimmy Kane
Helene & Howard
Art Waner Ore
Latin Casino
Mary Jane Walsh
Clifford Newhall
Helen Hadley
Don Hayes
Ernie Holst Ore
Monte Carlo
Dick Monroe Or
Al Murray
Lady Anne
Lee
Mona Motto O
Old Roumanian
Jeanne Phillips
Sadie Banks
Mimi Kellerman
3 Carle Sis
Helen Rowe
Joe La Rose Ore
Ruban Bleu
Doodles Weaver
Daphine Hillman
Bobby Tetzel
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Spivy
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Steve Murray
Gene Austin
Hilde Simmons
Al Andrews Ore
Florin Vestoff
Versailles
Dwight Fiske
Emil Petti Ore
Pepito Lopez Ore
Waldorf Bars
Bert Stone
Patsy Kane
Zeb Carver
Village Vanguard
Josef Marais
Marie Bryant
Linda Keene
Don Fry
Hank Duncan Trio
Wivel
Lee Penn
Stella Reynolds
Hilde Peterson Ore
Zanzibar
Cootie Williams Or
Rose Brasel
Ray Sneed Jr
Jack Spratt
Ella Fitzgerald
Cuba & Pete
Howell & Bowser
Ralph Hughes
Dee Wee Marquette
Cleave Hopkins Ore
Zimmerman's
Gene Krupa Ore
W & J Brown
Wayne Thompson
Adrienne Parker
Hotel Roosevelt

Warner

NEW YORK CITY
Strand (18)
Lionel Hampton Or
Pops & Louie
Canfield & Lewis

PHILADELPHIA
Earle (18)
Vaughn Monroe O
Fred Sanborn
The Girardos

Independent

NEW YORK CITY
Music Hall (15)
Patricia Bowman
Rudolph Kreitler
The Bucanis
Margaret Ormos
Olive Bonnell
Starchey the Seal
Roxy (18)
T & S de Marco
Remos & Toy Boys
Carl Ritchie
Paul Winchell
Foster Rogers
Flatbush (19-20)
2 Jacks
Paula Bane
Johnny Hamilton
& G Miller
Russ Miller & Co.
JAMAICA
Jamaica (17-20)
Hermes Amigets
Bert King
Irene Bennett
Sally Jack & Mase's
Over to All
BALTIMORE
Hippodrome (17)
Andrews Sis
Ken Whitmer
Cecil & Preston
Carlell & Rose
Bill Kraft
Harper & Louise
Cecil & Shirley
(20-23)
2 Valors
Harris Berger
Renee de Lim
(Two to fill)
CAMDEN
Towers (18-20)
Debbie's Circus
Frank Hall
Walter Walters Jr
Eddie Hanley Co
3 Kewpie Dolls
CHESTER
Oriental (17)
Bob Coffey
Gil Lamb
Marie Mcdonald
Grasman Revue
Stayman All Troupe
ELIZABETH
Liberty (17-20)
Gay 90's Revue
HARTFORD
State (18-20)
Louis Prima
Manhattan Dehs

O'Donnell & Blair
Verdaguers
Roy Douglas
Dick Leslie
INDIANAPOLIS
Keith's (18)
Gautier's Brichty's
Stevens B & Big B
Nable 3
The Desoros
Miss Corinne
Johnny Patchen
KANSAS CITY
Tower (18)
Del Dodson
Bert Harry
Don Roy
D & D Workman
NEWARK
Branford (18)
Frankie Carle Ore
Mann & Linde
Winik & Mae
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Jack Shaw
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Jimmy Dorsey Or
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Howell & Bowser
Ralph Hughes
Dee Wee Marquette
Cleave Hopkins Ore
Zimmerman's
Gene Krupa Ore
W & J Brown
Wayne Thompson
Adrienne Parker
Hotel Roosevelt

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Buck Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Jerry Hoeyer
Jimmy Edwards
Claude Alphand

Cafe Society (Downtown)
Josh White
Dolores Martin
Bernie West
Benny Morton ore
Cliff Jackson
Cafe Society (Uptown)
Sussin Reed
Imogene Coca
Mary Lou Williams

Condon's Concert Tour Set

Eddie Condon's hot jazz combo has been booked by A. & S. Lyons for a series of concert hall appearances in the eastern area. Tour opens Feb. 4 at Worcester, and will turn up on successive Monday nights at other cities.

A concert tour through Europe in late summer has been set if visas and transportation can be cleared.

State, N. Y.

Frank Jenks, Kitty Kallen, Smith & Dale, Peggy Taylor Trio, Joe Marsala Septet with Adele Girard, "Lore Letters" (Par).

Jesse Kaye's talent selection in the current State show adds up to better than par with marquee value with Frank Jenks, film character actress Kitty Kallen (New Acts), now soaring after schooling as vocalist with top name bands; Joe Marsala Septet with Adele Girard as fodder for the love element. For the straight vaude addicts there's the reliable Smith and Dale and the Peggy Taylor trio. It adds up to a highly playable bill.

The adagio of Peggy Taylor and pair of flashy males provides a top house warmer-upper, with the lads throwing the gal every other which way to garner top applause.

Frank Jenks may not be a familiar name to film audiences, but his phiz certainly is. The applause convo after he walks on stage. He shows up best in special material songs which earn him hefty returns. His straight chatter could stand a bit of rewrite.

The Marsala Septet, with Miss Girard at the harp and Dave Tough at the drums, purveys nifty music for the jive trade, but a shade's amplification system killed every effect they went after. Outfit uses three mikes, one each at the drums, harp and front of the band, but it didn't mix right, and it sounded like every man for himself, with the pianist getting the better of it because he had the loudest mike. Solos, especially those of Marsala and Miss Girard, came off well.

Smith and Dale, by now museum pieces in vaude, still get bellies with their "Joe Kronkite" skit. They're powerful laugh fodder. *Jose.*

Apollo, N. Y.

Lil Green Band (15), with Sadie & Stella, Sahje, Cowan's Musical Madcaps, Pigmeat; "Dead Man's Eyes" (U).

The Apollo's usually consistent fare of solid jive takes a decline this week, and even the quality's there in spots. Lil Green, lone name of blues singer Lil Green fails to take up the slack. Her band, newly formed, isn't much help, either. Only relief for show proved to be Cowan's Musical Madcaps, who blast through novelty stuff with plenty rhythm and comedy. Dancing end is handled by Sadie and Stella, tap duo, and Sahje, Oriental dancer.

Following band's opening number, "Something Like That," Sadie and Stella perform unimaginative lines. Although smartly costumed, pair are not evenly matched, ditto their footwork. Band's other numbers are "Captain America," "Air Raid" and "Caldonia," showing interest only in the latter.

Madcaps, using an electric guitar, drums, bass and a tin washboard, run through "Sailing Right Along," "Old Man River" and "Jack Pot," making with as much comedy as rhythm, and making it click in both.

Miss Green delivers her stock blues material with plenty personality and selling ability. Although she does only two numbers, they are more than welcome after the generally weak fare preceding her. Songs are "Mellow Man," "Boy Friend" and "In the Dark," all dusky ballads which she has recorded and go over well. Other turn is that of Sahje from Jacksonville," which is on the jumpy side. Hoops comic, Pigmeat, finishes off the show with Miss Green in comedy stanza.

Circle, Indpls.

Indianapolis, Jan. 12.

Beatrice Kay, Sonny Dunham Orch, with Pete Hanley, Louie Donaldso, Nickie Shane, Frank Tucker & Korvin Tremaine; "Man Alive" (RKO).

The Circle, using its stage again after more than a month's lay-off, has a first-rate vocal-instrumental combination that should please both the swing fans and the more conservative customers with the Beatrice Kay-Sonny Dunham combination. Above all, it pleases the band fans who like their music and plenty of it, because Dunham's outfit is strictly business, taking most of the running time for a straight program of hot and sweet arrangements with no frills or novelties. It's his first stop at this spot and he makes a nice impression.

Band opens with snappy version of "Navajo Trail," followed by a nifty arrangement of "Intermezzo" which Dunham figures prominently on the trombone and trumpet. Louise Baugh is regulation thrush with a smooth change of pace in a pair of contrasting numbers, "Is You Is Or Is You Ain't My Baby" and "Unbreakable You." The band digs some lively jive in a hot version of "Annie Laurie" and "Sweet Sabbatic" with a jungle beat, then introduces its romantic tenor, Pete Hanley, who sells "Dancing in Your Eyes," "It Might As Well Be Spring" and "I Don't Stand a Ghost of a Chance With You" convincingly. Dunham crew close impressively with a full performance of their musical signature, "Memories of You" and Count Basie's torrid "320 Special."

Miss Kay, headlining, gives the audience an earful of her well-known comedy characterization before settling down to the vocals. Her stint includes "I Don't Care," Put Your Arms Around Me Honey" and a comic valentine, "Saloon," rendered in her best style. Frank Tucker and Norma Tremaine score laughs with their eccentric taps and lively take-offs on ballroom stuff. Biz was ok at opening. *Corb.*

Orpheum, L. A.

Los Angeles, Jan. 11.

Charlie Barnet's Orch (18), featuring Tommy Pederson, "Pumas" Holland, Al Killian, Fran Warren, Phil Burton, Cy Laudry, Dorese Madison & Session Hustlers (Movie).

This week's Orpheum bill puts the emphasis on music with Charlie Barnet and his crew dishing out plenty of sharp rhythms to keep his followers happy. Of the 14 numbers played, all are on the rhythm side, coming through strong with plenty of brass. Crew opens with showy arrangement of "Cherokee" and comes back with "The Sergeant Was Shy." Midway band spot is heavy with "Pumas" Holland, Turpike" and finale tune is "Drop Me Off in Harlem," featuring Al Killian's trumpet work.

Barnet devotes plenty of time to saxophone noodling, being a working front-man, and pleases all the way. Instrumentalists also have their chance to shine. Tommy Pederson, trombone, does a class job to "If I Had a Dozen Hearts," "Peanuts" Holland both vocals and trumpets on "The Ba Ba Ba Lu" and "Madame Butterball," and works with Killian on "Things Ain't What They Used to Be," a solid blues tune that drew encore of "Battle of the Trombones."

Male vocalist with band is Phil Barton, bantoning "Night and Day" and "I Can't Begin to Tell You," emoting with "Nancy with the Laughing Face." Fran Warren, orch canary, works over "11:00 P.M." and "I Got It Bad" with encore of "Old Black Magic."

Cy Landry, clever pantomimist, heads other acts on this is standout clowning and hoofing for hefty palmpounding. Dorese Midgley, rated smart reception for her tap work and impersonations of name dancing stars. *Brog.*

Adams, Newark

Newark, Jan. 10.

Count Basie Orch (16), with Ann Moore, Dusty Fletcher, 3 Rockets, James Rushing, Shorts Davis; "Danny Boy" (PRC).

This all-sepia fandango will draw in spades. Count Basie and band are well liked in this spot and the surrounding layout puts icing on the cake.

Basie, former boogie king, now boogie a little, but is a solid entertainery tempo that curdles the sounds. His only eight-to-the-bar bic is "Red Bank Boogie," beaten out as it in the past. His better efforts are being directed to a straight riff caper with plenty of bounce and lethally armed with sock finales.

Sharpest of these is "High Tide," which develops power and amplitude as it works up to a climax. Similarly hot is a version of "One O'Clock Jump," heavy on tenor sax.

The Count's gimmicky stunts are solid as usual, neatly turning right hand phrases against one of the best southpaws in the business.

Vocal honors come out even between Ann Moore, whose dark tones are lustrous in "I'm Gonna Love That Guy" and "Jivin' Joe Jackson," and James Rushing, two-ton shout with a winning blues style.

Dusty Fletcher, a clever zany with a good drunk act, is the comedy star and makes a good pitch. Shorts Davis cances smartly and the Three Rockets do precision routines to a nicety. *Brun.*

Tower, K. C.

Kansas City, Jan. 11.

Larry Blair, Skating Ettes (4), Marian Burroughs, Renaud & Arden, Tower Orch (9) with Don Tiff & Nel Shelton; "Shady Lady" (U) "Swingin' on Rainbow" (Rep).

Layout at the Tower this week is smooth playing and well diversified, and adds up to good entertainment.

Tower orch, with Don Tiff on the ivories, tees off with "It Might As Well Be Spring." Nel Shelton does okay on the vocal.

Larry Blair, doubling as emcee, brings on Renaud & Arden, lapsters who click with their novelty hoofing and comedy biz. Deadpanning and zany antics of male register solidly.

Taking over the deuce, Blair is a standout with his tenoring and fiddling number. Following with "Oh No You" to hefty returns, he follows with an impresh of a drunk singing a pop tune. For encore, he whistles a medley. Lad has pleasing voice and nice personality.

Marian Burroughs, young vocalist, scores with a brace of three standard and classical selections. Opens with "Hora Staccato" and follows with "Gypsy Air" and "Smoke Gets in Your Eyes."

The Earles wind up the bill with their standard roller skating routine, highlighted by plenty of dizzy whirls and pointed up with laughgetting audience-participation biz. *Earl.*

RKO, Boston

Boston, Jan. 11.

Vaughn Monroe Orch with Norton Sisters, Sally Stuart; The Gerardos, Fred Sanborn, Ziggy Talent; "Sing" (Col).

One of biggest draws in this section, Vaughn Monroe does his best to maintain the draw by setting forth a top-ranking band show combining plenty of bounce with entertaining sweet stuff and appealing all around. Biz was terrif at opener band stanza session and top grosses.

Band clicks from outset with Norton sisters quartetting "Let It Snow," "Something Sentimental," etc., and later, with Ziggy Talent, in "Personality." Sally Stuart, an amiable vocalist, does "Cherokee" and "You Don't Want to Do It Alone." Monroe himself offers "Tangerine," "I Can't Begin" and "It Might As Well Be Spring" to wham mightily, and Ziggy Talent offers his familiar comedy singing for an equally big reception. Meantime Andy Bagni does a sax solo and Eddie Julian features on the drums, and its entertainers work hard for their kudos but get plenty.

The Gerardos do some Latin daneing to lend nice contrast and Fred Sanborn, who is a funny fellow, wows with his xylophone and pantomime. *Elie.*

Keith's, Indpls.

Indianapolis, Jan. 12.

Dodson's Monkeys, Calahan Sisters, Rudy Horn, Paul Burke, George Lovett & Co.; "Penthouse Rhythm" (U).

Current bill at Keith's leans heavily on novelty acts for pleasing results. Best attention-getter is George Lovett & Co., a musical turn devoting on "thought transference." Lovett works in the audience, taking requests for popular and classical selections which he transmits to the girls on the stage, who proceed to fill the order as if they'd been rehearsing in on conversation. The girls have a large repertoire, meeting the demand for anything from "Down By the Old Mill Stream" to "Chickery Chick." The stunt works up a high degree of audience participation.

Paul Burke, the "lightning" cartoonist, also gets a nice reception for his number. He starts things out by drawing various cartoon favorites and celebrities to the audience's satisfaction. Tops it by drawing three cartoons simultaneously—using both hands and one foot—in on the blackboard. Novelty turn is Dodson's Monkeys, an entertaining act in which the two simian actors are dressed up like humans and take great delight in double-crossing their keeper at every turn. Dodson's patter adds something extra.

The Callahan sisters show plenty of sparkle and bounce in opening the show with some chin tap routines. Rudy Horn clicks as emcee as well as in his regular line of gags and eccentric dances. Biz average when caught. *Corb.*

Big Pix Up

Continued from page 4

(M-G), "What Next, Corporal Hargrove" (M-G), "Enchanted Forest" (PRC), "Spanish Main" (RKO), "Sister Kenny" (U), "Blithe Spirit" (UA) and "Dakota" (Rep).

Coming Up

Getting back to the New Year, it would appear safe to say leading product will be made available this month: either "The Harvey Girls" or "Adventure" from Metro (all that has been definitely set), "Rendezvous" from 20th-Fox; "Tars and Spars" and "Meet Me on Broadway" from Columbia, United Artists' "Abilene Town," Metro's "Week-End" "Cornered" and perhaps also "The Spiral Staircase" from RKO, "Because of Him" (U), and "The Madonna's Secret" (Rep).

While additional pictures may be set for release during February and March to complete the initial quarter this year, those from which the most is expected are not slated for delivery by April 1 include "Road to Utopia" and "Masquerade in Mexico" from Par; "The Outlaw," Howard Hughes' production; "Sentimental Journey" from Col; "Three Strangers" and "Saratoga Trunk" from WB; "Danger," "Little Giant" and "A Night in Paradise" (U); "Tomorrow Is Forever" (RKO), "The Lady Misbehaves" and "Bandit of Sherwood Forest" from Col. "Enchanted Voyage," "Col. Effingham's Raid" and "Cluny Brown." 20th films; and from Metro, either aforementioned "Harvey Girls" or "Adventure," plus probably "Ziegfeld Follies." Republic expects to have "Murder in Music Hall" for February and maybe "Spectre of the Rose" in March.

Indies Split

Continued from page 3

through a resolution that asked for the scrapping of all features reduced to 16mm. for Armed-Forces use. The SCTOA voiced its disapproval of 16mm. production "in any and all forms" and called for a united front of producers and distributors against the threatened opposition.

Allied Theatre Owners of New Jersey, canvassed on the situation, was "vigilant and watchful." The organization will move to prevent boxoffice inroads in its territory, Thornton Kelly, executive secretary, said, but no necessity had arisen yet. It was Kelly's opinion that the midwest stood to be hit hardest because of its many small towns and hamlets without theatres. Here, in the past, itinerant 16mm. operators have found a profitable field for store and school shows. Indiana exhibitors are already feeling the pressure from burgeoning 16mm. competition, Kelly said.

Kelly disclosed that the parent Allied organization had advised its members to meet the competition by obtaining 16mm. projectors and operating them in neighboring theatreless towns. Should 16mm. opposition raise its head in New Jersey, Allied will insist upon the enforcement of fire, liability and public-health laws now applicable to exhibitors running 35mm. film, Kelly added. Lakewood and Secaucus exhibitors were successful in the past season in forcing out 16mm. fly-by-nights with these tactics.

Taking a similar tack, Bennie Berger, president of North Central Allied, in Minneapolis last week declared that NCA will seek "legislative action to protect existing investments." Berger predicted that 16mm. pictures "will become a serious threat to independent exhibitors in smaller situations throughout the country." NCA is expected to ask for laws requiring the same fire and other safeguards during the showing of 16mm. films at public gatherings or for admissions as theatres must employ.

Moley Incites Squawks

Chicago, Jan. 15.

Recent statements by Raymond Moley, associate editor of Newsweek magazine, anent alleged competition existing between theatrical and narrow-gauge products have aroused strong protests from figures both national and local, in the 16mm industry.

In an interview last month, Moley, former Roosevelt brain-truster and assistant Secretary of State, said: "America's independent theatre exhibitor better look into 16mm because if he don't someone else will and he will be left out in the cold." The conservative element, in which can be classified the majority of exhibitors of non-theatrical production and distribution, has long been concerned over extravagant statements and claims which, it is felt, might cause antagonism between elements that actually have parallel interests. According to reaction among local nabobs, Moley's statements seem to be the proverbial back-breaking straw.

SCTOA's 'Laura' Gripe

Los Angeles, Jan. 15.

Southern California Theatre Owners has sent letters to all distributors and producers, demanding reduction of feature films to narrow-gauge size. In addition, SCTOA asked that all 16mm features made for the entertainment of the Armed Forces during the war be scrapped.

Protest was caused by the recent exhibition of a 16mm version of "Laura" before an audience of industrial workers in Burbank, in direct competition with established theatres in that district. Resolution points out that the primary purpose of the 16 mm. versions was for the benefit of the Armed Forces overseas, but now "a grave danger has arisen from the invasion of 16mm films into the competitive field against theatres which have heretofore been customers of the majority of the distributors in the use of their 35mm films."

Restaurateurs

Continued from page 2

parties. Admiral Chester Nimitz was there one night as the guest of honor. Another time it was Admiral "Bull" Halsey. Other times there were big names from Washington whom the picture folks wanted to meet, and all sur-le-cuff. A party every two weeks is nothing unusual for him. With the Palm Springs season on, Morrison has installed his party base to his home there for weekends. He puts his guests up in the guest houses or at one of the hotels, and then there are three days of partying that is some partying.

Thus, the real Hollywood social lions are a couple of restaurateurs.

With the opening of The Club in Beverly Hills, a membership setup, there also have been an average of two swank parties a week. No interlopers and the checks for anyone of these runs from $1,000 to $5,000, depending entirely on size of the crowd.

Elsa Maxwell and her two pals, Evelyn Walsh McLean of Washington and Lady Mendl of London, seem to be shunned when it comes to the film elite, who don't figure them local or as belonging, and therefore none of the invites is around this winter as in the past.

Then when it comes to home party-throwers, a couple of agents seem to stand supreme. The Jules Steins in their beautiful Tower Road home average at least one gathering a week. There parties are always loaned for some visiting dignitary or important personage on the client list. A Stein party is really something.

Arthur S. Lyons, who remarried recently, is the other agent partyhosser. He bought a new home and has been going at it strong and is gradually whirling into the Beverly social sphere.

Strangely, the top stars are not strong on the party stuff. They go but do not toss them.

Tele Stay

Continued from page 4

president of Television Productions, named as one of the individual defendants in the Government's suit, continued to maintain that neither of the companies he represents have "in any way hindered or hampered the development of television." Raibourn declared that it is very much interested in devising a suitable system of video transmission for theatres and expects to demonstrate "brilliant" television pictures on the screen of the Paramount Theatre, N. Y., next August. System to be used involves the photographing of images as they appear on the television receiving tube and then projecting the pictures on the screen via motion picture film.

Sesphony system, development of which the defendants have been charged with stymieing, makes use of an outside source of light that permits the projection afid enlargement of televised pictures on a full-sized screen. According to Raibourn, "so much has happened in radar, electronics and television during the war that the 'original' system of the Sesphony band are probably obsolete." Wendell Berge, assistant attorney general in charge of the anti-trust division, declared that television equipment employing the Sesphony supersonic system had been in use in English theatres for about eight months prior to the war. Allen B. Dumont Laboratories Rauland Corp. of Chicago has developed a direct projection large screen theatre video set making use of Baird patents that provided theatre television in England before the war, and the work done on theatre video by RCA are proof, according to Raibourn, that he and the other defendants in the Government's suit have no monopoly on video patents for fullsized screen projection.

Americans Burn

Continued from page 3

the late Office of War Information. American pix are subtitled in local languages, while the Soviet films are dubbed.

Another beef of both the film companies and State Dept. and Psychological Warfare Branch officers is that Russian pix of the times the Russian product must play, no other country's pix can be shown with it. Thus even the United Newsreel, prepared by British and American teams, can't be shown during these periods.

Loud howls by 20th-Fox went up recently when it was discovered that an officer in the Russian zone was renting to exhibs on a wide scale a print of "Sun Valley Serenade" which had been provided for Russian troop entertainment. It had Russian subtitles, but the localities in Rumania didn't seem to mind that. Matter was called to the attention of the American commanding general in the area, who took it up with his Russian opposite number and with the State Dept.

Deckhands' Haste Tends to Detract From Theatre's Glamour, Patrons Beef

Complaints have been received by Broadway managers from patrons over raising of curtains in legit theatres before audiences have departed. Comment has been that such practice tends to dissipate the illusion of performances and the theatre itself. It is expected that the matter will be considered by the League of New York Theatres, with suggestion sent showmen that such backstage "abuse" be eliminated.

Not infrequently it is noticed that while much of the audience is still within the theatre, the curtain is taken up and pilot light placed on the apron. Sometimes the stage is bare and in other instances furniture and props are covered with sheets or tarpaulin, so that the view from the front is anything but alluring.

Carelessness by stagehands is blamed on the practice, also laxity by house managers. Stated that crews in haste to start for home are responsible but could be subject to discipline. Claim that long performances are to blame is discounted. When deckhands are actually on the job after 11:30 p.m. they are paid extra, per a union rule, but nearly all shows, including musicals, ring down before that time. Once the finale curtain drops, however, no overtime is collectable by the deckhands.

Any suggestion of dismal atmosphere after performances does not apply to "Up In Central Park," Broadway. The house orchestra is on stage in a lighted bandshell and plays the show's standout melodies until the audience has departed. Almost invariably patrons leave the house more slowly than usual, turning around in the aisles listening to the band.

'Okla.' Fails to Open, 'Father' Stranded In St. Loo Drivers Strike

St. Louis, Jan. 15.

A strike by members of the AFL Teamsters and Chauffeurs Union, Local No. 600, last week caused cancellation of four performances of the Ballet Theatre, stranding of the "Life With Father" company and failure of "Oklahoma!" to open at the American theatre last night (Monday) in the first of two weeks. The strike for an 18c. hourly wage increase and a reduction in the 48-hour week to 40 hours was in progress while "Father" was playing its one-week stand at the American theatre and when the Ballet Theatre and "Oklahoma!" moved into this burg.

The first engagement of the dancenators, in conjunction with the St. Louis symph orch in the Henry W. Kiel Municipal auditorium, was cancelled Friday (11) when the costumes and props could not be hauled from the Union Station, four blocks away. It was first planned to play the first performance, sans props but this was red-lighted when the costume could not be obtained. The rest of the stand was wiped off the next day.

After "Father" wound up its stand Saturday (12) it could not move to Peoria, the next stop, because of the refusal of the haulers to move the props and baggage. The company will remain in St. Louis until the muddle is ironed out. Advance sale for ducats to "Oklahoma!" was reported in the neighborhood of $80,000. William Zalken, exec. sec. of the symph society, said the cancellation of the ballet cost the organization $10,000.

Barter Theatre to Reopen

Lynchburg, Va., Jan. 15.

Virginia's Barter Theatre, where tomatoes are tossed into the boxoffice for tickets instead of at the stage for laughs, is reopening after a wartime layoff.

Early Jupe starter skedded.

Shows in Rehearsal

"Jeb"—Herman Shumlin.

"Questionable Ladies" — Morris Green and Lou DuFour.

"The St. Louis Woman"—Edward Gross.

"Crescendo"—John Clein.

"Three To Get Ready"—Stanley Gilkey and Barbara Payne.

"He Who Gets Slapped" (revival) —Theatre Guild.

"Deep Are the Roots" (road)—Kermit Bloomgarden and George Heller.

'Opera,' 'Star' for Coast

Los Angeles, Jan. 15.

Eugene Schwartz is lining up two legit productions, "Beggar's Opera" and "Dusky Star," for showing here in spring.

Ancient John Gay opera will be rewritten by Monroe Manning with an American background and a score adapted by Alexander Laszlo. "Dusky Star," all-sepia show, will be aimed at Broadway after its opening here.

15 Years Finds Tix Prices Aren't At Great Variance

On New Year's, 1930, there were 40 legit attractions on Broadway, not counting several lightweight revivals and such, two musicals then having a top of $6.60, eight other tuners being $5.50. Jan. 1, 1946, saw six musicals with a top of $6 in a field of 35 attractions, including some crack revivals, but the difference in ticket prices at the boxoffice is not as marked as indicated.

The brace of 1930 shows at $6.60 were actually priced higher than any other current musical, since 60c was federal tax, whereas the $6 shows of now are really $5 top, the additional dollar being the increased admissions levy.

Straight Play Boost

There has been an upward ticket scale trend for some time, however, for straight shows, attributable to increased production and operation costs, principally backstage. That is shown by the $4.80 top established by 10 shows, of which five are musicals and five are—or were—straight plays. There are also nine straight shows with a top of $4.20 and only five with a rate of $3.60. Actually the prices are bloated by the doubled ticket tax, which went from 10% to 20% a couple of years ago, so that shows charging $4.20 are really $3.50, an increase of 50c from the former rate.

The 20% levy was a war tax measure and is slated to be halved on July 1. While there may be a fractional downward trend in legit-ticket prices it's questionable that $3.30 will again be general for straight shows, since the factor that may hold up prices is the operational cost.

The present $4.80 musicals are not actually priced higher than the $6.60 shows of 1930, and it would seem such shows are somewhat less at the boxoffice than the $5.50's of 15 years ago (there is one current musical at $4.40). There were but two $4.40 musicals then, but some straight plays had the same top, others were $3.85, while most were $3, there then being no admission tax except for attractions with higher scales.

"Show Boat"

The top for the revived "Show Boat" (Z.egfeld) is $4.80 but this is the same as the original at $5.50, discounting the upped federal tax. The $6.60-ers of 1930 were "Fine and Dandy" (Erlanger's, now the St. James) and "Smiles" (Ziegfeld). The other current $6 shows are "Song of Norway" (Imperial), "Up in Central Park" (Broadway), "Carousel" (Majestic), "Billion-Dollar Baby" (Alvin) and "The Day Before Spring" (National). The $4.80 musicals: "Follow the Girls" (Broadhurst), "On the Town" (Beck), "Oklahoma!" (St. James), "Are You With It" (Century) and "Polonaise," which left for the road this week. Some of those shows boost to $6 on Saturday nights. Straight shows with the same top: "State of the Union" (Hudson), "The Rugged Path" (Plymouth), "Dunnigan's Daughter" (Golden), "Hamlet" (Cort), "Ivy's Circle), "The Would-Be Gentleman" (Booth), also "The French Torch," which has been taken off.

Johns Hopkins 100G Theatre

Baltimore, Jan. 15.

Plans announced here for a new theatre building on the Johns Hopkins University campus which will make it one of the most modern experimental playshops in the country.

Slated to cost more than $100,000,

Digges' B'way Chore

Hollywood, Jan. 15.

Dudley Digges, currently working in "The Searching Wind" for Hal Wallis, will return to New York late this summer to direct one of the three new Eugene O'Neill plays for the Theatre Guild.

Digges may direct either "The Ice Man Cometh" or "A Moon for the Misbegotten." Eddie Dowling has been mentioned as both star and director for "Ice Man."

Acme Agcy. Gets Moss 'Pardon'

The Acme ticket agency, N. Y., which tenaciously resisted Paul Moss in the license commissioner's intention of suspending its business, has unusually received a clean bill of health. Surprising twist to the case is that Moss issued a license for 1946 to Acme last week. By so doing the appeal to the court of appeals has become academic, as it pertains to the revocation of the 1945 license.

Appellate division of the supreme court had upheld Moss's revocation, with the privilege of appeal to the highest state tribunal granted, but the case need not be further argued. Moss handed out New Year's license grants also to Joe Gransky, a downtown broker, and Jack Ahern. All three had been ruled off for alleged overcharging, but Moss figured that as they were out of business for nearly a year they had been sufficiently disciplined.

Moss declined to express an opinion about "Tis a Pity She's a Whore," play produced by the Readers Theatre at the Majestic Jan. 21. Understood that Lee Shubert objected to the play because it might jeopardize the theatre's license. "Whore" has been given on Sundays in London to subscription audiences for many seasons, and years ago it was done over here in a hideaway. "The Mayor of Zelenea" will be substituted by Readers.

Moss is retiring from the license bureau on Jan. 31, when he will have established a tenure of office long enough to entitle him to a pension.

N.Y. STAGEHANDS ASK FOR 30% INCREASE

New York stagehands, whose contract with the managers expires at the end of the month—although it technically wasn't official because the union committee had called for a wage boost of 30%. Stagehands demands surprised the showmen, and a meeting of the League of New York Theatres has been called for today (Wed.) to discuss the situation, a compromise boost being the probable offer.

Backstage people have received an increase of 27% since 1941 on the basis of increased living costs, figuring that period pay for broken-time was upped around 12%. Union claims it would have sought higher scales but for the 15% Little Steel formula, dropped with the end of the war.

Hotel Snags in Memphis For 'Pickup Girl,' Ballet

Memphis, Jan. 15.

Experiences of two touring companies here the past week serve to highlight the problem troupers are having with hotel reservations.

Eda Reis Merlin, playing the role of the mother in "Pickup Girl," found herself unable to get a hotel room because she was accompanied by a Negro maid who looks after her baby. Approach of certain that still found actress stranded in her car on the streets with infant and domestic. Ellis Auditorium management was finally able to make private arrangements.

Principal local hotels do not take colored personnel as guests or even to remain overnight as servants of guests. Miss Merlin almost missed the first four performances here in the search for a place to house child and maid.

Later, the Ballet Russe de Monte Carlo company found there had been some mixup on hotel reservations and most of dancing outfit had to sleep in chairs in the lobbies overnight.

Anticipated Fireworks Fail to Blow Off at 'Friends of Frank Fay' Rally

So-called "Friends of Frank Fay" practically forgot him at the rally staged in his name at Madison Square Garden, N. Y., last Thursday (10). Crowd of almost 20,000 scarcely heard mention of Fay or Equity until actor began a mild talk almost four hours after the meeting got under way at 8:45 p.m.

During the period before Fay's address, conclave was used as a sounding board by various semi-pro oratorical giants for attacks on Communism, Russia, England, the late President Roosevelt, Mrs. Roosevelt, the OPA, labor unions and liberal writers. Great effort was made (successfully) to keep out any anti-Semitic trends. Quentin Reynolds had made the charge a few days earlier that this was to be an anti-Jewish meeting.

Sponsors of the rally, foreseeing possible opposition inside or outside the Garden, had taken the precaution to scatter sympathetic members of the AFL Longthoremen's Union throughout the building to handle objectors. No trouble developed, however.

Thrust on the composition of the crowd was that identification with which Fay's appearance was greeted was distinctly second to that brought by the introduction of the Rev. Edward Lodge Curran, who has been variously charged with association with Christian Fronters, Gerald L. K. Smith and others of that type.

Fay's talk about Equity—saying it was the finest actor's organization. The "Harvey" star also recalled the Equity strike of 1919, in which he participated. He blithely brushed off the 1941 reprimand against him by the council, which came after five players present at a Spanish refugee meeting at the Barbizon-Plaza had previously been cleared of anti-Catholic sentiments by Equity. A vote of 470 to 72 was taken against his motion to cancel the censure at an Equity membership meeting last month.

Actor declared that a small group of Communistic-minded actors had filtered into Equity but "they'll be stopped." British labor leader Harold J. Laski speech, piped into the Spanish appeal session from London, was the spark that started Fay's "defense of my faith" agitation. Fay did not dwell on Catholicism, but like other speakers, he emphasized the Red angle. Fay said that the actors he referred to were encouraged by some "underpaid managers." He referred to himself as an "overpaid actor."

Fay's Talk

It was 12:30 a.m. when Fay started a half-hour address and by that time nearly half of the originally well-filled Garden was empty. The session started at 8:45. The

(Continued on page 59)

Holdup Misfires

A legit boxoffice stickup misfired at the Cort, N. Y., last week, when Frank Young, a ticket seller subbing for the ailing femme treasurer, told the would-be thug to "scram, you bum," then dropped to the floor out of sight. He scrammed pronto after having pushed a note through the grill with orders to hand over all paper money.

The fellow looked like a bum. There was little money in the till, plus having been "The French Touch," which flopped out Saturday (12). "The Winter's Tale" relighted the house last night (15).

Equity Rules Vs. 'Pharmacy'; Two Other Pay Claims

Equity has ruled that the cast of "St. Lazare's Pharmacy" must be paid for a dress rehearsal held at the Studebaker, Chicago. Other claims are pending for two cancelled performances there.

It is reported that Eddie Dowling and Louis J. Singer dismissed Joy LaFleur, French-Canadian actress, who understudied Miriam Hopkins, to reduce expenses. When the latter was removed to St. Luke's hospital, Chicago, where she is under treatment for pneumonia, Monday and Tuesday (7-8) nights of last week were cancelled. Miss LaFleur was re-engaged and "Pharmacy" relighted. It is contended that had she been retained, which is usual, there would not have been two dark nights; therefore the management, it's claimed, is at fault. Deduction of two-eighths pay will therefore be arbitrated if the show management does not accept Equity's ruling. One or two withdrawals returned to New York this week.

Business for the show in Chi is said to have been unsensational, with the top gross at the Studebaker quoted around $16,000. Show dipped so much last week that it is folding Saturday (19). No Broadway booking has been made.

Lotito Asks Accounting From Shuberts on Deals With Harry Kaufman

Lee Shubert and the Select Theatres Corp., a Shubert firm, were named defendants in an accounting action brought by Louis Lotito, as executor of the estate of the late Harry A. Kaufman, in New York Supreme court last week.

According to the complaint, Kaufman was engaged in numerous joint enterprises with the defendants.

Lotito demanded an accounting of all monies received and disbursed by the Shuberts, and by other corporations of which Kaufman and the defendants had an interest, and the defendants, in charges, have refused to give such an accounting.

Suit was disclosed when the defendants, through their attorneys, moved for dismissal of the action on the ground that the complaint fails to state sufficient facts to constitute a cause against them.

Montclair (N.J.) Theatre Goes Into Receivership

The Montclair (N. J.) theatre, operated by James W. Castello, Jr., and Thomas F. Haynes, Jr., has gone into voluntary receivership, with liabilities around $40,000. Theatre, which closed last June 20 with stock attractions continued in steady operation, with exception of one week before Xmas, until Sunday, Jan. 13, when it closed after a two-week presentation of its first musical, "Babes in Toyland."

Theatre was supposed to have followed "Babes" Tuesday, Jan. 8, with "Oh, Kay," starring Evelyn Wyckoff and Jack Whiting, but filed for receivership instead. Reported that operations were ahead $9,000 after Labor Day, but losses all came in fall and winter.

INTERSTATE EMBARKS ON LEGIT EXPERIMENT

Because there are not enough road attractions reaching Texas territory, the Interstate Circuit has decided to embark upon an experimental legit production, so that stage shows can provide a change of fare for patrons. Charles J. Feeman, of Interstate, is in charge of the project and it is expected that if the shows prosper with Broadway successes, new authors would be encouraged to participate.

It originated with the drama department of the University of Texas but that school will not figure in production activities. A corporation is being formed and subscribed by Interstate, with a regular staff and director, shows to be produced every six weeks. Casts will be selected from graduates of drama departments of Texas colleges and universities. Actors rated semi-professionals and others will be paid but the Equity minimums may not be adhered to for casts at the inception.

At first the moderate-sized circuit stands with five played, such as Austin, Waco, Wichita Falls, Temple and Tyler. Shows will play on sharing terms, the same as regular legiters.

KEATON'S B'WAY 'GAMBLE'

Hollywood, Jan. 15.

Legit murder mystery, "Lambs Will Gamble," authored by Buster Keaton, will be produced in New York by Hilda Bonfils and George Somnes as soon as Somnes winds up work on his current chore, "Undine."

Revlon... we love you! say Broadway stars



People keep telling us what a solid rater Revlon is with the stars. Naturally we're impressed, flattered, pleased. But just to hear it first hand, we went right out and had a heart-to-heart chat with 12 top stage stars . . . asked them what nail enamel they preferred. You've guessed it . . . 11 of the 12 said, "I prefer Revlon!" And no wonder! Oscar snatchers everywhere, legit, pix and on the networks, applaud the high-fashion showmanship of matching lips and fingertips in Revlon color "hits." Revlon's newest super production . . . "Fatal Apple" . . . a deep-blush crimson that's smash success coast to coast. And oh, how that Revlon stays on . . . long run indeed!

Revlon

WORLD-FAMOUS COLOR ORIGINALS IN NAIL ENAMEL, LIPSTICK, FACE POWDER

Inside Stuff—Legit

With all money raised for production—$150,000—ex-Major Melvyn Douglas and Herman Levin have started on the GI musical revue, "Call Me Mister," for which Harold J. Rome wrote lyrics and music and Arnold Auerbach the sketches. Bob Gordon, head of USO-Camp Shows legit dept., will be stage director; Johnny Ray, dance director, and Lehman Engel, musical director. Switch of Douglas, who originally planned sponsoring a GI book show, "Take It From Here," by Bill Watters and Leonard Key, to the Rome-Auerbach revue, was a surprise.

His interest in the Rome-Auerbach work, however, dates back to last summer, when Douglas came to N. Y. on temporary duty from Burma to work with Army Special Services. At that time, discussion came up about doing one of the Army's "blueprint" shows, a GI-written-and-acted musical, on Broadway. Idea was dropped, but Douglas did some huddling with Rome, who was then in the Army, and with Auerbach, on talk about a musical for the future. Douglas also got interested in the Watters-Key show at that time, and decided to sponsor the latter as a GI-vet show for Broadway. When he went home to the Coast, Rome continued to be in touch with him about the revue he was working on.

On his return to N. Y. recently, Douglas huddled with both Watters and Key, and with Rome, and decided he liked Rome's material better. Fact that Rome's work was practically completed and likely to be produced sooner than the other work, also prompted Douglas' switch. Levin, who is to co-produce, is Rome's attorney, this marking his first such venture. Douglas, Watters and Key are negotiating settlement of expenses incurred on "Take It" production ($2,500). Douglas wanting a three-way split, others wanting Douglas to assume it all if "Mister" clicks.

Revue, with its theme that of the returning veteran, will be staffed largely by discharged GIs; although femmes won't necessarily be from the services. Joshua Logan was sought as director, but had signed for "Annie Oakley."

There has been a tendency to use pictures of stage or film stars in commercial display ads without mention of the plays or pix in which the players are billed. Reason is that N. Y. dailies have decided that mention of a play or radio program in the ad calls for a national amusement rate, which averages 33% more than regular rates.

Change came about some months ago, when the News first cracked down, followed by the others. Papers objected to, say, a shoe or beer ad running a star's picture and mentioning the shows in which each played unless rates were upped. Ad was a plug for the play as well, they maintained. Today captions accompanying a picture may mention the name of a new work, like CBS, but will say something vague like "star of radio or records." Ad can't even say "star of a Broadway show."

Situation has satisfied press agents having individual stars as clients but, of course, not those p.a.'s with Broadway shows. Several have insisted on name of show going into ad, even if rate is upped. Elliott Nugent, who owns a piece of "Turtle," refused to pose for a series of beer ads unless show's name went in, feeling he didn't need the publicity or the fee he received. Manufacturers using the ads are themselves coming around to believe that mention of a player's name without his current attraction detracts from ad's effect. Agencies handling ad accounts for these manufacturers are beginning to feel likewise, and recommending paying the higher ad rate.

Michael Myerberg, producer of "The Lute Song," starring Mary Martin, is doing the unusual in financing it 50-50% of the show himself, having sold only 20% outside and not pushing that angle further. Show, budgeted originally at $125,000, will cost over $150,000 by N. Y.-curtain-time Feb. 6, when it opens at the Plymouth. Producer seems in good financial shape with "Lute," the show having done good business in its four-week Philadelphia tryout, and currently being in Boston for three weeks (Jan. 14-Feb. 2) under Theatre Guild subscription, which guarantees it $12,000 a week alone.

Show, originally titled "Pi-pa-ki," is an adaptation by Will Irwin and the late Sidney Howard of a Chinese classic. It had a tryout at Stockbridge, Mass., and at Carnegie Tech several years ago. Paramount's Arthur Ayman read a good notice in Variety from its Pittsburgh mugg, procured the script and called it to Myerberg's attention. Latter got excited over it, and got idea of setting it to music, finally deciding on Raymond Scott as the composer. Myerberg gave Byram a small interest in the show for bringing it to his attention.

Week and half prior to the premiere of "Nellie Bly," dated to open at the Adelphi, N. Y., next Monday (21), extra-space ads appeared in the dailies, signatured by Eddie Cantor, co-producer of the show with Nat Karson. After stating that William Gaxton and Victor Moore are starred, ad went on to say: "As an expert on girls (Cantor is the father of five and has appeared in Ziegfeld shows) I want to go on record that you have never seen anyone as gorgeous as Marilyn Maxwell." Miss Maxwell has since been replaced by Joy Hodges. Cantor, incidentally, is due to leave for the Coast on Thursday (17) and won't be in N. Y. for the debut.

Miss Maxwell, who reportedly handed in her notice on "Nellie Bly" because Metro requested her return, is believed to have been motivated also by feeling she was too inexperienced for the stage role. Also is reported to have felt producers were building up Benay Venuta's part, and cutting hers down. Situation had arisen when show opened, for instance, and now has three. Ads had placed Miss Maxwell's name ahead of Miss Venuta's, and it's reported latter wants billing ahead of Miss Hodges, on strength of personal notices out of town.

Closing Saturday (19) of "The Rugged Path," starring Spencer Tracy, at the Plymouth, N. Y., means another of the season's casualties although, if the drama was to continue, it might well have been among the successes. At the closing it will have played 10 weeks and one night. During the first nine weeks, it is stated by the Playwrights Co., the average weekly gross was $23,326. Early weeks the takings topped $26,000, and while the pace eased off to around $19,000, it is declared by the management that "Path" hasn't had a losing week. The contract for the Plymouth provides for a stop limit of $16,000.

John Steinbeck and George Frazier's libretto of "The Wizard of Maine," musical about a pitchman, runs 60,000 words because, as Steinbeck puts it, "I want the actors to know all about the characters they're portraying. It's not sufficient to say 'business man type,' instead we describe the characterizations for the most effective portrayal." At Katz and Stewart Chaney, latter the scenic designer, will produce. Arthur Schwartz has been propositioned to write the score.

Mail orders for "O Mistress Mine," which, with the Lunts, will relight the Empire, N. Y., next Wednesday (23), accumulated so much that two girls were engaged to handle such orders. Additionally the boxoffice staff has been increased to four ticketsellers. Cora Gibbs, who was treasurer of the Broadhurst, and Fred Finco, former ticket broker, were added to the staff. Lee Baker is treasurer.

While in the Army Owen Davis, Jr., became interested in television, and is now a producer-director in that field for NBC. He does not intend returning to the stage. Donald Davis, a brother, who collaborated with Owen, Sr., in writing a couple of plays, is out of the Coast Guard and has joined 20th-Fox as a writer.

Fay Rally

Continued from page 57

audience included many priests and was made up chiefly of Catholic lay organizations. Actor could not appear early because of his "Harvey" performance. Theatre was a tabloid built around the late General Patton, with Lambs clubbers participating. Another was to have gone on after Fay but it was decided to terminate the meeting instead.

The Barkers

Leader of the Fay group is said to be Father Urban Nagel, who heads the Blackfriars Guild, a Catholic drama group that puts on semi-professional plays in New York. Father Urban was "defended" by one of the speakers. Just who is backing the Fay organization is under cover but it's understood that wealthy Catholic laymen supplied some of the bankroll. It's common knowledge, too, that many Catholic laymen are opposed to Fay's group. Tickets read that the meeting was for "America's Answer to Communism" and "We Believe in God."

On Sunday, Jan. 6, there was a meeting at the Miller theatre held by the Independent Citizens Committee of the Arts, Sciences and Professions. Group is listed among Communist-front organizations by Joe Kamp, longtime Red-baiter and anti-Semite. The meeting was held to "protest the infiltration of alien philosophy" in America and against "subversive elements—an answer to Communism." Quentin Reynolds addressed the theatre session, claiming that certain underground groups operating during the war had emerged, hiding behind the names of prominent people and behind the cloak of the church.

He charged the "Friends of Frank Fay" is one such group. About the actor he said: "Those of us who have known this poor, wretched unhappy man realize that he doesn't know what he is doing or how he is being used. . . . He is unfortunately withstand the heady wine of success . . . he developed a martyr complex . . . the perfect symbol for the forces of disunity, of anti-Semitism . . . he probably never heard of 'The Passing Caravan' published by Edward F. Atwell, who is well known to audiences who once flocked to meetings held under the auspices of the America First committee and the Coughlinite Christian Front . . . Fay must have heard about Kamp, who edited a magazine called 'Awakens,' published by a self-confessed Nazi propagandist . . . Kamp eulogizes Fay and attacks everyone who ever had a progressive idea . . . Fay's indictment for contempt." (Atwell is publicity director for the "Friends of Frank Fay").

Incidentally, New York's new mayor, William O'Dwyer, was sent a protest by The Friends of Democracy, which asked the mayor to withdraw his name as honorary chairman of the grand ball to be held next month by the United Irish Societies Assn. because it allegedly promoted the Fay event. Latter was termed "an attack on democratic freedom."

Protest set forth that delegations were sent by the Gentile News, an anti-Semitic paper published in Chicago; The Leader, a San Francisco Coughlinite paper; the Christian Front and "phoney 'mothers' groups." Another alleged promoter was identified as Homer Maertz, said to have written a resolution "at the 1944 convention of Gerald L. K. Smith groups calling for the total partition and extermination of Jews." On its own the United Irish bunch was stated to be "democratically-minded."

Koenigsberg to Head Pitt Operetta Season

Pittsburgh, Jan. 15.

Max Koenigsberg, one of the founders and for 25 years a director of the St. Louis Municipal Opera, has been named managing director of Pittsburgh's new Civic Light Opera Assn., which will swing into action this summer at the University of Pittsburgh stadium.

Any opening season deficit in the local set-up has already been underwritten by Edgar J. Kaufmann, president of Kaufmann's Department Store, with an outright gift of $50,000.

Levy's Coast IA Huddle

Matthew M. Levy, special counsel for the International Alliance of Theatrical Stage Employees, left for the Coast Sunday (13) to confer with Richard F. Walsh, president, now there, on legal matters affecting the Alliance.

AFRA Opposes Equity Airer To Back Experimental Library Shows

Plays on Broadway

The Would-Be Gentleman

Michael Todd production of farce in two acts (one scene) of Moliere's "Le Bourgeois Gentilhomme." Adaptation unacredited. Staged by Robert Clark; features Ruth Harrison and Alex Fisher; June Knight, Edith King, Gene Barry, Ann Thomas, Leonard Elliott, Eleanore Whitney, Donald Burr, John Heath. Staged by John Kennedy; setting by Howard Bay; costumes by Irene Sharaff. Opened at Booth, N. Y., Jan. 9, '46; $3.80 top ($6.60 opening night).

Music Master	Donald Burr
Dancing Master	Alex Fisher
Cricket	Fred Weimer
Nicole	Ann Thomas
Marcel	Reni Kilbot
Baptiste	Albert Hinderman
Monsieur Journain	Robert Clark
Madame Pelle Valere	Ruth Harrison
Singers—Constance Brigham, Mary Godwin, Lewis Russell	
Madame Jourdain	Edith King
Fencing Master	Karl Meyrich
Philosopher	Frederic Persson
Count Dorante	Gene Barry
Lucille Jourdain	Eleanore Whitney
Covielle	Leonard Elliott
Dancing Teacher	John Heath
Tailor	LeRoi Operti
Haymens	Lester Tremy
Marquise Dorimene	June Knight
Musicians—Lewis Charles, Lance Nikey, Eric Silberman, Gregory Benko, David Gindin.	

This Moliere farce emerges as a spotty boxoffer but with enough laughs to get it across.

"Would-Be Gentleman" is a lark for Bobby Clark. At times it is hilarious, even boisterous, a lenter that's a curiosity. Essentially it's a costume comedy.

Clark is Jourdain, a Parisian commoner with plenty of shekels, a shrewish wife and a marriageable daughter. With the aid of a French dandy who owes him plenty, a rendezvous is arranged for Jourdain to meet Marquise Dorimene, who is falling for the other guy at Jourdain's expense. To prepare for the gilded affair, his philosopher advises that he take fencing and dancing lessons. That's where Harrison and Fisher come in.

Clark's amorous didoes when the marquise arrives for dinner are amusing, but the comic is in high with the phoney foil stuff. When he has a couple of swords tangled between his legs, Clark's antics are screamingly funny to those who go for real low comedy. The dance stuff, too, is laughable, and so is the scene when the "tailor" comes with new duds.

Although it's a one-setter, Mike Todd hasn't skimped in embellishing "Gentleman," mostly in the way of costumes designed by Irene Sharaff. Some of the duds are bizarre, as for instance a disavowed circus clown's outfit. There is also a five-piece string orchestra on stage now and then with bits of chamber music. Fred Werner, a stooge with the musicians, is an acrobat who plays cello on the side.

Ruth Harrison and Alex Fisher are not tipped out as nutlily as some others, for that isn't necessary for their screwy gyrations. Clark works with them in one number, a sort of minuet, but "Gentleman" is far from being a dance show.

June Knight, ludicrous getups sported by Clark, one has a Turkish motif with a globular headpiece. At that she's given some offstane hocus pocus during which the daughter weds the mug she likes and the scrounge doubles-cross Jourdain by hitching up with the dandy.

June Knight is the titled bimbo who gets a spanker that would make Perry Como envious if it was on the level. Ann Thomas, as a maid, rates when help'ng Clark get messed up with the swords. Edith King is properly vixenish as the wife; Frederick Persson, as the philosopher; Earl MacVeigh as the fencing master and Leonard Elliott, as the lover, are also in the going along with Eleanore Whitney, Gene Barry and John Heath.

New show's pace drags at times, mostly when Clark is not on stage. A more sustained performance would give it a better chance. *Ibee.*

A Joy Forever

Electric Davis-Archie Thayer production of comedy in three acts (one set) by Clement McGregor. Stage Guy Kibbee; features Dorothy Sands, Nicholas Joy, Sarah Schafer, Loring Smith. Staged by Reginald Denham; setting (three) by Jo Mielziner. Opened N. Y., Jan. 8, '46; $1.60 top ($3.40 opening night).

Tim	Dorothy Sands
Mrs. Pollifax	Charles Lang
Benjamin Vinnicum	Guy Kibbee
Gardner Dan	William Nunn
Old Dan	Seth Arnold
Constance Sherman	Ottilie Kruger
Carrie on Bumpers	Loring Smith
Mother Barrington	Nicholas Joy
Walter	Joe Sawyer
Mrs. Tillery	Natalie Schafer
Abigail	Pearl Knight
Andrew Dobson	Lyle Talbot
Chloe Bames	Natalie Schafer
Mr. Cal	Chet Tooley, Jr.
Dr. Byers	Pearl Knight
Assistant Dr. Byers	Lyle Talbot
Mrs. Homer W. Danforth	Lyle Talbot

"A Joy Forever," comedy showing Guy Kibbee, is mildly diverting in spots, but warrants no more than a brief run. Has neat production and supporting cast, but story doesn't come off.

Plot revolves around Kibbee, as an eccentric artist, who manages to himself to self-oblivion when his famous nude is branded immoral. He and the model for the painting have been hiding out in a shanty in Fort Tryon Park, N. Y., for some 30 years without benefit of scenery. They've living a hand-to-mouth existence on $2 daily, which Kibbee earns as watchman for a neighborhood showmanery.

All remains tranquil until the artist is again "discovered" by a reporter. This precipitates a parade of outsiders, which greatly upsets the old codger. Nicholas Joy, art-critic friend, is among them, and the paintings Kibbee has stored in the shack appraised at $1,000,000. This brings more turmoil, and winds up with the artist giving away the paintings so that he may continue in his happy poverty.

Kibbee is fine as the blustering old coot, holding his audience throughout. Dorothy Sands turns in a neat performance as the former model. Joy is capital, as usual. Loring Smith gives good account as the tycoon who would buy the paintings. Natalie Schafer is okay as the tycoon's frau. Ottilie Kruger lends charm and talent to the young artist student whom Kibbee shoos back to her boy friend and matrimony. Of the lesser roles, Seth Arnold scores as the eccentric inmate of nearby home for the aged. Direction by Reginald Denham is nicely paced. *Edbu.*

Plan for an Equity Library Theatre of the Air program, to finance experimental showings in New York libraries by younger professionals, is apparently being stymied by the American Federation of Radio Artists. Although plan was never submitted for approval to AFRA, according to officials, AFRA is against the plan, especially since a duo of radio agents, Thomas L. Stix and J. G. Gude, was authorized to sell the library program.

AFRA's objection is based on rule 15 of its bylaws, which states that no AFRA performer can work for less than regular pay on a commercial project, and that no artist may work on programs where additional fees are paid outsiders. It's AFRA's contention that the ELT is laudable enough as experimental theatre, but by going on the air to finance itself, profits will be paid for it, it's changing character, especially so when it's rumored that ELT will get about $250 a week out of the deal, while the two agents reportedly will get $600 plus a further cut if they can raise the fees.

Understood that AFRA has planned to sponsor a radio program to raise an emergency fund for its members, following the lead of the Screen Actors Guild, which is maintaining an elaborate retreat for indigent filmites. Radio artists do not come within the province of the Actors Fund unless able to prove a legit stage background at one time or another. Picture players likewise are entitled to Fund participation unless originating from the stage.

First intimation of AFRA's objective cropped up last season, and the Lambs Club proposed a radio program with the purpose of raising emergency funds. Although participants were to have been paid regular salaries, it was reported that AFRA interposed various objections and the plan was scrapped.

Schwartz to Coast To Do 'Park Ave.' Songs

Arthur Schwartz returns to Hollywood next week to start composing the score for "Park Avenue," Max Gordon's new musical by George S. Kaufman and Nunnally Johnson. Schwartz will work with Ira Gershwin on the Coast, latter doing the lyrics.

The songsmith-showman returns to New York in June, not only to put "Park Avenue" in production, but to produce another musical in association with Richard Halliday.

CAL 'RAMONA' REVIVED

Los Angeles, Jan. 15.

Historic outdoor drama, "Ramona," discontinued in 1941 because of the war, will be revived this year in the Ramona Bowl, near Hemet, Cal.

Play will be held on four weekends, starting April 27, with Adrian Awan as executive producer.

Plays Out of Town

Apple of His Eye

Princeton, N. J., Jan. 12.

Jed Harris production (in association with Walter Huston) of comedy in two acts (four scenes) by Kenyon Nicholson and Charles Robinson. Stars Walter Huston. Staged by Jed Harris; setting by Raymond Sovey. At McCarter theatre, Princeton, N. J., Jan. 11, '46; $3 top.

Stella Springer	Nancy Merrinde
Tom Springer	Arthur Hannett
Lily Tobin	Mary Jarots
Tude Rogers	Molloy Finn
Sam Stover	Walter Huston
Nina Stover	Mary Wickes
Carol Ann Stover	Jimsey Somers
Ox Tobin	Jacob Sweeney
Nettie Bowers	Claire Woodbury
Glen Stover	Tom Ewell

Producer Jed Harris couldn't have gotten anything to fit gifted Walter Huston any better than "Apple of His Eye." By Kenyon Nicholson and Charles Robinson, story and dialog are homespun, natural and effortless, and choosey Princetonians—no pushovers in the showabope—cheered its down-to-earth, entertainingly told, finely etched story of a December-May romance. It packs interest and a succession of midriff laughs to the final curtain. It looks like a hit.

It's one laugh after another. It's a well spun, simply told tale; every stub-holder seems to have his legs stretched, his shoes off, his collar loosened and to be cheering on the distraught middle-aged protagonist striving to convince himself and his cackling, critical neighbors that his love for his plain Jane housekeeper 30 years his junior—is the McCoy and not out of range of better judgment.

The locale is rural—mid-Indiana; the characters those one would see from a train window—honest, stolid, envious, suspicious, gossipy, relating, but loyal withal. If Harris had cast his play at Hickville Corners instead of Equity, he pulled his characters off a load of hay, they couldn't be more true to type, more varied, or more convincing.

Sam Stover (Huston), comfortably fixed, middleclass widower on the discouraging side of sixty, sets out on his life getting one-sided from living alone. He finds that his loss of appetite and lack of zest for living are because he is in love with his temporary housemaid, youthful, plain, sincere, devoted Lily Tobin (Mary James), and nothing has been done about it! He musters courage to pop her courtship, egged on by his elderly farmhand and confidant, Tude Bowers (Roy Fant). The match is bitterly opposed by relatives who fear digression of inheritance nesteggs. Neighbors who listen in on party line gossip add to the derision.

Defying his detractors, Sam attends a county fair with Lily and, in an attempt to point up the youthful vigor he hopes he still retains, he challenges a professional wrestler who all but wrecks him. Quick-to-count Sam, rib-wrenched, chagrined, his pride mortally wounded, comes in for more family lambasting and humiliations, with neighborly offerings of hot water bottles and mustard plasters. Sam finally capitulates, and loud, that Father Time is not only tapping him on the shoulder but drooling down his neck. His hair restorer is tossed to the winds but not his love for the girl, and with some sound convictions anent companionship, he and his affianced reach an understanding and decide she'll "grow into the ring" he bought for her.

Opening night's performance was top shelf throughout; smooth, interest-sustaining, compact and consistently amusing. Huston never has seemed so completely at home, and he got his many laughs effortlessly. Dora Merande, as the gossip monger; Mary Wickes, as the inheritance-minded daughter-in-law; Fant; Claire Woodbury, as the calamity-sniffling housekeeper; Miss James and Joseph Sweeney, as the conniving prospective father-in-law, work over to "the cause" by watermelon consignments, all give flawless characterizations.

Raymond Sovey's rustic one-setter is realistic and meticulous in detail.

While there's talk aplenty in this new entry it's good listening—and good laughing. With its unabated audience appeal, chances for a profitable stay are promising. Should be a cinch, too, for a Hollywood nod. Kane.

Antigone and the Tyrant

Détroit, Jan. 6.

Katharine Cornell and Gilbert Miller production of tragedy in one act (one scene) by Jean Anouilth, adapted by Lewis Galantiere. Stars Miss Cornell and Cedric Hardwicke; features Bertha Belmore, Horace Braham, Ruth Matteson, James Monks, George Mathews. Staged by Guthrie McClintic; setting by Raymond Sovey; costumes by Valentina. Opened at Cass, Detroit, Jan. 3, '46.

Chorus	Terrence Brahm
Antigone	Katharine Cornell
Nurse	Bertha Belmore
Ismene	Ruth Matteson
Haemon	James Monks
Creon	Cedric Hardwicke
Ladies in Waiting	Albert Bonnet
First Guard	George Mathews
Second Guard	David J. Stewart
Third Guard	Michael Higgins
Messenger	Oliver Cliff
Eurydice	Merle Maddern

Modern-dress version of the ancient story of Antigone is an interesting evening in the theatre, with more than ordinary chance of success. It has fine acting, a splendid cast and a novelty touch in its modern costuming and setting, but the interruptions from opening to closing curtain. Its two hours have some of the longest passages this mugg has ever listened to, one of Hardwicke's, for instance, running over 20 minutes. It maintains its major interest because of the performances by Katharine Cornell and Sir Cedric Hardwicke.

Antigone defies the edict of her uncle, the tyrant King Creon, and buries her brother whom he has ordered left unburied, to curse his soul to wander for all eternity. For this she must die. She does (offstage) and that's the play.

The "Chorus," in a tux, opens the show by outlining the action that is to come. From time to time, he reenters to tie up the threads of action that have happened offstage. Passage of the piece lies in the long dialogs between Antigone and Creon. In these, Creon rationalizes the functions of the State and the necessity for the State to crush opposition for the common good. Antigone represents the rebellious individual. Here the play attempts one of the deepest of philosophical themes, the relation of the state and the individual.

The piece falters in its presentation of the "tragic inevitability," because this piece depends entirely on the "chorus" to predict the action rather than on the action itself to make the tragedy inevitable. Another weakness is that Creon emerges as a benevolent despot (pleading with Antigone not to force her own death) and, in all is a more sympathetic character than the Cornell role, which at times seems more stubborn and myopic than tragic. If Miss Cornell is looking for a classic drama to challenge her great talents, this isn't it; but withal, it's a good night in the theatre.

Except for an opening-night lapse of memory by Miss Hardwicke, understandable in view of his long, long speeches), the players rode through their parts with ease. Murr.

The Duchess Misbehaves

Philadelphia, Jan. 11.

A. P. Waxman production of musical comedy in two acts by Jerry Franken and Hardy Hook and lyrics by Gladys Shelley; additional lyrics by Joe Hitchen. Features Jackie Gleason, Audrey Christie, Gypsy Rose Lee, Jean Lawrence, Staged by Martin Manulis; production by A. A. Cutler; musical numbers and dances staged by Tupac; costumes by Wilma Kim, opened at Shubert theatre, Philadelphia, Jan. 10, '46; $4.40 top for opening night.

Cast	
Woman	Grace Hoyle
Franchot	Buddy Ferrin
1st British Soldier	Jerry Bolt
2d Sister	Mildred Boyd
Butterfly	Penny Edwards
Paul	Larry Rourke
2d Sister	Edith Hunt
Fitzgerald	James MacColl
Woonsocket	James Gleason
Sir Cliff	Cliff Adams
2d Girl	Ethel Madison
Miss Chester	Jean Lawrence
Crystal Shallmar	Audrey Christie
Carpenter	Al Downing
Salesman	Jerry O'Rourke
Nerissa Golightly	Gypsy Rose Lee
In Spain	
Pablo	Larry Douglas
Amber	Grace Hoyle
Goya	Jackie Gleason
Roberta	James MacColl
Duchess of Alba	Audrey Christie
Mayfield	Jerry Bolt
1st Student	Al Downing
2d Student	Jack Hamilton
Duke of Alba	Philip Tolgo
Ladies in Waiting	The Boyd Trifecta
Queen of Spain	Paula Laurence
Cardinal	Norris Kohner
Matador	George Tapps
Bull	Al Downing
Dancer	Mata Monterin
The Guitarist	Ricardo Serrano
The Vocalist	Jean Handzlik
Her Man	George Tapps
Princess—Jean Jaun, Norris Kohner, Miller, Lillian Moore.	
Dressing Girls—Cecil Adams, Adele Lalince, Ethel Madison, Jane Ickeli.	
Ringing Boys—Victor Allen, Vincent Henry, Jerry O'Rourke, Jess Randolph.	
Dancing Girls—Jean Lawrence, Trudy Cirrito, Theo Devis, Helen Devlin, Gertrude Gibbons, Eleonore Gregory, Freddie Grey, Betty Jo Hall, Grace Hoyle, Audrey Kersey, Anna Konstance, Dorothy Matthews, Jean Sheldon.	
Dancing Boys—Buddy Ferraro, Dan Kerry, Walter Kramer, Frank Marien, Anthony Starman, Merritt Thompson, Bernie Williams.	

Just a little over a year ago, A. P. Waxman produced "Sadie Thompson," a gaeriai ranks with the handsomely staged "Sadie Thompson," which premiered here at the Shubert, was tepidly received, both here and in New York, and enjoyed only a short career. Now, at the same house, Waxman comes back with his second musical candidate. While "The Duchess Misbehaves" shows plenty of doctoring, it stands a somewhat better chance than its predecessor. Nevertheless, present state doubtful of being a hit in the face of Broadway competish. It has Jackie Gleason, the Shubert, however, to warrant working over.

As in the case of "Sadie," the proceedings have a tendency to drag. It possesses a lot of lusty farce, a capable cast that gets the most out of its material—sometimes more than appears in it—there is plenty of good dancing and the score, although odd one, has plenty of possibilities.

Main body of the story has action laid in Spain, with the locale at times with the famous painter, Goya, who was very much of a lady's man, somewhat after the Casanova. Incidentally, there are resemblances between this and "The Firebrand," a show about Casanova. Approach to period action is made through a dream, with leading character getting conked on the bean, very much as was Gaxton in "A Connecticut Yankee," and then having a prolonged dream in which he pictures himself as Goya.

Main plot concerns his two famous paintings of the Duchess of Alba, clothed and in the nude. Latter one arouses jealousy of the Duke, who threatens punishment via the sword, and then Goya becomes somewhat involved when the amorous Queen of Spain, jealous of his affair with the Duchess, orders him produced, dead or alive. Latter part of play deals with his attempts, in different disguises, to escape capture, and they make for plenty of laughs in some scenes, mostly due to Jackie Gleason, the stout, likable comedian who, in addition to the mugging, is called on for a spot or two of dancing and the delivery of several song numbers. He does them all well. In the prolog, prior to the conking bit, he is a talented student who accidentally stumbles on an attempted theft of some priceless Goya paintings from a New York art exhibit. Of course, in the main body of the story, he is the traditional great artist lover, although more comic than romantic.

Waxman has been shrewd in his selection of top names, and there will be some argument as to the top performer. Gleason and Audrey Christie probably share the distinction. Latter, back in musicals after being in "Voice of the Turtle," clicks solidly as the misbehaving Duchess. She really goes to town in her delivery of three topnotch songs besides singing one with Gleason in the prolog. Of the solos, "I Hate Myself in the Morning" and "Katie Did in Madrid" are tops for consciously dirty. That's the trouble, incidentally, with quite a few of Miss Shelley's lyrics although, on the whole, they, as well as the book, are off the beaten track. Very close behind, if not equalling Gleason and Miss Christie, is Paula Laurence, who plays the Queen. She, too, has a couple of good songs, well delivered, in "Men" and "The Honeymoon Is Over." Gleason's contributions are "Ole, Ole" and "Broadminded," very good, and "Couldn't Be More in Love," not so striking.

Frank Black's score is most unusual in that it is thickly studded with comedy numbers, most of them of the topical variety, that latter these and the dance and strictly production numbers are eliminated, only two tunes of the ballad type are left—"My Only Romance" and "Warm Weather Friends," both nicely sung by Larry Douglas, with some cute dancing by attractive Penny Edwards to help out.

Speaking about dancing, George Tapps, who staged all of it, has two specialties, rather alike, but artistic. One in Act II accompanies the singing of a brooding number called "Lost" by Jean Handzlik, a rich-voiced contralto. Mata Monterin contributes two neat numbers with castanets.

Wilma Kim's costumes are outstandingly in the Goya vein, the backgrounds are appropriate and rich-looking.

First night's final curtain fell at 11:05—very good—but there is still plenty of material that can be speeded up for possible replacement. Final act especially needs plenty of bolstering although it has one hilarious comic number in Goya's studio. Definite libretto defects are indicated and an added number or two of the ballad type would help Black's score. Waters.

By Appointment Only

Bridgeport, Jan. 11.

David Wolper production of comedy in three acts (four scenes) by Rene Russell. Features Halliwell Hobbes with Taylor Holmes, Walter N. Greaza, Catherine Doucet, Fay Wray, Daniel Ocko. John Gerstad. Directed by Harold Wilenski; setting by Edward Forrest. Opened at Park, Bridgeport, Jan. 11, '46; $2 top.

Mrs. Bigelow	Nancy Sheridan
Dr. Grant Myles	Walter N. Greaza
Bonnie Myles	Mary Ellen Glass
Frederick	Edwin Redding
Helen Roberts	John Gerstad
Ralph Myles	Marvin Forrest
Danny Doyle	Benny Baker
Evan Adams Bachelor	Daniel Ocko
Mrs. Twiller	Catherine Doucet
Drake Cullen	Lowell Judson
Mrs. Grayson	Patricia Quinn O'Hara
Mrs. Willis	Debby Dare
Leila	Eileen Herlie
Georgia	Frances Henderson
Auctioneer	Philip Miller
Workman (Max)	Frank Richards
2d Trustman (Grover)	Edward Broadley
Mr. Twiller	Edward Broadley

First play by songwriter Rene Russell is a farce built around a psychiatrist. It would take more than a psychiatrist to explain (1) why producer Dave Wolper undertook the show, and (2), why he brought it out in such unready condition, Major surgery will doubtless be applied immediately, but there is so little worth saving that it might be better to call off "By Appointment Only." Only possibility appears to be in Hollywood elevation, for the piece does suggest some ideas for a screen antic.

The bad writing and lack of integration of the Russell script stand uncorrected in Harold Winston's direction and a cast of 21 assorted skills. Three-acter, a half-hour over at this catching, is top-heavy with needless characters and situations.

Story pegs on attempts of psycho expert's attempts to run his family on a scientific basis. Entry of a number of the doctor's patients as house guests—among them a wolding extrovert Broadway character, a Russian surrealist painter, a rich woman suffering from amnesia and a youth whose hobby is poisoning—complicates the action. The Russian goes for the psychiatrist's wife and the Broadwayite for the daughter, which conditions the host himself for a visit as a psychiatrist. Such participants as a precocious child, using the professional lingo of her dad, and the poison maniac are valueless.

Stick-out exception to generally unimpressive performances is Daniel Ocko's as the moody Russian artist, whose explanation of the significance of surrealistic painting is the top comedy spot in the play.

Broadway specimen, handled by Benny Baker, who draws biggest type in billing, is poorly written and overplayed on a burley level, which is frequently embarrassing. With toning down the part might have made a lot of difference.

Walter N. Greaza does what it says in the script with customary competence as the psychiatrist, and Nancy Sheridan, ex-saloon singer, is right enough as the hostess. Taylor Holmes lacks the earthiness required for the "Uncle Charlie" Mr. Fixit assignment. Catherine Doucet is standard as the amnesia victim.

Edward Forrest's direction has brightness and takes care of the sometimes-heavy traffic. Elem.

Legit Follow-Up

"THE DESERT SONG"
(City Center, N. Y.)

"The Desert Song" has been touring the provinces these many years to successful b.o., and its current revival in New York presages a click once again. The current "Song," in for a limited engagement, hasn't the niceties of the original production, nor is the acting any great shakes, but it has the voices and, of course, the great Romberg music.

Walter Cassel, from the Metropolitan Opera roster; makes a likable Red Shadow, and Dorothy Sandlin is the vis-a-vis. Both their voices are pleasing, particularly Cassel's baritone on "One Alone." The direction, by Sterling Holloway, of this Isaac-Goldberg operetta, is faltering frequently, but the fine voices and the singing are certainly worth the $2.40 top. Kahn.

"VOICE OF THE TURTLE"
(Morosco, N. Y.)

John Van Druten's marathon comedy, "The Voice of the Turtle," now in its third season, and with a complete change in cast, somewhere in the middle has lost much of its spark, charm and scintillating qualities that made it an outstanding boxoffice and highly entertaining starrer. John Beal last week took over the Elliott Nugent role of the soldier on a 90-day furlough on a private's pay, and Nugent endowed it with a savoir faire and maturity, Beal's mannerisms smack of a naivete that destroys the very essence of the plot. Together with Martha Scott, who now plays the Margaret Sullavan part, they manage to give the impression of two children playing with fire but with very little knowledge of what it's all about. All the nuances and overtones are broadened so that the very nature of the play has changed.

Vickie Cummings is now portraying the blase actress friend with an exaggerated blinking of the eyelashes. Rose Hobart has taken the tall short of the original interpretation by Audrey Christie. Rose.

'Jones' 30G, M'w'kee

Milwaukee, Jan. 15.

"Carmen Jones" at popular scale for seven night and two matinees at the Davidson for $30,000 last week.

At the Pabst theatre all records for ballet business were shattered in the three nights of the Ballet Theatre of S. Hurok, when $12,000 was run up. The high point of the engagement came on opening night when the tights of Andre Eglevsky, star of the ballet troupe, ripped right at a most unseemly seam, and he was forced to limp off the stage. A few moments later he was back with his garment noticeably but neatly mended.

'Tale' Tall 19G, Balto.

Baltimore, Jan. 15.

"The Winter's Tale," at Ford's last week as the third of five plays under American Theatre Society-Theatre Guild auspices, mounted a fine $19,000.

Current is Jed Harris' production of "Apple of His Eye," starring Walter Huston. Blackstone's Magic Show has been switched in to follow instead of "Magnificent Yankee" previously announced.

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'Pharmacy Bad 9G; 'Brazil' Quits Chi, Poor 15½G; 'Turtle' 17G, Exits

Chicago, Jan. 13.

Two shows—"St. Lazare's Pharmacy" and "Spring in Brazil"—took an awful beating last week. Others were okay. "Pharmacy," the Louis Singer-Eddie Dowling show, missed two performances because Miriam Hopkins was ill with virus pneumonia, and understudy Joy La Fleur, per a rider in her contract, was in Montreal getting a divorce. Looks like it'll close. Got only $9,000.

"Brazil," which had braved critical blasts to do very well during the holidays, folded after poor $15,500, as against $38,000 capacity. "Voice of the Turtle," after a smash 6?-week engagement, moved out with $17,000, and the Ethel Barrymore show, "Joyous Season," opened with swell advances Monday (14).

Champs are "Anna Lucasta," $17,-900; "Laffing Room Only," $37,000; and "The Hasty Heart," $16,600. Incoming are "You Touched Me," "Suds in Your Eye" and "Dark of the Moon."

Ballet Theatre (Sol Hurok) chalked up a smash $112,000, estimated, in two-week stand at the Opera House here.

Estimates for Last Week

"Anna Lucasta," Civic (16th week) (900; $3.60). $17,000 was just $500 off capacity.

"Dear Ruth," Harris (39th week) (1,000; $3.60). Closing changed from Feb. 9 to Feb. 2. Got mild $12,000. "You Touched Me" comes in Feb. 4.

"Laffing Room Only," Shubert (17th week) (2,163; $4.80). Sixth and four weeks ahead and taking reservations through February. Great $37,000.

"St. Lazare's Pharmacy," Studebaker (3d week) (1,246; $4.20). Miriam Hopkins' illness and absence of understudy lost two performances. Only $9,000 and closes Saturday (19).

"Spring in Brazil," Selwyn (2d week) (1,425; $4.80). Despite the good holiday biz, Milton Berle starrer folded Saturday (12) after miserable $15,000. Could've done $38,000. "Suds in Your Eye" due Jan. 27.

"The Hasty Heart," Blackstone (3d week) (1,360; $3). Fine $16,500 in third Theatre Guild-American Theatre Society week. "Dark of the Moon" bows Monday (21).

"The Passing Show," Erlanger (1,400; $4.80). Pretty good $16,000 for first seven performances.

"The Voice of the Turtle," Selwyn (6?th week) (1,000; $3.60). Third longest-run show in Chi's legit history, moved to Columbus, O., Saturday (12) for four skedded to wind up on west coast with big $17,000. "Joyous Season" opened Monday (14).

'OKLA.' $27,000 IN 7, PRE-BOW INDPLS. SRO

Indianapolis, Jan. 15.

"Oklahoma!" took the town by storm in seven performances at the English (1,500) last week (8-12), playing to standees at each show for a grand take of $27,000 at $3.60 top. House was sold out before box-office opened and several thousand mail orders had to be returned unfilled. Gross was biggest at English since the good old days.

Advance is fair for "School for Brides," at English Jan. 14-16, and good for "Voice of the Turtle," Jan. 17-19. After a solid run of 14 attractions for the first time in more than a decade, the house has no immediate bookings to follow "Turtle."

'Blossom' Rings 16½G As L.A. Legit Clicks

Los Angeles, Jan. 15.

Cash is still on the high side for the holidays with most of the legit men more than pleased with results at the box-office this past stanza. Biltmore's third frame of "Blossom Time" was nifty at $16,500 and heavy advances were rung up for the "The Two Mrs. Carrolls," which opened last night (Monday). "Blackouts of 1946" reversed its usual faithful score of $15,400 capacity coin for the 184th stretch.

"Night in Havana," in its third week at the Mayan, caught a pleasing $8,000. "Maid in the Ozarks" at the Belasco, strengthened the management's hopes with a hike to $6,500 and it may not shutter. "Motel Wives" also on the road, still a while longer thanks to collecting $3,300 on the 23rd stanza.

Rainer-'Bride' Folds In Toronto, $11,100

Toronto, Jan. 15.

After six weeks on the road, "Wife for the Bride," starring Luise Rainer, folded in Toronto after a mild $11,-100 at the Royal Alexandra (1,525), with house seated at $3.60 top.

Play was roundly scored by critics, and only draw was the title presence of the star.

Current Road Shows

(Period Covering Jan. 14-26)

"Anna Lucasta"—Civic, Chi. (14-26).

"Antigone and the Tyrant"—Town Hall, Toledo (14-16); Hartman, Col. (17-19); Cox, Cinn. (21-26).

"Apple of His Eye"—Ford's, Balto. (14-19); Walnut, Philly (21-26).

"Blackouts of 1945"—El Capitan, Hollywood (14-26).

Blackstone—Center, Norfolk (15-19); Ford's, Balto. (21-26).

"Blossom Time"—Orpheum, Omaha (14); Aud., Denver (16-17); Lincoln, Cheyenne (18); Univ., Laramie (19); Aud., Boulder (21); Chief, Colo. Springs (22); Arcadia, Wichita (23); Convention H., Tulsa (24); Mus. Hall, Kansas C. (25-26).

"Born Yesterday" — Locust St., Philly (14-26).

"By Appointment Only"—Copley, Boston (14-26).

"Carmen Jones" Cass, Detroit (14-26).

"Crescendo" — Bushnell, Hartford (18-19); Wilbur, Bost. (21-26).

"Dark of the Moon" — Emery, Cincy (14-19); Blackstone, Chi. (21-26).

"Dear Ruth"—Harris, Chi. (14-26).

"Dear Ruth" (2d Co.)—Civic, San Jose (14); Lobero, S. Barb. (15-16); Civic, Pas. (17); Russ, S. Diego (19-20); Civic A., Fresno (22); Aud., Oakland (23-24); St. H. S., Sacramento (25-26).

"Deep Are the Roots"—Shubert, N. Haven (24-26).

"Foolish Notion"—Curran, Frisco (14-26).

"Harvey"—Geary, Frisco (14-26).

"Hasty Heart"—Blackstone, Chi. (14-19); Michigan, Ann Arbor (21); Palace, Flint (22); Temple, Saginaw (23); Michigan, Lansing (24); Keith's, Gr. Rapids (25-26).

"Janury Thaw"—Colonial, Bost. (14-26).

"Joyous Season" — Selwyn, Chi. (14-26).

"Laffing Room Only" — Shubert, Chi. (14-26).

"Late George Apley" — Bush, Hi'ford (14); Court, Sp'fld (15-16); Shubert, N. Haven (17-19); Erlanger, Buffalo (21-24); Aud., Rochester (25-26).

"Life With Father"—Shrine, Peoria (14); LaPorte, LaPorte (15); Palace, S. Bend (16); Town Hall, Toledo (17-19); Royal Alex., Toronto (21-26).

"Lute Song"—Shubert, Boston (14-26).

"O Mistress Mine"—Nat'l, Wash. (14-19).

"Oklahoma!" — Amer., St. Louis (14-26).

"Pick-Up Girl" — Hanna, Cleve. (14-19).

"Polonaise"—Forrest, Phila. (14-26).

"Rose Marie"—Mem. Hall, Dayton (14-15); Davidson, Mil. (17-19).

"St. Lazare's Pharmacy" — Studebaker, Chi. (14-19).

San Carlo Opera Co.—War Mem., San Francisco (14-18 and 20-23); Aud., San Jose (19).

"School for Brides" — English, Ind'lis (14-16); Keith's, Grand Rap. (18-19); Nixon, Pitts. (21-26).

"Soldier's Wife — U.S.O. Aud., Thomasville (14); Aud., Valdosta (15); Aud., Brunswick (16); Albany, Albany (17); C. Aud., Macon (18); Aud., Athens (19).

"Student Prince"—Aud., Oakland (14-15); Aud., Stockton (16); Civic, Fresno (17); Aud. Sac'm'to (18-19); Mayfair, Portland (21-24); Metro., Seattle (25-26).

"Suds in Your Eye" — Shubert-Lafayette, Det. (17-26).

"Ten Little Indians"—Shubert, N. Haven (14-16); Acad., North'n (17); Lyric, B'port (18-19); Karlton, Wilmington (21); Lyric, Allentown (22); Community, Hershey (23); Rajah, Reading (24); Playhouse, Wilmington (25-26).

"The Duchess Misbehaves"—Shubert, Philly. (14-26).

"The Magnificent Yankee" — Walnut, Philly (14-19).

"The Passing Show" — Erlanger, Chi. (14-26).

"Two Mrs. Carrolls" — Biltmore, L. A. (14-26).

"You Touched Me"—Nixon, Pitt. (14-19); Nat'l, Wash. (21-26).

"You Twinkle Only Once" — Wilbur, Bost. (14-19).

"Voice of the Turtle" — Hartman, Col. (14-16); English, Ind'pls (17-19); Davidson, Milwaukee (21-26).

"Voice of the Turtle" (2d Co.)— Plymouth, Bost. (14-26).

"Windy Hill" — Center, Norfolk (25-26).

'Touched Me' OK With Crix, NG 3½G at N. H.

New Haven, Jan. 15.

Economic unrest reflected at Shubert boxoffice last weekend when "You Touched Me" hit a low, estimated $3,500, on four shows at $3 top, despite friendly notices. Earlier layout, on straight stand Mon.) in Bridgeport, a General Electric theatre party group canceled over 300 tickets due to strike possibility.

Two attractions split this week between "10 Little Indians" (14-16) and "Late George Apley" (17-19). Jan. 24-26 brings back-in-all "Deep Are the Roots" national company. Following stanza (31-2) gets "Questionable Ladies."

'Bly' 4th Week B'g 26G in Hub

Boston, Jan. 15.

Three openers on the rialto this week: "By Appointment Only" last night (14) at the Copley; "Late George" got grim notices on its opening at the Wilbur last Monday (7) and play will be withdrawn for revue this coming Sat., with future doubtful. "Voice of the Turtle" picked up strong on third frame and should remain here through spring, and "Apley" finished big at the Colonial.

Next is "Crescendo" at the Wilbur, Jan. 21; then "Deep Are the Roots," Colonial, 28th; "Polonaise," Opera House, same night; "Antigone and the Tyrant," Wilbur, Feb. 4; "Dear Ruth to Make Ready," Shubert, Feb. 4; and "He Who Gets Slapped," Colonial, Feb. 11.

Estimates for Last Week

"Late George Apley," Colonial (1,-500; $3.60)—Finale of three-week stand. Finished with $17,000, following steady biz at about same level throughout run. "Janury Thaw" here now.

"Nellie Bly," Shubert (1,590; $4.20) —Finished four-week engagement Sat. (12) with very good $26,000, not a bit figure but okay. "Late Song" here beginning tonight (Tues.).

"You Twinkle Only Once," Wilbur (1,400; $3.60)—Not warmly received by critics and killed it from a start. With $6,000 estimated. Final week current, with notices up for closing here and reported set for Bost.

"Voice of the Turtle," Plymouth (1,400; $3.00)—Began to catch on this week and seems set for long run, with $18,000 estimated for third week, swell. Slow start blamed on holiday season.

'PORTRAIT' IN RED AT 8G, PITT, SO FOLDO

Pittsburgh, Jan. 15.

Even couple of big pic names like Geraldine Fitzgerald and John Howard couldn't do anything for "Portrait in Black" at Nixon last week, and after Ray Walker melodrama wound up tryout engagement with miserable $8,000. Top was $3 including tax. Poor notices and advance word that show would close here for rewriting and recasting put Portrait's chances at low ebb from outset and attraction never climbed out of it. Week before "Dark of Moon," under subscription auspices, grabbed $22,000.

Nixon currently has "You Touched Me" and attraction is subscription offering it's been circularized for season ticketholders at reduced prices. Conversion of "Born Yesterday" for next week gives that date to "School for Brides."

Lunts Big $28,000 In Washington Week

Washington, Jan. 15.

The Lunts in "O Mistress Mine," under auspices of the American Theatre Society, did $28,000 in eight performances last week. All seats for the second week are sold out.

Guthrie McClintic brings in "You Touched Me," with Edmund Gwenn as star, on Jan. 21. Kay Francis in "Windy Hill," will follow.

'Father' 13G, St. Louis

St. Louis, Jan. 15.

Following on the heels of the whammo biz registered by "Harvey," Clarence Day's comedy, "Life With Father," with the top roles held down by Carl Benton Reid and Betty Linley, wound up at satisfactory one-week stand at the American theatre Saturday (12). House was sealed to $3.05 and eight performances grossed an estimated $13,000.

Cox tossed posies to the cast and comedy, which was back for the fifth time in as many years.

B'way Ups; 'Show Boat' $44,000 Cinch, 'Gentleman' Looks Good, 10½G in 1st 5, 'Joy' Weak $3,500

Some grosses fluctuated on Broadway last week but the general business remained favorable. An influx of buyers should bolster demand for tickets but much of that trade has been around 50% of high attractions, held over from last season.

"Show Boat" looks like a sure thing, as the week's gross, around $44,000, places it among the musicals. "Would-Be Gentleman" appears to have a good chance on the basis of the first five performances. "A Joy Forever" won't do, but revivals are topping most newer attractions. "The Rugged Path" folds this week; so does "Strange Fruit." "Home of the Brave" improved materially.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CO (Comedy-Drama), R (Recue), M (Musical), O (Operetta).

"A Joy Forever," Biltmore (1st week) (C-920; $3.60). Staying this week and possibly longer; drew weak press and very little coin; around $3,500.

"Anna Lucasta," Mansfield (72d week) (D-1,401; $3.60). First Sunday performances kept gross up, and the total was around $17,500, fine for colored cast drama.

"Are You With It?" Century (10th week) (M-1,742; $4.80). Going very strongly; capacity pace for most night performances; around $37,500.

"Bloomer Girl," Shubert (68th week) (M-1,357; $6). Faring very well and indications are for goodly stay; went up to $35,800, around.

"Bloomer Girl," Shubert (68th week) (M-1,382; $5.40). Holding up rather well and should continue well into spring; with strong Saturday gross was approximately $25,500.

"Caravan," Majestic (39th week) (M-1,695; $6). Standout had been pushing gross well over $49,000 and top grosser was close to that level last week.

"Day Before Spring," National (8th week) (M-1,164; $6). Except for matinees, business stays up in higher brackets, with count around $24,000.

"Dear Ruth," Miller (57th week) (C-900; $4.20). Long run comedy still making goodly profit here and out of town; rated over $14,000.

"Deep Are the Roots," Belasco (15th week) (D-963; $4.20). Some others varied but this clicker held to form and opened with $15,500 again.

"Dream Girl," Coronet (5th week) (C-1,160; $4.20). One of the highest grossing long straight runners; virtual capacity all performances, with takings close to $24,000.

"Dunnigan Daughter," Golden (3d week) (C-708; $4.80). Announced to fold after another week; held up mostly by Guild subscription; slightly better last week at $14,000.

"Follow the Girls," Broadhurst (93d week) (M-1,166; $4.80). Vitality of long-running musical surprising to showmen; another profitable week around $25,000.

"Harvey," 48th Street (63d week) (C-925; $4.20). Never varies in capacity attendance, and gross is close to $19,000 every week.

"Hamlet," Columbus Circle (5th week) (1,173; $4.80). Getting great notices; will probably run another month now and then; last week was better than $24,000; mass of mail orders piling up.

"Hats Off to Ice," Center (79th week) (R-2,994; $1.98). Underquoted at times but okay, when count was $42,000; last week rated around $25,000; drop explainable by fewer performances.

"Home of the Brave," Belasco (3d week) (D-1,077; $2.60). Getting press attention and, with subscription offering it's been circularized for season ticketholders at reduced prices. Conversion of "Born Yesterday" for next week gives that date to "School for Brides."

"I Remember Mama," Music Box (66th week) (CD-979; $4.20). Still commands fine grosses, considering length of stay, and should play into summer; $18,000.

"Life With Father," Bijou (319th week) (C-614; $3.60). Dipped after holidays, as usual, but looks well in fairly good week at $8,500 in small house.

"Oklahoma!" St. James (146th week) (M-1,509; $4.80). Some slight tapering now and then but there's still the boxoffice standout; $35,500 last week; not as many standees.

"On the Town," Beck (35th week) (M-1,214; $4.80). Announced for road after two more weeks; slipped to around $21,000 last week and needs more; "The St. Louis Woman" next attraction.

"Song of Norway," Imperial (73d week) (O-1427; $6). Has dipped in recent weeks but still getting important money around $33,000 for long-run operetta.

"State of the Union," Hudson (9th week) (CD-1,064; $4.80). Clicking to capacity-plus standees all performances, count being around $25,000.

"Strange Fruit," Royale (D-996; $4.20). Final and eighth week; $8,000 is hardly profitable for show of its kind; "The Magnificent Yankee" will follow.

"The Glass Menagerie," Playhouse (41st week) (CD-865; $4.20). No deviation here, and gross of $18,500 was closely approximated last week.

"The Rugged Path," Plymouth (2d-1,063; $4.80). Final and 10th week; might have spanned season; last week close to $19,000; Martha Graham in dance recital follows for limited stay, the "Lute Song."

"The Voice of the Turtle," Morosco (93d week) (C-930; $3.60). Dipped to around $16,500 last week, real cain for three-person play.

"The Would-Be Gentleman," Booth (1st week) (C-712; $4.80). Drew sharply divided critical opinion; $10,500 in first five times indicates fairly good business.

"Up in Central Park," Broadway (50th week) (M-1,900; $6). Off from full pace but claimed to be making money and engagement is indefinite; $26,000.

REVIVALS

"Show Boat," Ziegfeld (1st week) (M-1,626; $6). Some parties shaved capacity gross figures but is selling out, and with approximately $44,000 last week is running to "Carousel."

"The Red Mill," 46th Street (12th week) (M-319; $4.80). Drawing virtual capacity, with count around $36,000 last week and aimed into warm weather.

"Pyrmalion," Barrymore (2d week) (C-1,064; $4.20). Getting fairly great money; Shavian comedy rated around $26,500 last week; eight-week date will be extended at least two weeks.

"The Desert Song," City Center (1st week) (O-6?7; $4.80). Drew fairly good press and should fare well enough; estimated around $18,000 in first six times.

"The Winter's Tale," Cort (C-1,046; $4.20). Presented by Theatre Guild. Opened Tuesday (15).

Philly Strong; 'Yankee' Neat $17,400, 'Lute' Big $24,600, 'Duchess' OK

Philadelphia, Jan. 15.

Last week was a hectic one in Philly legit, with two promised openings getting repeated postponements and finally not breaking in until the end of the week. However, attendance was generally fine all around, with indications of some really socko biz this week.

Only show that got underway Monday as skedded was "The Magnificent Yankee," at the Walnut, and it won favorable notices on all sides. It collected $17,400 in its first week here.

"The Lute Song" in its fourth and final week at the Forrest—longest engagement for a tryout here in some time — got $24,600, plenty snappy.

"The Duchess Misbehaves," twice postponed, finally broke into the Shubert Friday night (11) to collect $3,800, with $5,700 racked up Saturday night and approximately $12,-000 total on the first three performances. Show needs plenty of work and doctoring but has good changes. Notices were fairly favorable.

"Born Yesterday" opened Saturday night at the Locust and was acclaimed the biggest click in two of several seasons by all local crix. Even with Jean Arthur out and no big marquee names, show had $3,800 opening night and is collecting a big advance. Management has already decided on three weeks here, July Holliday, last-minute replacement of Miss Arthur, also received rave notices as did Paul Douglas.

This week's only opening (last night) is "Polonaise," at the Forrest, where it's skedded for two weeks. Next Monday (21) the Jed Harris production, "Apple of His Eye," with Walter Huston, to the Walnut. The Shubert will offer the only revival of "Rose Marie" at the Forrest on the week of Jan. 28 and follow with "The Duchess Misbehaves" Feb. 4. On Wednesday (Feb. 7) Herman Shumlin will present a new play, "Jeb," at the Locust. Name of the successor has been announced so far for "The Duchess Misbehaves" at the Shubert on the 28th.

Tallulah Big $16,000; 'Harvey' 18G in 4 at K.C.

Kansas City, Jan. 15.

Tallulah Bankhead in "Foolish Notion" grossed a big $16,000 for five performances ending last night in the 2,572-seat Music Hall of the Municipal Auditorium here. Top was $3.65.

Four performances of "Harvey," with Joe E. Brown, chalked up a terrific $18,000 for four shows Jan. 7-9 in the Music Hall. House was scaled to $3.65 for the Brock Pemberton-produced comedy.

"Angel Street" bows in Thursday (17) for a three-day engagement.

OBITUARIES

HARRY VON TILZER

Harry Von Tilzer, 73, lyricist-composer of popular songs and head of his own music publishing business in New York, died in New York, Jan. 10.

Details in Music section.

SLIM SUMMERVILLE

Slim Summerville, 50, veteran film comedian and one of the original Mack Sennett Keystone Kops, died at his home in Laguna Beach, Calif., Jan. 6.

Summerville, in his career of over 30 years, had attained his greatest success in 1930, appearing in the film, "All Quiet on the Western Front," in a serio-comic role.

Born in Albuquerque, N. M., Summerville had lived in Chatham, Ont., and in Oklahoma before he joined the Mack Sennett studio in California in 1914. Thereafter he appeared in comedies with such stars as Chesparts in serials produced by Pathe, which he had joined in 1924.

Surviving are his widow and two daughters.

ADAMO DIDUR

Adamo Didur, Polish operatic basso and concert singer, formerly of the Metropolitan Opera Co., died in Katowice, Poland.

Didur, last appeared at the Met in 1932 after many years as that organization's leading basso. Best remembered as creator of the title role of the Russian opera, "Boris Godounoff," in 1913 at the Metropolitan when he appeared with Enrico Caruso and Geraldine Farrar, Didur was heard in many other Met productions including "Das Rheingold," "Romeo et Juliette," "La Habanera," "Le Coq d'Or," "Gianni Schicchi," "L'Africana," "L'Oracelo," and "Le Rossignol." At one time he was also associated with the Hammerstein Opera Co.

Beginning his career in 1894 in Rio De Janiero, Didur's extensive activities included performances at La Scala, Milan, in Warsaw, Leningrad, Moscow, Barcelona, Madrid, and Buenos Aires. He was born in Sanok, Galicia, Austria Hungary and was married in 1928 to Marguerite Vignon, a ballet dancer, in New York.

ENID STAMP-TAYLOR

Enid Stamp-Taylor, 41, British stage and film player, died Jan. 13 in London, of injuries received after a fall in her apartment.

Since her appearance in the chorus of "A to Z" in 1922 at the Prince of Wales theatre, Miss Stamp-Taylor fast became known as a musical-comedy star. Among many successful British productions in which she appeared are "The Punch Bowl," "Madame Pompadour," "The Looking Glass," "The Vaudeville Vanities," and "R. S. V. P." She appeared in the musical comedy, "Wonder Bar" in 1930 after a year's retirement when she married in 1929. Her fatal accident occurred shortly after leaving the cast of "Is Your Honeymoon Really Necessary?," current London comedy success. Her withdrawal was due to strain and overwork.

Among several British films in which she appeared are, "Okay for Sound," "The Lambeth Walk," and "Action for Slander."

Survived by daughter.

COUNTEE CULLEN

Countee Cullen, 42, Negro poet and collaborator on "St. Louis Woman," forthcoming Broadway production, died Jan. 9 in Sydenham Hospital, N. Y.

Cullen, whose talent as poet and lyric writer had won him such prizes as the John Reed Memorial Prize (1925) and the Guggenheim Award (1928) was a native New Yorker and a N. Y. University graduate. He also held a masters degree from Harvard. The play, "St. Louis Woman," on which he collaborated with Arna Bontemps, is in rehearsal.

Survived by widow and father.

FLORENCE D. COOPER

Florence DeLacey Cooper, 49, formerly operator with her husband, A. E. Cooper, of the showboat, Dixie Queen, died Jan. 9 in Kansas City.

Coopers in 1939 launched the $25,000 floating theatre in Kansas City, the first showboat on the Missouri in nearly a decade. With their son, Norman Cooper, the owners appeared in the showboat productions and designed the stage settings.

A native of Kansas City, Mrs. Cooper had toured the country many years with vaudeville shows.

J. MAURICE RIDGE

J. Maurice Ridge, 61, film-sales executive, died Jan. 4 in Ventura, Cal., following a long illness. Former newspaperman, Ridge entered film business as branch manager for Paramount in Cincinnati and joined Erpi in 1933 as division sales manager.

Moving to California, he served for a time as president of General Service studios and later returned east on special assignment for Erpi. At the time of his death he was sales manager and personnel director for Altec-Lansing.

Surviving are his widow and son, Dr. Gerald Ridge.

WILLIAM R. JACOBS

William R. Jacobs, 72, one of the oldest traveling salesmen for music concerns in the U. S. and Canada, died in Chicago, Jan. 6.

Formerly associated with the Irving Berlin Music Co., Jacobs was most recently connected with the Sam Fox Publishing Co., N. Y., having been on the road 42 years. He was a member of the Jewish Theatrical Guild and Professional Music Men of N. Y.

Survived by widow, two sons, two daughters.

O. D. WOODWARD

O. D. Woodward, 79, legit producer, died Jan. 9 at his home in Culver City, Cal., after a three-year illness.

His last production was "Dracula," starring Bela Lugosi in New York, shortly before illness caused him to retire. For years he was known for his stock-company productions.

Surviving are his widow and a son, Frank C. Woodward of Kansas City.

WILLIAM SMYTHE

William Smythe, 51, stage manager for the Shubert "Spring in Brazil," died in St. Luke's hospital, Chicago, following a heart attack, Jan. 5.

Smythe, whose home was in Woodside, L. I., had been in showbiz for many years, working for Mike Todd, as well as the Shuberts and other producers. Had also been advance man for various shows.

Survived by widow and son.

EDITH POTTER

Edith Potter, former legit actress, who in private life was Mrs. Edith Besue, died in San Francisco Dec. 15.

Some 20 years ago she had played leads in stock companies and later with road companies of legit attractions. She had retired from stage 10 years ago and in recent years had made appearances in entertainments for soldiers in camps and hospitals.

JOSEPH KEATON

Joseph Keaton, 79, old-time vaude performer and father of Buster Keaton, silent film comedian, died Jan. 13, in Hollywood.

Keaton was appeared in an act with Harry Houdini. His vaude act, "The Three Keatons," included his wife and Buster.

Survived by daughter and two sons.

WILL GORDON

Will Gordon, 48, amusement editor of the N. Y. Morning Telegraph for the past 15 years, died at his home in Huntington, L. I., Jan. 6.

Gordon had been a theatrical reporter for over 30 years and had served on Zit's Weekly and The Clipper prior to his association with the Morning Telegraph.

Survived by widow and sister.

DONALD F. STITT

Donald F. Stitt, 46, musician, died in Pittsburgh last week from a complication of diseases.

Donald was a veteran musician, having played banjo in the Stanley theatre orchestra. Some years ago he left the music field to become a house manager for Warners and later for Harris Amus. Co.

He leaves widow, son, mother and four sisters.

EDNA MAISON

Edna Maison, 53, former singer and silent-screen actress, died Jan. 11 in Hollywood.

After several years with the Temple Opera Company, she entered pictures in 1911. At one time she was married to Beverly Griffith, early film executive.

HARRY LA PEARL

Harry La Pearl, 61, veteran circus clown, died Jan. 13, in Hollywood. He had worked with major circuses for many years, beginning his career as a child, with his father, J. H. La Pearl, who was a circus operator.

Survived by widow.

WINNIE A. ERWIN

Winnie A. Erwin, 64, veteran manager of film houses in Illinois, died in Duquoin, Ill., recently.

Erwin managed theatres in Benton and Marion, Ill., before his retirement as manager of a house in his home town.

Mother of Ben and James Washor died Saturday (12) in New York. Ben, who is p.a. for Sam Goldwyn, and James, of Donahue & Coe ad agency, accompanied body to Louisville for funeral services.

Mrs. Beulah T. Filson, Algonquin Indian known in early film days as Beulah Darkcloud, died Jan. 2 in Thermolite, Cal. Her screen career began in 1912 in a D. W. Griffith picture.

Thomas A. Richards, 44, film editor, died Jan. 4 in Hollywood. His last editing chore was on "Anchors Aweigh" at Metro.

Will Irwin, 50, Interstate Theatres circuit advertising man, died in Houston, Texas, Jan. 3.

Father of Jules Lapidus, eastern division sales manager for WB, died at his home in Pittsburgh last week.

Helena V. Beegle, sister of Tom Beegle, Pittsburgh concert impresario, died in that city last week.

Thomas T. Anglin, 43, Denver projectionist, died after a short illness in his Denver home.

Father of Bernard Burke, vaudeville agent, died in N. Y., Jan. 5.

Father of Zero Mostel, comedian, died in New York Jan. 4.

$75,000,000

Continued from page 1

building and three soundstages. Estimated cost, $3,000,000.

PARAMOUNT—New studio, costing many millions, away from the present Hollywood site, as a long-range project. Construction and modernization in the vicinity of the old plant is now under way, costing more than $2,000,000.

UNIVERSAL—Construction of 10 new sound stages and other improvements, including facilities for United World Pictures, which will headquarter on the lot. Estimated outlay, $3,500,000.

WARNERS—New equipment and general modernization will cost "several hundred thousand dollars." Meanwhile the company will spend millions on reconstruction of its Teddington studios in England, bombed in 1944.

RKO—Immediate construction and new equipment required by the home plant in Hollywood and the RKO-Pathe lot in Culver City. Long range plans call for a new plant outside the city, costing "many millions."

REPUBLIC—More than $2,000,000 allocated for new construction, including sound stages, office buildings and airplane equipment for studio use.

GOLDWYN—Immediate building of sound stages, office space and new equipment, with $1,100,000 earmarked.

HAL ROACH—Building and renovation program, starting this month and costing $750,000.

PRC—Construction of two sound stages, office building and new paraphernalia—$1,000,000 or more.

WALT DISNEY — Immediate spending of $600,000 on a sound stage, machine shop, paint shop and 12 concrete vaults.

MONOGRAM—New sound stage, commissary, mill and offices, calling for $750,000 this year.

CALIFORNIA STUDIOS — Harry Sherman has earmarked $1,000,000 for new sound stages and other facilities for indie producers.

GENERAL SERVICE—Two sound stages and complete modernization, costing upwards of $1,000,000.

TECHNICOLOR—New plant, near the current site, to embody improvements worked out during the war years. Estimated cost, upwards of $1,000,000.

Boff Biz

Continued from page 1

art's b.o. magnetism actually tittled upwards with announcements of their first pictures.

Not only did players who were in the services win public favor for their contributions, but those who went abroad merely to entertain failed to lose the popularity points they ordinarily would have by absence from the screen. Among those who profited at the b.o. by their goodwill treks were not only such figures as Bob Hope, but Al Jolson, who hadn't been in a film for three years prior to his recent appearance in "Rhapsody in Blue."

Those Three Films a Year

That it was war service which held up marquee values despite absence from the screen is evidenced by the fact that ARI has repeatedly proved that a film player must make at least three pictures a year to maintain his popularity rating. Stars who appear in a highly successful flick and then aren't seen on the screen again for six or seven months invariably slip off. According to Al Sindlinger, ARI topper, this does not mean patrons don't like the player, but that they have "forgotten" how much they do like him. Sindlinger arrives at the three-pictures-a-year minimum figure because it is necessary for a star to appear in that many films in order to be seen by a sufficient number of different people in the average cross-section of the country to keep his average up. That each single pic isn't seen by a high percentage of theatregoers is evidenced, Sindlinger stated, by the fact that Jimmy Cagney in one year appeared in four successful pix and yet was seen during that 12 months by only 30% of potential film audience.

Fred MacMurray is another case in point. He has strengthened his b.o. by the sheer quantity of films he has appeared in recently, as has resulted in a greater cross-section of the country having seen him. B.o. potential is closely tied up with circulation, Sindlinger emphasizes.

It thus becomes obvious that players such as Clark Gable, Victor Mature, Glenn Ford, Robert Montgomery, Robert Taylor, Tyrone Power and New Ayres, who weren't seen on the nation's screen for periods up to four years, would ordinarily have slid off badly in b.o. power. All that actually fell were insignificant percentages—as soon as audiences were reminded that the reason they weren't being seen was because they were in the Army, Navy or Marine Corps.

MARRIAGES

Jane Starr to Lt. Cmdr. Charles B. Carpenter, U.S.N., Las Vegas, Nev., Dec. 24. Bride is a screen actress.

Betty Chapin to Leo Pepin, Beverly Hills, Cal., Jan. 13. Bride is a secretary at Metro; groom an assistant director.

Florence Berg to Naval Lieut. William B. Fleming, Pittsburgh, Jan. 12. Bride is a radio singer.

BIRTHS

Mr. and Mrs. Charles Freeman, son, Hollywood, Jan. 5. Father is a screen actor.

Mr. and Mrs. John Garfield, daughter, Hollywood, Jan. 10. Father is screen star.

Mr. and Mrs. Paul Draper, daughter, New York, Dec. 29. Mother is Heidi Voessler, former dancer with the American Ballet Theatre; father is concert dancer.

Mr. and Mrs. Henry G. Howell, daughter, San Antonio, Jan. 6. Father is member of station WOAI newsroom staff.

Mr. and Mrs. Edward F. Flynn, daughter, Schenectady, N. Y., Jan. 2. Father is program manager of WSNY and an actor at WRGB; mother is radio actress.

Mr. and Mrs. Robert Bloomfield, son, Philadelphia, Jan. 10. Father is radio director of E. L. Brown ad agency in that city.

Mr. and Mrs. Ferd Knight, son, Bryn Mawr, Pa., Jan. 9. Father is member of announcing staff of WIBG, Philly.

Major and Mrs. William Ross Howard III, son, Hollywood, Jan. 8. Mother is Dorothy Lamour, film star.

Mr. and Mrs. Leonard Allison, son, Johnstown, Pa., Dec. 27. Father manages the Rivoli theatre, Ebensburg, Pa.

Mr. and Mrs. Elwood Stutz, son, Jan. 1, Philadelphia. Dad is staff announcer on WIBG, Philly.

Mr. and Mrs. B. D. Cockrill, Denver, daughter. Father is managing director of Denham theatre, Denver.

Mr. and Mrs. Frank M. Russell, son, Washington, last week. Father is NBC veepee in charge of activities in the capital.

Mr. and Mrs. Tim Herbert, son, New York, Jan. 11. Father is vaude and musicomedy comedian; mother is former Betty Harrison, of the Roxyettes.

Mr. and Mrs. Don Raye, son, Los Angeles, Jan. 13. Father is songwriter; mother is film actress Dorothy Gilmore.

23 YEARS PASSED AWAY

DAVID POWELL GOODMAN

Died Jan. 19, 1923

A loving one from us has gone,
A voice we loved is stilled;
A place is vacant in our hearts
Which never will be filled.

Your son, Jack.

JACK POWELL and FAMILY

THE WIDOW AND SON OF

NELSON A. SHAWN

Gratefully acknowledge the kind messages of sympathy received from his many friends and fellow members of ASCAP.

Broadway

Adela Rogers St. John east.

MCA prexy Jules C. Stein in town for a week.

Lt. Bob Schulberg back from Germany and still.

Alfred Harding of Equity seriously ill with pneumonia.

Ben Shanin leaving Matty Rosen to open own agency.

Eddie McCaffrey (VARIETY) recuperating from pneumonia.

Curt Weinberg, out of service, opened his own flackery.

Eddie Dowling, songwriter, still mending in Arizona from asthma.

Richard Aldrich's Cape Playhouse, Dennis, Mass., to reopen July 1.

Marcus Heiman taking walks almost daily with an attendant after illness.

Gerson Werner, a Shubert house manager, has gone to Chicago for the firm.

Jerry Frappel, formerly of the Stork, now headwaiter of the new Crest Room.

Child actor Skippy Homeier due from the Coast the end of the month for a Broadway show.

Jane Froman out of the hospital after her 20th operation since the Lisbon Clipper crash.

Tyrone Power hosted by 20th-Fox at Hotel Pierre cocktail party this afternoon (Wednesday).

Howard Smith back in "Dear Ruth" (Henry Miller) cast after a week's biz trip to Coast.

Herbert Stothart, musical director for Metro at the studio, in from Hollywood for a vacation.

Harold Hecht, business mgr. of Vanguard, off for Florida on vacation, the first in a flock of years.

Murray Lewis, former p.a. for the Stork Club, joined Sam Goldwyn's office as aide to Ben Washer.

Leighton Brill to open Coast office for Oscar Hammerstein, 2d, to handle all biz, including television.

Yvette has re-signed with the William Morris agency after a brief period with General Amus. Corp.

Ken Lane of the Morris agency, will be the focal figure of "A Day With An Agent" layout in Life, soon due.

Ben Stein, general manager for Ted Harris, in Flower Fifth Avenue hospital recovering from kidney removal.

John van Druten leaves Mon. (21) for Coast to work on filmscript of "Voice of Turtle." Will be gone until summer.

Bill Busch, back from Army, on way to Coast to resume duties in Fox-West Coast theatres film buying department.

Spencer Tracy is filming a short as the national clothing drive for each of Time in latter's N. Y. quarters.

"Glass Menagerie" selected for "command performance" production in aid of the infantile sis fund.

Jacobson leaving Dick Maney to handle the Gilkey-Payne "Three to Make Ready," starring Bergher.

Broadway Assn., at its 35th meeting at the Hotel Astor, tied Bob Christenberry president for a sixth term.

Ex-Mayor LaGuardia to chairman committee planning forthcoming Roosevelt Memorial Concert at the Waldorf-Astoria Jan. 30.

"Windy City," which has a Chicago background, is the latest title of "Danny Boy," musical due to be produced by Richard Kollmar.

Edwin Lester, managing director of Chicago legit theatres and road attractions, has succeeded Sam Nixon as manager of the Nixon, Pitt., spot.

"Sweethearts of Rhythm," all-girl orchestra that toured Europe for USO-Camp Shows past and months, due back in N. Y. today (Wed.).

Henny Youngman may do his first straight role for John Wildberg's "Curtain Going Up," legiter which Sylvan Simon, Metro director, will stage.

"80 Days," musical carded by Mike Todd, with Orson Welles staging and starring, and Cole Porter supplying the score, may go on this season instead of next.

Lt. Col. John W. Hubbell, just out of Army Photographic Service, resumes with Simmons (bed) Co. as boss, to prez.—Was formerly promotion and sales mgr.

Tom Ewell, formerly with Navy Liaison Unit handling spotting of Broadway shows to naval installations, etc., out of service and acting in "Apple of His Eye."

Allen Marple, assistant to Mrs. Carol Brandt, Metro's eastern story head, planned to the Coast Thursday (10) to huddle with studio people on general story matters.

Joseph Bernhard, president of United States Pictures, releasing through Warner Bros., to the Coast to huddle on "Cloak and Dagger," ready to go into production.

George Frazier, who did a Life profile of Hildegarde, is bringing his story up to date for another national mag. Frazier also collaborating with John Steinbeck on a musical play, "Wizard of Maine," about a medicine man.

Austin Strong, playwright ("Seventh Heaven," "Three Wise Fools") appointed vice-prez National Institute of Arts and Letters. Douglas Moore, composer ("Devil and Daniel Webster"), named prez, succeeding late Arthur Train.

Eunice Healey has two picture bids on the fire. One is for Sam Goldwyn's production of James Thurber's "The Secret Life of Walter Mitty." Other is from 20th-Fox for the romantic lead in film story on the career of Sol Hurok.

Producer Theron Bamberger has sublet his Empire Theatre bldg. offices temporarily to Harold Hurlman and Elia Kazan while the latter are casting for the new Maxwell Anderson play, "Truckline Cafe," which they will produce in conjunction with the Playwrights Co.

Phyllis Perlman has left the George Abbott office to publicize shows on her own. Dick Maney will handle Abbott's forthcoming production, Mark Reed's "One Sunday." Miss Perlman has two shows, Marlon Gering's "My Lord and Master" and Edward Gross' "Lois Woman."

Chicago

Burl Ives being profiled by The New Yorker.

Billy Eckstine's orch at the Regal theatre this week.

Dale Jurgens, out of the Marines, reorganizing his band.

Sigmund Romberg's orch due Jan. 26 for Orchestra Hall concert.

606 Club, shuttered by Mayor Kelly, petitioning to reopen.

Ben Bernie, Sophie Tucker, one of late director of Chi Symphony Orch, ill at Grant hospital.

Ina Ellington and orch coming in for a jam session at the staid Opera House Sunday (20).

Gene Morgan, pittery ed of Chi Daily News, celebrates his 20th anni with the sheet Feb. 22.

Jerry Freshman, formerly with the Ambassador, now handling publicity at the Blackstone.

Danny Kaye show originates in Milwaukee Feb. 11 as part of the city's 100th anni celebration.

Inga Zerbe, Hungarian dancer with NTC's show at Columbus, got her citizenship here last week.

Carmen Cavallaro's first series of one-nighters kickoff here Jan. 28 at the Aragon and Trianon ballrooms.

Top date on Oak Park-River Forest Infant Welfare League's annual concert series is Friday (18), when Paul Robeson sings.

Phil Cavalcade writing a musical with a Chi locale in collab with composer Walter Jurman and lyricist Paul F. Webster.

Jimmy Stewart, en route to Hollywood after spending the holidays with his parents at Indiana, Pa., spent the weekend here.

Fred Joyce off to L. A. to handle the press in connection with Connie Haines' formal acquisition of the Ambassador hotel there.

Al Butler going back with Bingling Bros. in the spring after current stint as advance man for "Passing Show," at the Erlanger.

During the town between stopovers last week were Tyrone Power and Annabella, Abel and Grace Green, Mary Boland and Anatole Litvak.

Two of the "Laffing Room Only" kids, David Vogel and Mickey McCloud, were innocent bystanders in a gangster shooting here last week and are questioned by cops.

Vivian Vance, out of "The Voice of the Turtle" cast because of an emergency appendectomy, resumes stint, flown by hubby Philip Oberon to their New Mexico ranch. Gerald Jones replaces.

Uptown Players started a "jazz record seminar" Monday (14), with Rex Harrison of the show, Miles Henke, pianist, and Joe Campbell, hot record collector, leading the audience participation gimmick.

Tiff between Ralph Berger, of the Latin Quarter, and the Shuberts, over title likewise doubling in the latters' "Passing Show" into the LQ settled because Howard's pact with the Shuberts gives him that privilege.

Rome

Fernando Previtali conducted Italian preem of Stravinsky's "Dumbarton Oaks" concert at New theatre in Milan.

Stefano Landi, Pirandello's son, directed performance of "The Mandragola," play by Italy's 15th century statesman Macchiavelli, at Rome's Quirino theatre.

Met Opu in Naples, the new Italian film now in production, inspired by Capt. John Forte's song, "Somewhere in Via Roma." Will feature Neapolitan scenes and songs.

Reported that English producer John Stafford has decided to make pictures in "Via Yadis." Some speculate what action Metro-Goldwyn-Mayer might take if Stafford does produce.

Three preems were featured at Sunday concert in Adriano theatre—a symphony by Ricci, Suite from one of the ballet "Orlando's Madness," by Petrassi, and "Concerto in A" by Ildebrando Pizzetti.

Rome's winter opera season opened with performance of Arrigo Boito's "Nerone." This opera has not been performed in Italy for 20 years. Benvenuto Franci, who was the baritone 20 years ago, was back in his old part.

London

Renee Houston recovering from operation.

Spyros Skouras and Murray Silverstone expected here next month.

Teddy Carr off to Spain to arrange for release of Eagle-Lion product.

"Fit for Heroes" folded at the Whitehall Dec. 29 after less than fortnight's run. Show shared dual bill with "Worm's Eye View."

Wilfred Pickles down with flu and out of "Have a Go" broadcast. A mike brought to his bedside enables him to make his weekly broadcasts.

Ramsgate Coronation hall ballroom, which was used as operating theatre during the war, has been reopened as dancery. Hall accommodates over 2,000 people.

Latest Maxwell Fyfe concession is to grant actors and actresses discharged from the services $200, which is to be used for equipment and refresher courses at recognized academies.

Alfred Esdaile will take over the Garrick theatre in March and install a vaudeville policy. As soon as show is set, Esdaile will be off to America to lineup talent for subsequent shows.

Basil Dean's "Flash," Hall, King's, Lynn, oldest theatre building in England, has been acquired by the Arts Council of Great Britain and a series of renovations are completed, will be used as regional arts centre.

Alfred Black will take over the Garrick theatre in March and install a vaudeville policy. As soon as show is set, Esdaile will be off to America to lineup talent for subsequent shows.

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Ben Erskin-Williams appears in Terence Rattigan's new play, "The Winslow Boy" it will be his first performance in another author's work for many years. Angela Baddeley and Frank Cellier co-star in the piece, which will be directed by Glen Byam Shaw.

Hal Monty's latest pittery, the Cromwell club is being objected to by the local vicar, who claims the club's medico's district, with several doctors having sent in complaint to the police authorities that the dancing and band playing is causing them sleepless nights. Monty has promised to close at midnight to avoid trouble.

Palm Springs

Galli-Curci due for visit here.

Bill Dorsey here to do story on Palm Springs for newspaper.

Rita Hayworth checked into La Paz guest ranch to shed a cold.

Donald R. Heath, State Dept. taking rest from Berlin at Ingleside Inn.

At benefit dinner, director Sidney Lanfield paid $40 for Indian beaded belt.

Celeste Holm from New York's "Oklahoma!" to Palm Springs vacation.

Sid Silvers, Norman Taurog and Hal Roach kicking up dust at B-Bar-H Ranch.

Ritz Bro. playing cards in the dark in General House patio. Blind Man's Bluff.

Los Angeles' House-of-Murphy Boy, trying the food at Rogers. He should know.

The Franchot Tones seen around Rogers Stables with their cute little stroke, Jennifer.

Del Tahquitz hotel building a new swimming hole. Old one is free to anybody who can't find a way.

Ducking a white Christmas in Canada are exhibitor tycoons N. L. Nathanson and Major Edward Harris.

Nate Sonting hitting every spot in town with money to burn. Or dough he just got selling his drug chain to Owl Co.

Jivin' in at the Doll House—Cornelius Vanderbilt, Jr., Bill Orr and missus, and the "Hopalong Cassidy" Shermans.

The Santa Anita now running, those in the know can place their bookie bets in Cathedral City, five miles from town.

Ben Levin, Frisco exhib, getting some solar strength for his impending $1,000,000 entrust suit against Golden State Chain.

Darryl Zanuck and Jack Warner are convinced Bob purchased homes here recently, Zanuck acquiring Joe Schenck's beautiful residence.

Jean Blondell ordering a coke at the drugstore, and the pharmacist, asst pharmacist and chef gather around to see that it is properly mixed.

Martha O'Driscoll, Louise Albritton, Gilmy Simmons and Eleanor Morrises doing a rave over Virginia Farrell's artistry in decorating Racquet Club.

Fred Meyer, 20th-Fox labor chief, playing gin with Jesse Goldburg, Columbia exhib, and Ben Berns, to get a suntan; he plays his cards too close to his face.

Bing Crosby station due to take the air here Jan. 14 via CBS. Clinton Jones, from CBS West Coast News Bureau, appointed manager by owners Dick Joy and Donald Bain.

Agents Sam Jaffe and Phil Gersh cooking up something at the Dunes with Herman J. Mankiewicz, Lou Corwin, in from Minneapolis to be with wife, Irene, and daughter, Mary Lou, also in party.

Postwar jitters. At one time there was loud complaining when service men moved in—now bars and restaurants are crying since the boys moved out. Thousands of servicemen—many with families—left here with closing of huge Torney General hospital. Former 23d Ferry Command now down to skeleton crew.

Chief topic of conversation here, real estate. "Two years ago if I had only bought so-and-so's place." Homes and lots have increased in value from three to five times over '43. Biggest likes since the Florida boom of the '20s. With the building of the Tramway to the top of San Jacinto Peak, skiing, and sunbathing on the desert floor, this Sun Valley project is expected to make Palm Springs a year-'round winter resort in the country.

In and out during the holiday season at the Jack Burns, The Al Jolsons, George Burns, George Simon, Eddie Small. At Desert Inn: Janet Gaynor, Adrian and mother to join little boy, Robin; Mr. and Mrs. Fred Niblo, B-Bar-H Ranch; Mr. and Mrs. Ben Piazza and small daughter, Mr. and Mrs. Norman Taurog. At La Paz: Radio's Robert and Mrs. Trout and children. Thursday shindig at Rogers Ranch: A. Nelson and wife, Joe Schenck, Eddie Sutherland, Mrs. Jack Warner, Pat de Cicco, Phil Harris, Herman Wobber and Arthur Ungar.

Miami

By Larry Solloway

Walter Winchell due back in town, Chic Farmer still in town, staying with friends.

Buddy Walker is host at DuBarry room in Latin Quarter.

Jan Murray to join Sophie Tucker show at Latin Quarter, opening Friday (18).

Bert Wheeler filling in at Colonial Inn for eight days before Olympia theatre date.

Jack Carter, clicking at Kitty Davis', set for Capitol (N. Y.) engagement with Sammy Kaye show in late February.

Mrs. Keenan Wynn joined Roney Plaza colony, which includes Sam Fisher, Gertrude Lee and Earl Wilson, among others.

New Chez Paree entered nitespot field Saturday (12) with show featuring Del Casino, Lorraine De-Wood and Frakson.

Blue Angel has folded. Too much squabbling among partners. Bee Kalmus mulling offers to go into several spots around town.

Slapsie Maxie Rosenbloom and Max Baer in for Kitty Davis' 10th February date, to follow Jackie Heller, who opens this weekend.

George Starke, amusement editor and columnist for Miami Herald, guiding A.P. eds (in town for convention) around the better bistros.

Joe Penner in town with the Missus and "Bullets" Durgom, doing the Copa, Beachcomber and other top niteries in town. Insists he's going to make his next pic here.

Lord Tarleton colony now includes Bert Wheeler, Joe E. Lewis, Benny Fields, Buddy Rogers, Harry Babasin, Sammy Kaye, Jack Carter, Jackie Miles, with Al Jolson, Danny Kaye, Ritz Bros., Lou Clayton expected soon.

Last Cohan Show

Continued from page 1

with the numbers the chief factor in the production.

It was Cohan's original idea to appear in the show. Dennis F. O'Brien, his closest friend and supervisor, was well aware of that plan but it was only after much delving among Cohan's papers that the score was finally assembled. When presented it will have a nostalgic aura—Cohan in his prime as a song-and-dance man. That is indicated by the songs, lyrics of which are considered to be among his best. Inviting by those who have heard the score.

Some of the numbers are "Musical-Comedy Man," "A Young Girl Like You, Old Guy Like Me," "Life Is Like a Musical Comedy" and "One of the Callahan Girls." It was Cohan's idea to combine drama and musical comedy but whether that formula will be used is to be decided. Included is a patter number that takes half an hour in rendition. It's said to be a travesty on Gilbert and Sullivan.

Recently, after a Cohan memorial mass was held at the Corpus Christi church, N.Y., close friends of the star were invited to hear the score. With Johnny McLaughlin, who was closely associated with Cohan, at the piano, Mary Jane Walsh, who appeared with the star in "It's Rather Be Right," sang the numbers. At least three songs were rated standouts by professionals present at the first hearing.

Latest tenk negotiations with Paul O'Brien were started by a manager with the idea of producing the show.

Hollywood

Irene Dunne laid up with flu.

Artie Schwartz laid up with flu.

Abigail Adams bedded by bronchitis.

Gary Cooper in the desert, baking out flu.

William A. Pierce, screen writer, divorced.

Kim Hunter divorcing William A. Baldwin.

Wallace Beery to Mexico City on vacation.

Peter Lorre laid up with sinus infection.

Joseph Kane to Palm Springs for two weeks.

Patricia Hertzog hospitalized with pneumonia.

Robert Taylor to Mexico on a hunting trip.

Dave Siegel soaking up sun at Palm Springs.

Sidney Lanfield's $50,000 home destroyed by fire.

Constantin Bakaleinikoff bedded with bronchitis.

Billy De Wolfe returned from an eastern vacation.

Charles Koerner hospitalized for rest and checkup.

James Craig heading for Mexico on a hunting trip.

Sam Briskin to Palm Springs to recover from cold.

L. B. Mayer to Santa Rosa... celebrated their 60th wedding anni.

Alex Evelove starting his 17th year with Warners.

Sylvia Sidney filing divorce suit against Luther Adler.

Tex Ritter pledged in from a four-month eastern tour.

Fred MacMurray vacationing on his ranch at Santa Rosa.

Jeanne Blake and Charles Cabeen, screen players, divorced.

Coach Bowdoin and June Allyson vacationing in Phoenix, Ariz.

Nunnally Johnson to Columbus, Ga., where his mother is ill.

Donald Nelson back from the east where he spent the holidays.

Ted Donaldson, 14, celebrated her 10th anniversary in pictures.

Jackie Cooper back in civvies after 26 months in the Navy.

Si Allen, Warners publicist, seriously injured by hit-run driver.

Ann Sheridan in from New York for sales huddles at Universal.

Ann Sheridan to Fort Worth, Texas, to visit her mother, Mrs. Clara Lou Sheridan.

Betty Hutton checked in at Paramount after an eastern vacation.

Katharine Hepburn returned to town after vacationing in the east.

Leo Morrison moved into his new office-apartment building in Beverhills.

Matty Fox in town for huddles with Leo Spitz and Monroe Greenthal.

Edgar Buchanan returned to work at Columbia after fighting off pneumonia.

Arthur Kelly in from New York for business huddles with Charles Feldman.

Julian Blaustein checked in as editorial supervisor for David O. Selznick's "Duel."

Al Jolson leaves this week for Miami Beach, prior to moving on to New York.

Harry Davenport playing in his 90th picture, "Faithful in My Fashion," at Metro.

Claudette Colbert to appear in a film to raise funds for the American Cancer Society.

Morris Davis succeeded Edward Muhl as head of Universal's contract department.

Joe Cronin, big league baseball manager, in town to supervise a picture, "Baseball Is Baseball."

Gabriel Curtiz, assistant director and brother of Michael Curtiz, becomes a full-fledged American citizen.

Bruce Humberstone, recently recovered from illness, suffered a relapse on the set at 20th-Fox.

John H. Harris in town for preliminary work in the "Ice-Capades," which opens here in October.

Paramount grounded Barry Fitzgerald from his motorcycle, for the duration of "Californian" production.

Milton R. Rachmil, Decca's secretary-treasurer, in from New York to inspect the company's new pressing plant.

Major John Huston will resume his director contract at Warners, Feb. 15, after three years and a half in the Army.

San Francisco

By Ted Friend

Jane Russell in town.

Justin Miller in town.

Telenews exec Ellis Levy seriously ailing.

New shows at Bimbo's, Copa and Di Maggios.

Paul Pendleton, City of Paris boss, out of danger at U.C. hospital.

Sally Rand to be bankrolled in new Chez Paree pittery at El Cerrito.

Henry Kaiser and J. W. Frazer guest speakers at Press Club dinner.

Cliff Mailish from Warners, Buck Pemberton and Talkiah Bankhead all at St. Francis.

Cliff Work, recently discharged from service, announcing columnist Herb Caen's Sunday night show on KPO.

Louis Lurie and Congressman Frank Havenner, guests of honor at installation of Show Folk of America, Inc.
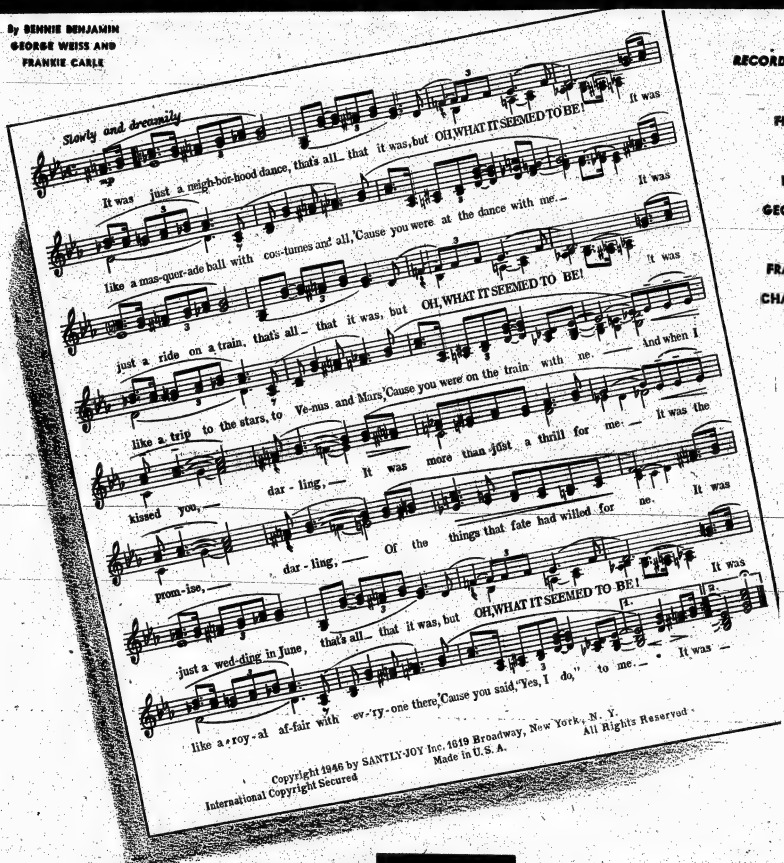
Glen Hurlburt recovered from foot infection, thanks back to military hospital entertainment with his missus, Dorothy Lee.

HERE'S YOUR COPY OF—

A Beautiful Rhythmic Ballad

OH! WHAT IT SEEMED TO BE

By BENNIE BENJAMIN
GEORGE WEISS AND
FRANKIE CARLE



RECORDED BY

LES BROWN
FRANKIE CARLE
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DICK HAYMES
GEORGE PAXTON
BUDDY RICH
FRANK SINATRA
CHARLEY SPIVAK

OUR REVIVAL OF

IT'S THE TALK OF THE TOWN

Words by [illegible] and AL B. NEIBURG. Music by JERRY LIVINGSTON

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SCREEN RADIO MUSIC STAGE

VARIETY

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ARMY'S GOODWILL SHOWMANSHIP

Broadway Premieres Continue to Be A Great Show This Side of the Foots

By ARTHUR BRONSON

Broadway first-nights come and go, and they are the same—and they are different. The Brulatours and the Kalzenbergs still show up, like Old Faithful, and the crest of the crowd comes late. In fact, you have no show, long before the rehearsal stage, until you get your check from Ira Katzenberg, like the first ball thrown for the baseball season. The check comes with the first announcement—and usually for the wrong amount.

But openings, too, have changed. First-night audiences are now of the profession—critics, editors, columnists, actors, producers, backers and friends of the producer or cast. Backers of a show run into the dozens and scores. Where at one time a producer gave away seats for an opening—the classic example

(Continued on page 46)

Reveals How Guerrillas In Yugoslavia Held Town to Show U.S. Pix

How Yugoslav guerrillas took a town and held it for just one evening, in order to run off a special show of American films and newsreels at the local theatre, was told in New York this week by Paul Radin, who recently returned to the Buchanan ad agency as United Artists and International Pictures account exec, after serving as Allied chief of films in Egypt, Italy and the Balkans. More of the cloak-and-dagger antics of the Office of Strategic Services and the Army's Psychological Warfare Branch, which have been getting wide non-G-can-be-told publicity recently, were revealed by Radin.

Combo of the Americans' United Newsreel and a British newsreel was made up in Cairo each week and shipped into Greece and Yugoslavia right under the noses of the German army, Radin disclosed. Sometimes the three 35mm. prints that went to Greece each week and the six prints to Yugoslavia were smuggled in by ship and often they were dropped by parachute.

Not only that, Radin said, but he was assisted in editing the pictures by an adviser from Tito's headquarters, who went back and forth into

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LONDONERS SOLD ON ONE WARTIME CHANGE

London, Jan. 22.

London theatregoers are apparently well-sold on at least one wartorn change. Whitehall theatre, legiter, last week switched back to peacetime 8 p.m. curtain. Result was two days of collapsed grosses.

Shift was immediately made back to the 6:30 wartime opening hour, with business shooting right up to normal again.

Auto Show's Big Draw

Hottest attraction in Manhattan over the weekend wasn't on Broadway, but at the Hotel Waldorf-Astoria. Unveiling of the new Kaiser and Frazer cars drew 40,000 people on opening day and 30,000 the next day, many of them with coin in their fists.

Originally skedded to curtain yesterday (Tuesday), it will be held through today and tomorrow.

USO-ers Overseas Top War Exodus

Admitting that part of its purpose is to minimize discontent of GIs now overseas, USO-Camp Shows officials declare that they now have a greater percentage of shows overseas than was available at the height of the war. It's declared that a greater number of shows are now playing foreign theatres, in proportion to the number of troops remaining, than at any time during hostilities.

There are presently 107 shows playing the Pacific areas while replacements are being shipped to Europe rapidly to take the place of returning troupes.

USO-Camp Shows execs met with Army Special Services last week to map out the summer program. While no definite plans were arrived at, it's believed that activity in producing shows will rise considerably

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$45,500,000 Decrease In Show Biz Foreseen By '47 in Washington

Washington, Jan. 22.

Big reduction in Government revenue from show biz admission taxes, presaging an expected drop in b.o. receipts, was predicted by the Treasury Dept. in the annual budget sent by President Truman to Congress yesterday (Monday). Treasury estimated that the revenue would drop from the 1945 figure of $300,538,876 to $255,000,000 in 1947, a decrease of more than $45,500,000.

Treasury predicted that income from the rental of Government films would drop from last year's $80,358 to $50,000 in 1946 and would be negligible in 1947. Revenue from sale of Government films will suffer a similar decrease, according to the estimate.

A new move to drop the boxoffice and nitery bites from their wartime 20% level was started here Friday (18) by Rep. Harold Knutson (R., Minn.), ranking Republican on the Ways and Means Committee. Knutson bill, which would end wartime

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WAR DEPT. PLANS SCHOOL FOR P.A.S

Washington, Jan. 22.

War Dept. brasshats, through the four-year era of conflict, found what good and bad public-relations personnel can do. It also has an idea of what the Army can do with a bit of good will in peacetime. More important, it recognizes the importance of films, press, radio, etc., in cementing this postwar relationship, and as a result there is now under consideration a vast school project to train regular Army officers and men in matters of decorum designed to maintain friendly relations with the press and the various facets of show business.

Without the good will of public relations, the War Dept. recognizes that it hasn't much of a chance. Various incidents which arose during the course of the war created dissension between Army brasshats and many public-relations boys—the selfsame PR's who are now returning to civvies and key public-relations jobs, and whom Washington must court to win back their good graces in order to make the project successful.

At the moment, the War Dept. public relations staff in the capital is at a low ebb. Bulk of the civilian gents who came into the Army with newspaper, radio and film backgrounds, and who have been carrying the ball in relations with representatives of the media they left behind, are filing as rapidly as the separation centers will take them back into pin-stripe suiting.

Every public relations officer who has made a good case for the Army at whatever level he's been assigned, is being asked to stay on in the service, but so far there aren't many takers because the inducements are slight (everything's on an age basis; under 35, a first lieutenant; under 42, a captain; over 42, a major, and that's as high as the permanent grades go).

That this campaign to get replacements would fail on the above terms was almost a foregone conclusion, but the Army has settled on an age

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Too Busy in Congress To Play Similar Role In H'wood, Clare Nixes Pic

Washington, Jan. 22.

Clare Boothe Luce last week nixed a proposition that she star with George Raft in a film titled "The Congresswoman."

"I am far too busy being a congresswoman to act one," she said. "As I told the movie official who approached me, I have a contract with my constituents to be here in Washington and represent them. I can't break that contract by going to Hollywood to make any movies."

The Connecticut Representative is understood to have kicked the idea around for a while before rejecting it. However, her experience in summer stock last year was not such as to encourage her to try acting again.

Bing Crosby-Kraft Legal Wrangling 'Near Solution'; Both 'Saving Face'

The Bing Crosby-Kraft legal impasse has switched over from N. Y. State supreme court to Federal court, with probability that another delay will ensue during which lawyers for both sides will try to settle the matter out of court.

Those close to the situation are of the opinion that a solution will be reached in the near future, with both sides succeeding in saving face.

Reportedly, the actor-singer will go back for Kraft for a period of weeks this season, then both will call it quits for good. It's the contention that that's what both sides want; the real stalemate that's holding up progress is that Kraft wants Crosby back for a longer period (some say 26 weeks) than he's willing to take.

The Switchola

Hollywood, Jan. 22.

Newspaper strips are designed essentially for kids, but not when they are translated to the screen.

In a recent rating by the League of Decency the RKO version of "Dick Tracy" is classified as "for adults only."

Hot Bidding For Conn-Louis Tele

With the Conn-Louis fight, scheduled for June 19 at Yankee Stadium, N. Y., expected to be the biggest sports event available for telecasting since the end of the war, N. Y. video stations are currently waiting to begin bidding for television rights to the bout. Although promoter Mike Jacobs has not yet quoted a definite price, it's expected that the bidding will be heavy, broadcasters figuring that the station getting the video plum will have the inside track on future large-scale events.

With Jacobs vacationing in Florida and unavailable for comment, varying reports have been circulating as to how television rights to the fight would be sold. According to one such theory, one of the reasons prompting Jacobs to hold the fight in N. Y. was because of the television facilities here, the promoter reportedly believing that income from sale of the video rights would

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Angel Group Backs GI Pair's Play a Year Before Its Completion

When "Ivory Tower," new play by George Wolf and Lawrence Bearson, reaches Broadway, it'll mark the initial production of a play that had been "subsidized" by a group of angels while its authors were still in uniform. Group, interested in encouraging writing for the stage, took the play under option almost a year before it was completed, and while Wolf and Bearson were aiming for their post-GI careers.

Situation only has but few show biz parallels. One such is Cpl. Harvey Stone, a comedian, getting a long-term radio option while still in uniform, on the basis of the actor's in-uniform performing at benefits, etc.

The legit group will not share in any production profits, other than the usual returns from money actually invested in the show by them.

Bearson-Wolf combo wrote in radio together before entering the Army, where they worked on GI films while stationed at the Astoria, L. I., film-factory of the Army Signal Corps.

5 Major Ballet Units Indicate Terp War Next Season; Other Troupes

Prospects of a ballet war looms next season, with reports that five major ballet companies may be in the field. Competition shapes up as cut-throat because, in addition to these troupes, there will be several other dance groups in the field.

Fact that only two major ballet troupes operated this season, and not always to sellout biz, or the fact that when three companies tried to give ballet in N. Y. last year, one (Ballet International) hit the red for an estimated $1,000,000, doesn't seem to deter the zealots. N. Y. and road reception this season to the two majors (Ballet Theatre and Ballet Russe de Mont Carlo) and various other classical or flamenco dance units like Massine's "Ballet Russe Highlights," Markova-Dolin Ensemble, Carmelita Maracci troupe and Rosario and Antonio ensemble, has been good if not sock, and has encouraged ballet impresarios sufficiently to plan the wholesale setup next season.

The five likely majors are the aforementioned Ballet Theatre and Ballet Russe de Monte Carlo; a revived Ballet International, the return of the Original Ballet Russe,

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ENRICO CARUSO, JR., A PHILLY DISK JOCKEY

Philadelphia, Jan. 22.

Enrico Caruso, Jr., 41-year-old son of the famous tenor, has joined the staff of WCAU—as a disk jockey.

Although young Caruso is himself a singer of note—he's appeared in night clubs and the concert stage—only vocalizing he will do on the program, is warbling a couple of bars along with the theme platter, "Vesta LaGibbha." Rest of his stint will be commentary and commercials between disks.

Show is sponsored by Esslinger Beer.

USO-Camp Shows Still Has A Big Job Ahead, Lastfogel Says

By ABE LASTFOGEL
(President, USO-Camp Shows)

The entertainment industry takes stock on its contributions to America's war effort, the activities of USO-Camp Shows must figure as one of the most important items on its final balance sheet.

This, however, is past history—an achievement of which everybody who contributed towards it may well be proud. Yet an equally big and important job awaits those of us who are willing to realize that while the combat is over, a difficult and not less important fight has to be encountered. It is the battle against boredom.

In the immediate present our situation is as follows: Since V-J Day we have sent 53 entertainment units to the Pacific and 50 other units are ready awaiting shipment or actually rehearsing. Yet we still have unfilled requisitions for 48 more units, calling for shipment through March.

Of the 100 units delivered to the European theatre of war following V-E Day, none will be available in Europe at the end of March as result of the expiration of their six-month tours. This means that 25 to 50 additional units must be assembled, produced and shipped to the European theatre before Feb. 15, so that the more than 500,000 young men who will still be in Italy, France and Germany at that time shall not say, "We are indeed forgotten."

A Job Into 1947

In this country Army and Navy hospitals and training camps must be serviced through this year and probably into 1947. The future is not going to be easy. We face the natural letdown that always follows the climax of peace. But the natural pride in our past work must not be allowed to cloud our thinking about the all-important future.

There are many factors about this future which we do not know—indeed which no one knows. We do not know the duration of the occupation in Europe or the Pacific. Questions about the future of universal military training are still to be answered. On such decisions depends the future course of Camp Shows. But thus far our course is well defined; with armies of occupation scheduled to remain in foreign countries for a long and indefinite time to come; with our hospitals filled with men who gave so much and with Veterans' Administration hospitals taking over a task that will be a paramount responsibility of America, the Camp Shows obligation to provide entertainment while there is a single need must be upheld.

The pattern which was established by Camp Shows for the entertainment of our troops both here and abroad will serve as a framework for the provision of live entertainment to the men in Veterans' Administration hospitals to whom our debt can never be wholly repaid.

However valuable, however necessary the great contribution of the talent of the theatre was during the war, it is many times more valuable and necessary now. It is a time for re-dedication to our pledge. With the assurance of the entertainment industry's continued support, USO-Camp Shows can fulfill an obligation that has been, and is, as important, as gratifying and as ably performed as any in the history of this war . . . its fulfillment will be a proud memorial to all the people in show business.

Colleen Moore Becomes Pard in Chi Brokerage

Chicago, Jan. 22.

Colleen Moore added a new title to her long list of identification tags here last week. Society ads refer to her variously as "one of the silent films' top stars," "fashionable resident of Chicago's Gold Coast," "wife of Homer Hargrave, active civic leader," "conductor of a popular children's radio show," etc. She's now also a stock broker.

Official title is "limited partner" in the brokerage firm of Merrill, Lynch, Pierce, Fenner & Beane, of which her husband is senior resident partner. Officials of the firm were loath to reveal the exact sum invested by Miss Moore for the partnership, but it was reported to be "sizable," ranging anywhere from $250,000 to $1,000,000.

Al Schacht Starred In Baseball Comedy

Chicago, Jan. 22.

Rehearsals started here Monday (21) on a new comedy, "Second Guesser," starring "clown prince of baseball," Al Schacht, who recently returned from a USO-Camp Shows stint in the Pacific. It's skedded to open at the Opera House Feb. 18. It's by Harold M. Sherman.

Plot deals with a fanatical Brooklyn rooter (Schacht), who has been second-guessing Leo Durocher for years and who gets a chance to try his hand at managing a ballclub through inheriting a broken-down last place team. Schacht's baseball comedy routines will be interwoven.

Manager Herb Carlin's plans are to sell pop, lemonade and hotdogs in the plush house, with main floor tickets marked "grandstand," first balcony "upper tier," upper balcony "bleachers" and boxes just that—"boxes." There'll also be rain-checks, he said, in case the Feb. 18 opening date isn't met.

Munson Gets New Army Honor for War Pix Work

Washington, Jan. 22.

Army has added an Oak Leaf Cluster to the Legion of Merit previously awarded Brigadier-General Edward L. Munson, who headed the Army Pictorial Service from May, 1944, to Sept., 1945. Citation said in part:

"He displayed foresight and leadership in the executive direction and operation of a pictorial organization which by almost any standards exceeded in scope some of the largest commercial motion picture companies, and whose product accomplished its mission so well that it was acclaimed highly by both the military service and the general public."

Goodwill

Continued from page 1

level as the only way to establish ranks without making people unhappy by comparisons.

The Next Step

Obviously, the next step is to do what the Army alway does when going is rough—take what it has and do the best it can with it.

From this has come the school suggestion, and it is proposed that men will be brought in from all units, posts, and service installations who have been picked by the CO's of their unit as having an aptitude for PR work. They'll be put through a curriculum . . . type of inclusions have not yet been set—which will acquaint them with the duties of PR.

In the peacetime period, before World War II, the general Army attitude was to keep a closed mouth, sweat out the Congressional appropriations, and the less aired in public, the better. During the war, it was found that the Army fared much better in public support when its missions were explained, and its needs and purposes made plain to the public. If the proposed school is successful, it will place officers and enlisted men all through the Army who will be in position to state the Army's case, rather then crawl into a shell until the shooting is over and then come forth to assess the damage in misconception and ill-will.

This is all in the think stage now, but given a good go at the inception, it is not too much to expect that some hours of acquaintance with newspaper, radio and pictorial problems will be given in the United States Military Academy and in the Command and General Staff School as well. The Army will probably call on newspaper, radio and pic chieftains for civilian assistance in instruction, if there's too tough a pitch on trained personnel.

During the war, General Ike's attitude was to treat war-correspondents as quasi-staff officers, ranking them as captains, and letting them in on everything well in advance. The exceptions who betrayed trusts were very few.

It paid off in war, and the step about to be taken is held certain to insure the Army's support in peace.



188th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1946"
El Capitan Theatre, Hollywood, Cal.
"Save me a seat, I'm coming back. It's a million laughs."
BETTY GRABLE.

Du Mont Admits Par Fears Video

Washington, Jan. 22.

Paramount Pictures' heavy interest in video is due to the fact that it fears television may take over the entertainment field, and wants insurance against that contingency, Allen B. Du Mont admitted here yesterday (21) as the six applicants for the four D.C. television channels began their pitch before the FCC.

Du Mont explained the situation under questioning by Ted Pierson, counsel for Capitol Broadcasting Co., operator of WWDC and another of the applicants. Pierson also slipped a hotfoot to Du Mont on the Scophony anti-trust suit. After Du Mont emphasized to the Commission that his company has "a unique interest in television" and should therefore get a grant, Pierson brought out Paramount's interest in the Du Mont company and by inference reminded the Commission that Du Mont's rights might be affected by any FCC action in the Scophony case.

Bamberger Broadcasting Co., another applicant, told the Commission it plans to spend over $500,000 on its Washington outlet and already has approval of the D.C. Zoning Commission for the erection of a video tower within the city limits. Spokesmen for the company said they would earmark over $547,000 for operating expenses during the first year. Estimates during that year would be 100% sustaining and under the direction of 32 technical and 29 program employees, most of them with previous experience in the television field. Bamberger witnesses said they have had considerable experience through production of weekly shows over WABD (Du Mont, N. Y.) since July, 1943. They also mentioned a couple of months of programming at WRGB, the GE studios in Schenectady.

Du Mont told the FCC he hopes to have five Du Mont stations (Cincinnati, Cleveland, Pittsburgh, New York and Washington) linked in network operation within the next five years.

Guerrillas

Continued from page 1

Yugoslavia every few weeks to keep his finger on the pulse of what the guerillas there wanted in the way of film fare. In addition, the guerilla rep brought footage out which was soundtracked, edited and incorporated into the reels for showings in the country. Tito's headquarters maintained two 35mm. projectors on trucks, which gave shows in open fields, mountains and woods.

There were lots of screenings, too, of OSS-provided 16 mm. shorts on projectors the guerrillas captured from Nazi troops. In raids on towns, they'd always make a grab for the German projection machine and got a large number of them that way.

Later, as secretary of the Italian Film Board of the Allied Control Commission, Radin rewrote Italian film legislation, removing quotas on imports and abolishing the rule that all Italian dubbing must be done in Italy. He also served on the Derequisitioning Board to get Italian theatres and labs back in Italian hands from the military.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Jan. 15.

We were riding up Wilshire Boulevard. It might as well have been spring. Even the poets peddling papers outside the Brown Derby looked nourished. We were heading for Westwood to catch "The Harvey Girls."

By the time we got in the theatre the newsreel was on. Two back rows were still roped off and a guy was hogging three aisle seats. So we started yelling for the unfreezing of those seats, but while we were wrangling, the Moppet, who is producing "The Life of Al Jolson," came in and joined our queue. He never reviews pictures, only gossips about them, and so seeing them is not so important to Skolsky as it was to Scully. But if he were present for the purpose of seeing what might look nice in "Jolson," he might as well have stayed in bed.

Well, this wasn't the mood we started out to see "The Harvey Girls" in and it wasn't helped when the picture opened on a closeup of Judy Garland and looked as if it intended to stay there all night. Except for some laughably plotted dancing by Ray Bolger and Johnny Mercer's plugging of a triple-plated railroad until you wondered who was putting out the picture, Metro or the Santa Fe, there's nothing much.

Joe Rines, writing to Sam Hellman in Daily Variety the day following the preview, voiced an even more desultory opinion as he started back from Chicago after a Judy Canova show—not to be confused with Judy Garland, though I don't know why not.

"Did you ever stop to eat at a Harvey House?" Rines asked Hellman. "Your train stops for a half-hour and you rush to the station to eat. You eat fast and run like mad and, if you're lucky, make the train on the run. The porter told us, 'We always leave some behind.'"

Girl I Left Behind Me

I left one of those Harvey girls behind myself. In fact I left her back on Long Island years and years ago. Her name was Lorena and she was my high school g.f. She looked like Nell Brinkley's girls of the era, only she was more beautiful, and had a mind like Dorothy Parker. In the same school, but not related to the luscious Lorena, were the Harvey twins. They were practically as beautiful as Lorena. Only the other day I learned what happened to the Harvey twins. Commander Nat Stein arrived from the Philippines. We went to school together and I hadn't seem him in 25 years. I learned to my astonishment that he had married one of the Harvey twins and the other had entered a convent and was now a Mother Superior.

When I tell you that Stein has always looked like Fred Allen's bags will look 10 years from now, you will understand how I viewed this version of "Abie's Irish Rose." Nat told me they had seven children, three in the service, and their life together had been altogether happy. So you see no one, not even Fred Harvey's granddaughters, could have looked on a Harvey girl with more warmth and understanding than your same old incurably romantic Scullywag.

The Wags of St. Mary's

When they showed RKO's Charles Koerner the first cut of "Bells of St. Mary's" they had tacked on a finish which threw Crosby and Bergman into a long embrace. Koerner, having nothing to say about the picture, had nothing to say about that finish. So he stayed in one long sweat till he saw the preview. High sigh of relief in seeing that the gag had been dropped on the cutting room floor so warmed the Hollywood area that people saw both the picture and the Rose Bowl game in shirt sleeves.

Home and a Range

Next to the people who name Pullman cars are the title-changers of Hollywood. Obviously the RKOer who changed "They Dream of Home" to "The Dream of Home" hoped the change would keep the picture from being dated, since "they," running into millions, would be home by the time the picture was released. But what about the millions who have not been home in years?

As Stephen Foster put it, "Be it ever so humble there's no place like home," and he didn't change it because he found himself with a swell lyric but between wars.

To bring this critique of pure reason a little nearer the current century, Joe Laurie, Jr., must remember a song called "Please Take Me Home With My Regiment." I first heard it sung and illustrated with slides about 1905 at a beach resort which has since become Lafayette Field. It told of a soldier boy who lay dreaming of his native land and as his regiment marched by he begged:

Don't break my dear old mother's heart
And leave me here to die.
I know that you're going home today
So please take me with you.
For I want to die in America,
The land of the red, white and blue.

Now that was years after the Spanish-American war, but it moved me to tears then and does now. For I do not trail along with Caverley who wrote:

I cannot sing the old songs now,
It is not that I deem them low;
It's simply that I don't remember how
They go.

Just Wouldn't Take Her Seriously

A friend of mine asked me recently how I got my first chance in show business. I managed to work my way from the back row of the chorus to the front row. I had plenty of time to do it. You see, I wasn't exactly the type the boys bid to take out every night, so I had plenty of time to study the parts of practically every one in the show, and one night the leading lady couldn't appear. It looked as if the show would have to close. But I volunteered to take the star's part.

To my surprise the producer took me up on my offer. First, I had to get into the star's costume. She was built on the generous lines of Lillian Russell, while I—well, from the front I looked like a sailor from the back. I finally got out on the stage to give my all in the top song, "Gee, I Wish I Had a Beau." Believe me, I did wish I had! I certainly needed something. The star always swept on the stage wearing a long train, which was dragged on by rows of pearl buttons. As she reached the center of the stage she'd gracefully kick the train aside. Oh, I'd seen her do it night after night, so I tried it. I kicked, too, and things began to happen.

"Oh, my goodness!" I heard someone gasp from the wings. All I could think of was, "Oh, my pearls!" The train caught in my heels and I lost a string of beads. I stooped to pick them up and my hat fell off. I picked up my hat, my hair came down. Another string of beads let go and rolled all over the stage. And while I was still stooping to pick them up, the orchestra leader thought he'd save the situation by playing my song. Not to be outdone, I came in on cue, a little askew, but on cue, in spite of the fact I was still in a crouch.

I tried to stand up, but my heel caught in the bottom of my skirt and I fell flat on my face! But I kept on singing. The audience went hysterical—laughed like mad at me . . . it was then and there I got my start as a comedienne. . . . What else could I do? They wouldn't take me seriously. —*Charlotte Greenwood.*

BRITON DEFLATES RANK'S BUBBLE

'Forever Amber' Script-Title Fracas Points Up Industry's Firm Code Stand

Despite terrific pressure from various producer sources, the film industry currently is planning no change in the Motion Picture Assn. of America production code. In fact there are indications that the Joseph I. Breen Production Code Administration office is tightening up enforcement of the MPAA code. This is partly attributed to recent crackdowns on "Scarlet Street" by state censors and partially due to a yen for guarding against any postwar letdown and laxity by producers.

Drive to have the MPAA code bars let down, a recurring affair emanating from the Coast about every five years, apparently stems from the fact that studio heads no longer can lean so heavily on war themes and that several companies have story properties that face tight battles with the industry's self-censoring office.

Case in point is the argument over "Forever Amber." The Breen office has okayed the script after heavy spoiloing job by Jerry Cady and Philip Dunne. The expurgated screenplay by this pair has made the original story hardly recognizable, in the opinion of PCA officials. Because of this, the Breen office now is contending that it can't be shown as "Forever Amber."

On other side of the argument, 20th-Fox is asking why company should spend heavy coin ($150,000) for the Kathleen Winsor novel if it can't use the title. Company realizes that "Forever Amber" as a tag will sell lots of tickets, but the PCA has

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Belated Decision

There's a load of kidding going on by their friends of those film-fan mag eds in New York who got Merry Christmas envelopes from Howard Hughes and Russell Birdwell containing five crisp $100 bills. Eleven of the 12 who received the gifts sent them back, following a telephonic round-robin confab.

Laugh is that most of the editors who got the coin splurged away a good chunk of it before the decision was reached to send it back—and so are out healthy slices of their own dough.

Studios Aiming For Rib-Ticklers

Hollywood, Jan. 22.

Hollywood is going in heavily for laughs in 1946, with an unusual number of comedies aimed at escapist fans. Not only the major studios but the top indie producers are devoting more energy to the lighter side of entertainment.

Among the indies, Hal Roach, Charles "Buddy" Rogers and Arthur W. Kelly, who is producing for Charles Chaplin, will turn out series of streamliners stressing the comic angle. Harold Lloyd, after a long retirement, has teamed up with Preston Sturges to film "The Sin of Harold Diddlebock." Groucho, Harpo and Chico Marx are back in celluloid with "A Night in Casablanca," produced by David Loew. Ed Gardner is breaking out with "Murder in Duffy's Tavern," Hal Wallis with "The Perfect Marriage." Samuel Goldwyn sets "The Kid from Brooklyn," Jesse L. Lasky with "Without Reservations" and Charles R. Rogers with "Me and Mr. Satan."

Other comedies, whether coming up or recently released are "On the Carpet" and "Because of Him," Universal; "Road to Utopia" and "Monsieur Beaucaire," Paramount; "Cluny Brown," "The Shocking Miss Pilgrim," "Home Sweet Homicide," "Chicken Every Sunday" and "It Shouldn't Happen to a Dog," 20th-Fox; "Time For Two," "No Leave, No Love," "Bad Bascomb," "A Letter for Evie," "A Sailor Takes a Wife" and "Up Goes Maisie," Metro; "Life With Blondie," "Tars and Spars" and "One Way to Love," Columbia, and "From This Day Forward," RKO.

RKO'S $1,250,000 RECORD FOR A WEEK

RKO billings were the biggest for a single week in the company's history for one week ending last Jan. 10. It hit a record mark of $1,250,000 that week.

Business registered by "Bells of St. Mary's" and the continued strength of "Spanish Main," plus extensive bookings for "Cornered," were mainly responsible for the upbeat. "Bells," incidentally, is breaking all sorts of records for opening, second and third weeks, some including extended runs in houses where a holdover engagement previously never was heard of until the Bing Crosby-Ingrid Bergman starrer came along.

Jessel's Hurok Talks

George Jessel flew in to New York on Friday (18) and returns to the Coast today (Wednesday). Jessel journeyed east to attend the Al Smith Memorial Dinner held last night (Tuesday). He also was heard on the Fred Allen and Mary Margaret McBride broadcasts.

Jessel huddled with Sol Hurok, ballet impresario, and members of his company, preliminary to filming Hurok's life. He has four pix in preparation which he anticipates will occupy him for the next two years.

LABORITE M. P. SOUNDS OFF IN CHI

Chicago, Jan. 22.

Contrary to an impression seemingly widespread among American film producers and distributors, the J. Arthur Rank combine is rapidly losing favor with the present British government, according to Capt. Francis Noel-Baker, Labor Party Member of Parliament, who is now touring the midwestern and eastern United States.

(Reports from London indicate Rank was taken to task last week both by Parliament and press. Objection was raised to what has been publicized as almost a $6,000,000 expenditure for filmization of "Caesar and Cleopatra.").

With the Socialist Party now holding 400 of the 634 Commons seats in England, the monopolistic tendencies of the Rank combine have caused considerable concern among the island legislators, who are at present engaged in nationalizing much of the nation's heavy industry. There is no thought at present of nationalizing the film industry, Noel-Baker asserted, but it is agreed by many influential in Parliament that positive steps must be taken by the government to prevent Rank from completely monopolizing British motion pictures. Among the plans thus far discussed, most popular has been one covering intervention and government aid in the few remaining independent producers in the British Isles, in what might develop into an attempt to build competition against Rank.

Noel-Baker, at 25 the youngest M.P. since William Pitt, repeatedly denied that there had ever been any

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Unrest at All Studios Felt in Demonstration By 400 at Paramount

Hollywood, Jan. 22.

Unrest was felt at all film studios yesterday (21) with 400 in active demonstration at Paramount when American Federation of Labor revision of craft union jurisdictions went into effect. Studio policemen, foreman and dept. heads were called to settle clashes, slowdowns, sitdowns, etc., because carpenters, who will lose 400 to 500 jobs, served notice they will not trim any sets built by IATSE.

Demonstration at Paramount was led by Tony Schiavone, active strike leader of carpenters. Members of not only carpenters but story analysts, painters, white collarites, etc., milled around outside office of Y. Frank Freeman, vice prexy of studio, asking what was going to be done. Freeman came out and told workers that producers were caught in the middle of the beef, and hands were tied. He remined that all sides

(Continued on page 22)

Bob Taplinger Exits Col Producership

Hollywood, Jan. 22.

Bob Taplinger checked out of his producer berth at Columbia after "differences over production procedure" with the front office. His contract had 10 months to go.

Taplinger served three years in the Navy Photographic Service and returned to the studio last November to resume his old pact, signed in 1941. His latest producer stint was a preparation on "Come One, Come All."

'Don Juan' Dusted

Hollywood, Jan. 22.

Warners took "The Adventures of Don Juan" off the shelf and restored it to the production schedule as a late spring starter with Errol Flynn in the name role.

Technicolor, high-budgeter was originally slated to start last July but labor conditions prevented construction of elaborate sets. Jerry Wald will produce.

'Dream Girl' Pre-Production Deal May Wind Up as 'Free' Buy for Par

You'll Be Sorry!

First contestant on Phil Baker's "Take It or Leave It" radio program last Sunday (20) night was asked how he happened to be attending the show. The contestant, a sailor from the West Coast, replied:

"Well, I couldn't get into the Roxy, and I had to go some place."

UA's 'Producing' Producers Up

Although United Artists has at various times had a greater number of producer names on its list, current sked reveals probably the longest lineup of "producing" producers. It's a reflection, of course, of the trend during the war years toward independent pic-making by directors, writers, front-office men and the like.

Deluge of producers and would-be producers removes the quantity headache which UA execs were suffering not many years ago, when it got down to 14 releases a year. Burden of personnel overhead per picture at that point became a worry. Switch to those days to the present is evident in the nine films in cans currently awaiting release, plus three shooting and three in the cutting rooms.

UA at the moment has about a dozen producers in the corral who can be pretty well depended upon for continuing product, with three or four more in the probable category and another four or five who may eventually come up with something. A number of the film-makers, of course, are in on solo-pic deals and whether their product continues to release through UA depends on satisfaction on both sides. As far as the producers of more desirable product go, whether they stick may be determined by how the new sales exec heirarchy functions with Joe Unger, Jack Goldhar and Maury Orr running the setup. There's a lot more than the usual beefing by the producers over certain other aspects of UA operation, but nothing beyond easy remedy.

Among producers upon whom the company can reasonably depend for continuing product are Hunt Stromberg, Charles Rogers, William Cagney, Edward Small, David Loew, Benedict Bogeaus, David Selznick, Seymour Nebenzal, Bob and Eddie Golden, Jules Levey, Arnold Pressburger and Preston Sturges. With Arthur W. Kelly in active production with Charles Chaplin, that looks like a fairly certain source of product, too. Mary Pickford, with her husband, Buddy Rogers, in the setup, also looks set to come through finally after a number of years of promises.

HITCHCOCK 1-PIC DEAL SET WITH SELZNICK

Alfred Hitchcock will producedirect a film for David O. Selznick on a separate one-picture deal, following completion of "Notorious," which he is now making for RKO on a lineout under his Selznick pact. "Notorious" is the last film to be made under the contract. Nothing is set on story or star for the solo pic, but Hitchcock is anxious to get it under the wire fast so he can get started with his own contemplated indie production unit.

New unit will comprise Hitchcock, Sydney Bernstein, British film exec, and Al Margolies, who has long handled eastern press and other representation for Hitchcock. The outfit will make two films a year, with coin to be supplied by the Bankers Trust Co., N. Y.

Financing of Broadway plays by film companies and purchasing of screen rights before the shows get beyond the script stage are seen as likely to take a spurt as a result of Paramount's deal on Elmer Rice's hit legiter, "Dream Girl," currently on Broadway. With the grosses now being turned in by the play and the prospect of a run of well over a year, it's considered entirely possible that Par will have acquired the screen rights practically for free. Rights are figured to be worth at least $350,000 on the open market.

Realization of how well Par has fared has the other companies eyeing possibilities for angeling and preproduction purchase. A number of studios, including Par, have gotten burnt on such deals before, but it is now evident that one solid hit, such as "Dream Girl," will more than compensate for a fistful of losers.

There has always been a tendency to shy away from the pre-production deals since the terms of the Dramatists Guild agreement, under which any such pact must be made, force the studios to pay for a flop many times over what the rights could be bought for on the market. "Dream Girl" has made it evident, however, that the DG terms are more than okay on a hit, and so it all boils down to the old Broadway habit of gambling on a killing.

Par contracted with the Play-

(Continued on page 47)

2-YEAR DELAY NOW LIKELY FOR 'ROBE'

Hollywood, Jan. 22.

"The Robe" probably will not see production stage for another two years. It's been one thing and another that has held up this RKO release from starting. However, problem seems to be draftsmen. Frank Ross, producer of pic, feels he will require about 50 of them to design current production.

Currently that number is not available, and progress, it's said, would be slow. So Ross now feels that to get this high-budgeted production, he will have to mark time, and figures first starting date possible to be early 1948. Whether Mervyn LeRoy, who was to direct pic, will resign because his agreement has not been made known.

BRITISH PRODS EYEING U.S. FILM FACILITIES

Hollywood, Jan. 22.

Shortage of film facilities in England may force Britain's top producers to make part of their production programs in Hollywood. This was inferred from statements by Filippo Del Guidice, managing director of Two Cities Films, Ltd., one of J. Arthur Rank's largest subsidiaries. Del Guidice came to town to confer with execs of United World Pictures about distributing eight Rank productions in the U. S. A. Explaining the British producing situation he said:

"It may be years before the English film industry obtains greatly needed new facilities and equipment to meet its vastly expanded production program. As an example, I have 15 individual units available for production but only seven of them can be utilized this year because of lack of studio facilities. Although nothing concrete has been developed, it is a possibility that I may take advantage of Hollywood's advantages and produce here."

Bergman, Wanger Team in Indie Prod.

Hollywood, Jan. 22.

Ingrid Bergman is barging into the production field in association with Walter Wanger in a new indie unit known as EN Corp. Company will not have exclusive rights to the actress' thespian services, but will make or collaborate on three pictures in which she will star.

List of corporation officials consists of Wanger as prexy, Miss Bergman as veepee, Dr. Peter Lindstrom as secretary-treasurer and Mendel Silberberg as director.

Wood, Grier Mend

Hollywood, Jan. 22.

Sam Wood, who entered Cedars of Lebanon hospital last Friday night (18), reported feeling much better. Director had a bad case of the flu and entered the hosp for recovery and also a general physical checkup and rest.

Jimmy Grier was rushed to the California Lutheran hosp Saturday night (19) for an emergency appendectomy. Maestro reported in good condition now and improving rapidly.

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In the tradition of fine English pictures with universal appeal!

Here are SIX with UNIVERSAL appeal!

The Seventh Veil

". . . intriguing psychological drama. Should satisfy all comers. Powerful performances by James Mason and Ann Todd." —*Showmen's Trade Review*

"It is due for good B.O. on both sides of the Atlantic. An engrossing story which surges swiftly to its tremendous climax!" —*Variety*

". . . all the essentials of motion picture appeal . . . beautifully played by Ann Todd and James Mason." —*Motion Picture Herald*

G. C. F. PRESENTS
JAMES MASON • ANN TODD
in
"THE SEVENTH VEIL"
With HUGH McDERMOTT • HERBERT LOM • David Horne • Yvonne Owen • John Slater • Manning Whiley and ALBERT LIEVEN • Directed by COMPTON BENNETT • Produced by SYDNEY BOX • Original Story and Screenplay by Muriel and Sydney Box
A SYDNEY BOX-ORTUS PRODUCTION

The Wicked Lady

"A BRITISH 'AMBER'" says The London Star . . . When highwaymen were romantic and the ladies they loved were brave. What a marquee title!

G. C. F. PRESENTS
MARGARET LOCKWOOD • JAMES MASON
PATRICIA ROC
in
"THE WICKED LADY"
With GRIFFITH JONES • JEAN KENT • MICHAEL RENNIE • FELIX AYLMER ENID STAMP TAYLOR • Produced by R. J. Minney • Executive Producer, Maurice Ostrer • Directed by Leslie Arliss • A GAINSBOROUGH PICTURE

ROGUE'S PROGRESS

Here's the picture that will go far in establishing Rex Harrison as a top-flight draw at the American box-office. It's a modern story of the disintegration of a man who never loses his feeling for gay philandering and impudent roguishness. Here is entertainment that is truly universal!

G. C. F. PRESENTS
REX HARRISON
in
"ROGUE'S PROGRESS"
with
LILLI PALMER
GODFREY TEARLE • GRIFFITH JONES • MARGARET JOHNSTON
Original Story by Val Valentine • Screenplay written and produced by SIDNEY GILLIAT and FRANK LAUNDER • Directed by SIDNEY GILLIAT
AN INDIVIDUAL Production

The MAN in GREY

New York critics hailed "The Man in Grey"

"A handsome, romantic melodrama . . . of gripping dramatic force." —*New York Herlad Tribune*

"A timeless romantic drama guaranteed to entertain . . . designed especially to appeal to the feminine portion of the audience." —*Daily News*

"This one is thoroughly entertaining." —*Daily Mirror*

"Belongs on the current recommended list." —*New York World-Telegram*

"A handsome production." —*New York Sun*

G. C. F. PRESENTS
MARGARET LOCKWOOD • PHYLLIS CALVERT
JAMES MASON • STEWART GRANGER
in
"THE MAN IN GREY"

From the novel by Lady Eleanor Smith • Executive Producer MAURICE OSTRER • Directed by LESLIE ARLISS • Produced by EDWARD BLACK
A GAINSBOROUGH PICTURE

Madonna of the Seven Moons

As evidence of this picture's universal appeal, we quote from the Motion Picture Herald review: "*The picture will have undoubted appeal to masses of women.*"

You will agree when you see it!

G. C. F. PRESENTS
PHYLLIS CALVERT • STEWART GRANGER
PATRICIA ROC
in
"MADONNA OF THE SEVEN MOONS"

From the novel by Margery Lawrence with NANCY PRICE • JEAN KENT
Produced by R. J. MINNEY • Directed by ARTHUR CRABTREE • In Charge of Production MAURICE OSTRER • A GAINSBOROUGH PICTURE

DEAD of NIGHT

An Omnibus of Horror! Every reel loaded with thrilling chills against a background of the macabre, the unexpected, the tragic and the comic, the romantic and the dramatic.

Based on the world-renowned stories by H. G. Wells and others. It's the tops in thrills!

EALING STUDIOS PRESENT
MICHAEL REDGRAVE • GOOGIE WITHERS
MERVYN JOHNS • BASIL RADFORD
NAUNTON WAYNE • SALLY ANN HOWES
ROWLAND CULVER • FREDERICK VALK
in
"DEAD of NIGHT"

With JUDY KELLY • HARTLEY POWER • ELIZABETH WELCH • GARRY MARSH • Screen Play by JOHN BAINES • ANGUS McPHAIL • Based on Original Stories by H. G. WELLS • E. F. BENSON • JOHN BAINES ANGUS McPHAIL • Associate Producers SIDNEY COLE and JOHN CROYDON • Produced by MICHAEL BALCON • Directed by CAVALCANTI • CHARLES CRICHTON • BASIL DEARDEN • ROBERT HAMAR

A STATEMENT by W. A. SCULLY...

WE think the time has come for all exhibitors to realize that pictures with universal entertainment value, no matter where they are made, have box office potentialities.

We are releasing these six English pictures, firstly, because they are very fine pictures and conform to any competitive standard of entertainment.

Secondly, we are releasing them because we feel they will be commercially successful and will do well at your box office if you augment the promotion effort we are planning to give them.

Furthermore, we believe that in these pictures there are personalities who will inevitably reach stardom in this country because they have proved, by their box office stature in England and other parts of the world, that they have what it takes.

We don't ask you to take our word for the quality of these pictures and for the box office content contained in them. We only ask you to shake off any pre-conceived notion you have, and see these pictures so that you may better understand their possibilities.

There is something good in all pictures. Certainly if you consider your job important, then it is important you see these pictures!

UNIVERSAL PICTURES

These Personalities will have Plenty to do with your Future

JAMES MASON

WALTER WINCHELL says: "James Mason is a Humphrey Bogart with an Oxonian accent."

—Winner of the Motion Picture Herald Popularity Poll.

See him in "The Seventh Veil," "The Man In Grey," "The Wicked Lady."



MARGARET LOCKWOOD

—Needs no introduction because she has proved to American audiences that she has Universal appeal.

See her in "The Man In Grey" and "The Wicked Lady."

PHYLLIS CALVERT

—A beauty with talent commensurate with her charm.

See her in "The Man In Grey," "Madonna of the Seven Moons."





STEWART GRANGER

—Has all the things that women like and men admire.

See him in "The Man In Grey" and "Madonna of the Seven Moons."



These stars have what it takes—they have proved it. Look at them carefully. They are box-office types. They not only look the part but act the part. Here you will find consummate personalities plus style that is bound to appeal to all types of audiences. You can only appreciate these personalities' potentialities when you see them on the screen. We urge you to do so.

ANN TODD —A skilled performer acclaimed by severe critics as one of the screen's most beautiful and talented actresses.
"Orc-Hits to Ann Todd in 'The Seventh Veil'!" says Walter Winchell.





PATRICIA ROC
—Well publicized in this country with her appearance in Walter Wanger's "Canyon Passage."
See her in "The Wicked Lady" and "Madonna of the Seven Moons."

REX HARRISON
—One of the finest actors on the screen today, already endeared to the American public by his sparkling performances in "Blithe Spirit," "Storm In A Teacup," "The Citadel" and "Night Train."
See him in "Rogue's Progress"

UNIVERSAL PICTURES

Tamed 'Outlaw' Finally Set to Tee Off Under UA Aegis in a Batch of Towns

"The Outlaw," Howard Hughes' production starring Jane Russell, is set to teeoff under United Artists' aegis in a batch of cities, such as Baltimore, Richmond, Norfolk and Memphis, where it will have to leap censorship hurdles. Baltimore likely will get the picture first. In the meantime, the ads and 21 words submitted by the Russell Birdwell office have been rejected in toto by the Motion Picture Assn. of America. Only the art work done by UA, distributors, has been okayed by the MPAA. The trimmed version of "The Outlaw," which was okayed by MPAA on the Coast some time ago, also has been approved by the N. Y. office as checking with the master print, which was given the code seal.

Fate of "Outlaw" at the hands of N. Y. State censors appears dubious, since that board turned the picture down several years ago, and the Board of Regents later refused to license a revision of the film in 1942. Whether the State censors will approve the MPAA code seal version will await its submission to Hughes.

United Press carried the following story on the film recently: "Howard Hughes has just written a check for something like $50,000 to make sure Miss Russell and her lowcut neckline will be in the public eye . . . he hired Miss Zoe Mozert, famous for her nekkid girlie calendars, to paint an oil portrait of Miss Russell."

Photograph of this artist at work, with Miss Russell posing, presumably designed for use in dailies, was turned down by MPAA.

Screen Flacks to Oust Dual Card Holders

Hollywood, Jan. 22.

Screen Publicists Guild is cracking down on members who are still holding dual cards in the Motion Picture Studio Publicists Assn., a group formed during the recent strike. Under its International Painters charter, SPG forbids a member to belong to two unions covering the same type of work.

First drive is aimed at the SPG unit at 20th-Fox where members have been ordered to resign from MPSPA or SPG this week.

Parker, Clark Re-Teamed

Hollywood, Jan. 22.

Eleanor Parker and Dane Clark will be teamed for the third time as toppers in "Deep Valley," to be produced by Henry Blanke at Warners.

Pair previously worked together in "Pride of the Marines" and "The Very Thought of You."

Vets Group to Meet

Cinema Chapter of American Veterans Committee, composed of war vets in motion picture industry, will hold its next meeting Jan. 30 at the Hotel Astor, N. Y.

Chapter is presently conducting a drive to enroll all vets, both men and women, connected in any way with the industry.

Studio Contracts

Hollywood, Jan. 22.

S. Z. Sakal, actor, Warners.
Maxine Ardell, actress, Par.
Marvin Wald, writer, Par.
Michael Towne, actor, Columbia.
Dorothy Dayton, actress, Par.
John Newland, actor, Warners.
Mary Roche, actress, Paramount.
Marina Koshetz, actress, Par.
Van Cleave, composer, Paramount.
Elaine Riley, actress, Paramount.
Clark Eggleston, actor, Paramount.
Robert Smith, writer, Paramount.
Howard Lydecker, renewed, Rep.
Ted Welsbarth, cameraman, PRC.
Charlotte Clary, renewed, Par.
Ann Blyth, renewed, Universal.
Susan Blanchard, actress, 20th.
Marie Harmon, actress, Republic.
Anne Baxter, renewed, 20th-Fox.
Lillian Wells, actress, Col.
Theodore Strauss, writer, Par.
Robert Smith, writer, Hal Wallis.
Dorothy Babb, actress, Par.
Irwin Roberts, cameraman, Par.
Hal Rand, actor, Paramount.
Martha Stewart, renewed, 20th.
John Hoyt, actor, Paramount.
Dorothy Babb, actress, Paramount.

M-G Planning New Shorts

Hollywood, Jan. 22.

New series of shorts, either historical or musical, is in the making at Metro, to serve as a testing ground for new talent and possibly developed later into a full-length feature or series of features.

Fred Quimby, chief of Metro's shorts department, shoves off for New York to discuss the project with William F. Rodgers, chief of distribution.

Wanger, Censor Talk 'Scarlet'

Walter Wanger arrived in New York yesterday (Tuesday) and immediately went into huddles with Universal home office execs in preparation for a meeting this morning with Irwin Conroe, acting head of the New York State censor board, on the latter's demand for scissoring Wanger's "Scarlet Street."

Producer brought his own cutter east with him, hoping to make deletions and changes as short and few as possible, after consultations with Conroe, and to get the film into release in New York without further delay.

Wanger, it is understood, is prepared, if necessary, to shift some of the footage around to further point up that Edward G. Robinson, star of the film, does not get away with murder, but more than atones for his crime through the years of torture he endures. It's this point—whether or not Robinson "pays" for his crime—that is a principal source of the censor's objection to the pic.

Mi'w'kee Ban

Milwaukee, Jan. 22.

The city motion picture commission, which is the censoring agency appointed by the mayor, has banned "Scarlet Street." The Universal exchange here has no comment, saying it's awaiting instructions from New York.

The banning of "Scarlet Street" was said by the commission to be "in line with the commission's policy to cooperate fully with Police Chief John Polcyn in his recent plea for stricter regulation of undesirable films."

Boston's Okay

Boston, Jan. 22.

Long booed by New York as the bub of censorship, Boston got the laugh for a change in "Scarlet Street" whitewash here.

Film opens Thurs. (24) at the RKO Boston and has been okayed by ordinarily peniekety censors of the state Sunday board. New city censor Samuel Nesson, recent appointee by Mayor Curley to replace the often maligned Spencer, figures it's okay with him if it's all right with the Sunday censors.

New White-Collar Union For Film-Radio Aides

Hollywood, Jan. 22.

A new white-collar union for both films and radio has been announced by Paul R. Hutchings, international proxy of the AFL Office Employees Union. New outfit, which will be operated by the international for a period of not more than six months, will attempt to absorb both Screen Office Employees Guild and Radio Office Workers Guild members.

Announcement also was made by SOEG members that the recent strike vote will be held in abeyance until Herb Sorrell, Conference of Studio Unions chief, returns from Miami.

Flicka's Comeback Slated

Hollywood, Jan. 22.

Flicka will gallop a third heat for 20th-Fox, through the purchase of "Green Grass of Wyoming," a sequel to "My Friend Flicka" and "Thunderhead, Son of Flicka," written by Mary O'Hara.

Yarn will be filmed in Technicolor with Roddy McDowall, Preston Foster and Rita Johnson repeating their roles and Henry King directing.

James Stewart to 'City'

Hollywood, Jan. 22.

Second postwar chore for James Stewart will be in the star spot in "The Magic City," which will be the first RKO release to be made by Robert Riskin Productions.

Stewart's initial appearance will be in "It's a Wonderful Life," to be produced by Frank Capra, starting next month.

Disney to Re-Double Efforts for Foreign Mkts.; Set Exports

Roy Disney returns to the Coast from New York Friday (25) after a series of huddles with RKO foreign and domestic distrib execs on release of the Disney product abroad. Always considerably more dependent on foreign revenue than are the makers of regular live-action pix, Disney outfit watched its profit dwindle deeply with the cutting off of income from abroad during the war. As a result, double concentration of effort will be made to recoup this revenue with the reopening of markets.

Disney is determined to get both features and shorts into foreign countries as quickly as possible, and huddles with RKO have been principally concerning which nations to concentrate on first. Every feature since "Snow White" (which realized almost half its revenue from overseas) is being readied for export. "Fantasia" is already pretty well set for France, with prospect of coin being unfrozen there, while 36 prints of "Bambi" are currently on their way to the Soviet, with Russian titles superimposed, as a result of a special deal with the Russian government. Studio has completed dubbing Swedish track on "Dumbo" and French track on "Pinocchio."

Forthcoming Disney feature, "Make Mine Music," is now in final production stages and is being groomed for pre-release engagement on Broadway in April. Regular issue date is set for August.

Disney Profits Drop

Hollywood, Jan. 22.

Walt Disney Productions reported net profits of $350,532, or $2.26 a share on common stock, for the fiscal year ending Sep. 29, 1945. This is a sharp drop from the preceding year's figures, which were $486,287, or $3.33 a share.

Total assets, as of Sept. 29, 1945, were listed as $8,696,383, compared with $7,278,920 on Sept. 30, 1944.

C.O.D. TEST CASE BY MPLS. EXHIB VS. U.

Minneapolis, Jan. 22,

Universal film exchange here is defendant in a $2,850 damage "test suit" to determine if film operators can C. O. D. pictures, already paid for, in order to obtain from the exhibitor customers payment for other unpaid and unplayed films. The plaintiff is Fox-Theatres Co., operating a neighborhood house, the Parkway.

The Parkway refused to accept a picture sent to it collect on delivery, contending that it already had paid for it. Instead, it remained dark for the three days, including Sunday, for which the film was scheduled. In its suit it claims that Universal is liable for the loss sustained and also should be made to pay for "wrongdoing" that was "maliciously perpetrated."

North Central Allied, independent exhibitors' body, is backing the present suit. The Universal action in the Parkway matter is a common practice among many of the exchanges, the organization asserts, and it wants a showdown to learn if film companies can set themselves up as judge and jury in disputes involving contracts.

Farnol Back in N. Y. In Feb. for Goldwyn

Lynn Farnol is expected in New York about mid-February to take over the Samuel Goldwyn pub-ad post in New York, to which he switched last week when Bill Hebert rejoined the studio on the Coast as pub-ad chief there.

Farnol has filled the Coast spot since he got out of the Army about a year ago. He's expected to drive east to take over in New York in time to prepare for Goldwyn's "Kid From Brooklyn" preem at the Astor in April. Ben Washer continues in the publicity assignment in New York.

Reports Persist Major Firms May Take Over Distrib of Own 16mm.

Despite reiterated denials from the major studios that they contemplate any part in the distribution of 16mm. entertainment pix in this country, current persist among present narrow-gauge distribs to whom the majors farm out their 16mm. rights, that current contracts will not be renewed upon their expiration.

Indie distribs fear that the majors, realizing the top coin cleaned up by both the distributors and exhibs of the 16mm. films, might want to go into the distributing end of the business on their own, perhaps handling it through their present exchanges.

Under present arrangements, all top Hollywood studios except Metro and Warners contract for the distribution of their product with the indies after it's converted to the smaller stock. Majors, not wanting to have the 16mm. pix compete with their regular 35mm. product, reserve the right to put the final okay on the exhibition date and time of any narrow-gauge film, and in most cases withhold the 16mm. sale of any film until it's at least two to three years old and has run its course in the straight commercial houses.

Indies then rent the films out on a straight rental basis, with prices ranging from $10 per day for a "B" film to $20 for some of the top "A" pix. Special discounts are given for runs of more than one day and also if a string of films is booked in advance. Offer is proving correspondingly lower. Comparing these prices with some that the Hollywood studios currently get for their product on a flat rental, and realizing that the 16mm. exhibs are almost starved for product, it's obvious that the distribution of narrow-gauge films has become a bigtime operation.

"Jackrabbits, working mostly in the south and midwest, are reportedly cleaning up with 16mm. films in the towns too small to support a commercial theatre, meanwhile cutting off much patronage from established 35mm. exhibs in the larger cities that draw some of their customers from these same small towns. According to reports, one such jackrabbit, with a circuit of 16mm. showplaces in the vicinity of St. Louis, grossed more than $150,000 during the last year.

To offset this competition, the regular 35mm. exhibs in such territories are reportedly considering entering the 16mm. field themselves, believing that with their show biz experience they could soon put an end to the jackrabbit operations. If such a procedure becomes widespread, it's understood these 35mm. exhibs would be enabled to get their narrow-gauge product more easily if the majors, with whom they'd always conducted their business, were handling the distribution.

Roach to Be Landlord

Hollywood, Jan. 22.

Hal Roach is going into the rental business, in addition to producing 12 pictures of his own this year on his Culver City lot. New policy calls for rental space for at least five outside productions annually.

New sound stage will be built, and one of the old buildings on the lot will afford office space for the renters.

Goldman H t By Exhib Damage Suit

Philadelphia, Jan. 22.

William Goldman, Philly indie who has been suing the Warner interests on several occasions for alleged monopolistic tactics, last week found himself the target of a damage suit. He was named in a damage action in U. S. District Court by Frank Blum, also an indie operator, in a case involving Goldman's purchase for $150,000 theatre property in the Upper Darby suburb of Philly.

Blum claims that he had made a deal on Dec. 14 for the property with the Bryn Mawr Trust Co. and the Lawler estate to buy it for $50,000 cash plus an overdue mortgage of $665,356. The property includes the 69th St., leased to Warner Bros., and a string of stores and apartments.

The following day, Blum's petition charges, Goldman offered $55,000 in cash; on Jan. 4 he raised it $65,000, and finally, on Jan. 8, Goldman is said to have offered $75,000 in cash and taken over the mortgage. The Lawlers and the bank then accepted Goldman's offer and notified Blum that his deal was cancelled, Blum declares.

In his suit, Blum alleged that the main reason that Goldman took the house away from him was that the latter wanted to "police" Warners' operation of the theatre. Goldman operates a filmer, the Terminal, one block from the 69th St.

Blum said that he (Blum) had no controversy with Warners in seeking to buy the house "from under" the chain. (Warners' lease on the theatre still has more than 12 years to run, instead of 10 previously reported. Blum said that he had the friendliest relations with the Warner circuit, pointing out that he owned the Sedgwick, a large nabe in Germantown, which is leased to Warners. Blum himself operates the Stonehurst, about two miles from the 69th St.

In his suit Blum asks the court for $100,000 damages; seeks to force the Goldman company to turn the property over to him at his original price; for an injunction restraining Goldman from selling or mortgaging the property in any way; and if Goldman has collected any rents or revenue from the building, that these funds be placed in a special fund pending the outcome of the suit.

A spokesman for Stanley Warner chain said the theatre property had been offered for sale to the circuit by the trustees on several occasions.

"We weren't interested at the price they wanted," he said.

L. A. to N. Y.

Mary Boland
Caroline Burke
George D. Burrows
William Calhan
J. Cheever Cowdin
Hank Daniels
Sam Davis
Ned Depinet
Sam Goldwyn
Robert Eden
Milton Feld
Russell Gaus
Ben Hecht
Howard Hertz
George Hickey
James Hilton
Lee Ishling
Ben Kalmenson
Edwin Lester
David L. Loew
S. Barret McCormick
Dorothy O'Hara
N. Peter Rathvon
Walter Rivers
Tom Rockwell
Joseph Schenck
Fred Quimby
Walter Wanger
Alex Weissman

N. Y. to LONDON

Tom Baird

LONDON to N. Y.

Val Parnell
David E. Rose
Georgie Wood

SWG to Hear Yarn Beef Between Wallis and RKO

Hollywood, Jan. 22.

Fight over ownership of the story, "They Won't Believe Me," between Hal Wallis and RKO, has been laid in the lap of the Screen Writers Guild for arbitration. Problem had been previously offered for adjudication to the Artists Management Guild and the Motion Picture Producers Assn., both of which said it was out of their jurisdiction.

Wallis declares he exercised an option on the $60,000 story property, and RKO contends the option came too late. Yarn was sold to RKO by the Frank Vincent agency.

N. Y. to L. A.

Eddie Cantor
Thelma Carpenter
Armand S. Deutsch
Irving Fenton
Dave Elton
Y. Frank Freeman, Jr.
Bert Gordon
Joseph H. Hazen
Sol Hurok
George Jessel
Stanley S. Kramer
Mitchell Leisen
Charles Lewy
Arthur M. Loew
I. Lopert
E. L. McEvoy
Allen Meltzor
Bobby O'Brien
Arthur Schwartz
Leonard Sues
Spencer Tracy

TIGHT MARKET SLOWS RELEASES

Court May Mull Over Arguments Six Months in Big Five Trust Suit

New York hearings on the Government's anti-trust suit against the eight majors ended on Thursday (18) with the three-judge statutory court reserving decision following three days of argument. Federal court made no indication of when it will hand down its ruling on the Government plea for theatre divorcement and prohibition of clearance and blockbooking. Attorneys generally believe that the court may weigh arguments for six months before its decision.

Robert L. Wright, special assistant to the U. S. Attorney General, in his final rebuttal on the closing day asserted that price-fixing is illegal per se. Wright also attacked all clearances and blockbooking, and maintained that the copyright law did not justify these trade practices. Challenged by defending lawyers to outline a legal way of doing business, Wright shrugged off the suggestion with the statement that it was not the function of his department to devise a system for the operation of the defendants' business. The cracking of monopolistic combinations was the Government's only concern, he added.

Wright objected to the expressed agreements made by the Big Five, which gives priority on their product to their own theatres. He claimed these went further than the rights granted by copyright laws. Length of clearance granted to Big five theatres over competing exhibitors stifles opposition, Wright charged.

Bartley Edward C. Raftery, attorney for Universal and United Artists, and the latter's president, incidentally, defended Universal's blockbooking and selling practices. Raftery asserted that no exhibitor had protested against the company's methods, and that theatre men would welcome Universal franchises.

UA is a distributor solely, Raftery declared, and as such sold only one picture at a time. Auction-block sale of pictures, which the Government would establish, was objectionable, Raftery claimed. As for film clearance, he continued, there could be no question of its essentiality to distributors and exhibitors.

Presiding Judge Augustus Hand interrupted Raftery at one point to say: "I could never make out much of a case against you (Little Three)." The court also indicated its opinion that there was no harm in blockbooking "with selective provisions."

Trial, which ended Nov. 20, sought theatre divorcement against Paramount, Warner's, Loew's, RKO and 20th-Fox. Selling practices of the Big Five as well as of UA, Universal and Columbia were attacked.

That Is Nice, John

Chicago, Jan. 22.

Captioning it "That's Mighty Nice, John," Dale Harrison ran the following in his "All About the Town" column in the Chi Sun last week, whereupon the giggles from Film Row were heard all the way up to the Wrigley Building:

"Trade publications are carrying a full page advertisement of 'Abilene Town,' the new United Artists picture. In the ad is this quotation, credited to John Balaban: 'Some pictures don't need to be sold—they sell themselves. "Abilene Town" is a natural.'

"Mr. Balaban is boss of the Chicago theatre.

"Abilene Town' opens next Thursday at the Chicago's opposition, the Oriental."

Non-Pic Ads in Fan Mags Stir Press Depts. On Less Puff Space

Terrific quantities of non-picture advertising now being accepted by fan mags is causing some sizzling in film company press departments. Mag eds readily admit that the heavy advertising is causing a cut in the amount of editorial matter being used, with the paper shortage not permitting an increase in the number of pages to take care of the added business.

Film flackeries make no secret of the power of the fan mag in building up a new personality or maintaining the popularity of an established one. On the other hand they feel that the film industry is the fan mags' bread and butter and that the latter owe them the debt of using a reasonable amount of their puff copy. Thus the resentment when non-film advertising takes the space that would ordinarily go to such stories.

BEN SERKOWICH NAMED TO COL. PUB-AD POST

Ben Serkowich, publicist for the Capitol theatre, N. Y., was named advertising-publicity director of Columbia Pictures on Monday (21). Serkowich will take over the post in two weeks. Spot has been open since David A. Lipton recently was named to publicity-ad exec post at Universal.

Prior to his stint with the Capitol, Serkowich handled publicity for the Balaban & Katz circuit in Chicago. He was also connected with the RKO Theatre Circuit as roving publicity exec, and had been a newspaper editor before that.

Rosenberg Vice Bolton

Hollywood, Jan. 22.

Frank P. Rosenberg was appointed publicity director of Columbia Studios, replacing Whitney Bolton, who resigned.

A Columbia employee for 17 years, Rosenberg had been functioning recently as Bolton's assistant.

De Cicco Starts Indie

Hollywood, Jan. 22.

Imperial Films, a new indie production unit was formed here with Pat de Cicco prexy, Cubby Broccoli veepee and Irving Allen secretary-treasurer. Films will be made on the PRC lot for release through that company.

First picture will be "Avalanche," with Bruce Cabot starring and Allen directing.

EXTRAS' 1946 TAKE

Hollywood, Jan. 22.

Film extras were paid $195,735 for 14,552 jobs during the last month, according to figures released by Central Casting Corp.

Average daily wage for the month was $13.45 and average daily placement was 663.

RECORD LOW SEEN FOR SOME FIRMS

Unless the film-buying market breaks, which isn't looked for immediately in face of the long runs that are still being recorded, distributors generally are not expected to step up the flow of releases. In fact, it is reported in some quarters, that due to the tightness of the booking situation and slowness in liquidation, some companies may end up the current 1945-46 season Sept. 1, having released fewer pictures than ever before.

Warner Bros. is an anticipated exception. At present having a backlog of 19 features, representing an inventory of $25,000,000. WB is planning to increase its schedule of releases henceforth. A stepping-up by Warners is regarded as more logical than for others since WB has held down its supply severely for several years. During the 1943-44 and 1944-45 seasons the company sent only 19 pictures to market each year. So far this season, dating from Sept. 1 last, exhibitors have had only nine WB pictures.

Paramount also has supplied only nine this season but there are no plans at present to speed up. Rather, Par may end the year with fewer pictures than were sent on parole during the 1944-45 semester, which was 28.

Metro issued only 11 features up to Jan. 1, with five others to be made available up to March 31. So it's unlikely the company will increase its monthly average of releases. Same is true of 20th-Fox, which begins its seasons a month

(Continued on page 23)

$14,000,000 Loss In '32, WB Reveals

Warner Bros. took a net loss of more than $14,000,000 in 1932, the company revealed in a report to stockholders during the past week, contrasting the figure with the almost $10,000,000 in net profits it showed during the fiscal year ending last Aug. 31. Bankruptcy for WB in those dark days, it is understood, was averted only through cash advancement of personal money to the company by the brothers Warner.

Very unusual brochure to the stockholders shows that WB during its first year, 1923-24, earned a net of $103,000; jumped to better than $1,100,000 the following year, and then slumped to a loss of $1,338,000 for the fiscal year ending March 27, 1926. Three years later, in 1929, the company upped to its greatest alltime net, $14,514,000. This was earned on a gross of $72,000,000, as contrasted to last year's $160,000,000 net against a $146,000,000 gross.

WB has suffered losses during six of its 21 years, the report reveals. These were fiscal years ending in 1926, 1927, 1931, 1932, 1933 and 1934. The past 10 years have seen constant profits, although no pyramiding. There were, for instance, profits of almost $6,000,000 in 1937, which dropped to $2,000,000 in 1938, reflecting the general business recession that year.

Company's theatre-holdings are also detailed in the report. WB or subsids own outright 227 houses and have under lease 362 houses, controlling a total seating capacity of more than 632 000.

RCA Gets Big Cut In Televising Pathe Pix

License to record and distribute sound films for use in television broadcasting at greatly reduced royalties has been granted by RCA Victor division of RCA to RKO-Pathe, Inc. License is part of a new 10-year recording agreement.

Under the contract, all Pathe shorts, documentaries, industrial films and newsreels will continue to be recorded on the RCA sound system. Royalties in connection with films produced for television have been reduced approximately 75%.

State Dept.'s New Film Unit Gives Production the Go-By, Wants to 'Adapt'

Oh, That Name!

Execs in the State Dept.'s films section, recently consolidated from OWI to OIAA staffs, have been having embarrassing moments every time they've been asked the name of the new setup. So much so that some of them now have neatly-typed cards propped up on their desks in front of them, ready for any emergency.

Full title is "International Motion Picture Division of the Office of International Information and Cultural Affairs of the State Department."

Yanks Adopt Rank's Tactics, Use Only U.S. Pix for UNO-ites

American distribs, considerably irked by J. Arthur Rank's refusal to show any but British films to United Nations Organization delegates now in London, have scheduled a series of similar screenings of American product, which began Monday night (21) at Paramount's Plaza theatre in London. Rank's pix are screened at his Odeon, Leicester Square.

Opening show at the Plaza featured Par's "Road to Utopia" and the shorts of other American studios. Schedules being arranged will feature U. S. product each Monday, Wednesday and Friday for the duration of the conference. This will not conflict with Rank's films, which are exhibited on Tuesdays, Thursdays and Saturdays.

Despite protests from American distribs, Rank has reportedly refused to allow American, Russian or product of other countries to be included in his Odeon screenings. Upsurge of British nationalism, as it was described by some N. Y. industry officials, is in direct contrast with the screenings at UNO confab in San Francisco, where the opening feature was "Thirty Seconds Over Tokyo," recommended by the British Information Service. During the conference, several other British features and nearly all available British shorts were screened for the delegates.

SCHLAIFER PERMANENT IN FOX PUB-AD POST

Charles Schlaifer, who became acting head of the 20th-Fox publicity-ad-exploitation department in New York with the resignation of Hal Horne last September, is understood to be permanently set in the job. No official announcement will be made by the company, however, of his change from acting to permanent status.

Prexy Spyros Skouras during the past few weeks has not only given Schlaifer verbal assurances of the company's satisfaction with the operation of the department, but handed Schlaifer a sizable wage tilt.

Paulette's 'Spring' Switch

Hollywood, Jan. 22.

Change in the Paramount shooting schedule shifted Paulette Goddard into "Suddenly It's Spring" as a co-star with Fred MacMurray. Actress was originally slated for "Too Good to Be True," an adaptation of the Hugywood Broun baseball yarn, "The Sun Field," which has been shelved temporarily.

Filming on "Suddenly" start's early in February, with Claude Binyon producing and Mitchell Leisen directing.

Par's 'Royal Family' Set

Hollywood, Jan. 22.

All-star production, "The Royal Family of Hollywood," was placed on the Paramount production slate for late summer filming.

Sheridan Gibney is doing the screenplay, which deals with the film capital.

State Dept.'s new film section, comprising a consolidation of the heavily-pruned staffs of the Offices of War Information and Office of Inter-American Affairs, will go in for no production of its own. It will concentrate principally on adaptation, for official foreign distribution in 16mm., Hollywood, educational and commercial shorts already in existence.

Continuing contact will also be maintained by a State Dept. liaison officer with Coast studios for production of films that the unit feels further its purpose of promoting U. S. respect and sympathies abroad. These will be adapted for 16mm. use, as OWI and OIAA have done in the past.

There will also be a campaign of encouragement to private industries (with due plugs for themselves) to sponsor films which the Dept. can advantageously use for foreign adaptation. As a last resort in getting certain types of pix otherwise unobtainable, film section will farm out production of shorts to commercial picture-makers.

Complete policy was formulated at a series of meetings in New York and Washington during the past few weeks. Personnel has also been set, with John Begg, for a number of years active in film affairs for the State Dept., acting chief of the outfit, which is officially tagged the International Motion Picture Division of the Office of International Information and Cultural Affairs of the State Dept. (011).

Herb Edwards, vet commercial film producer who has worked with

(Continued on page 20)

JUSTICE DEPT. SET TO OK NEWSREEL DEAL

Washington, Jan. 22.

Anti-Trust division of the Justice Dept., which yesterday (21) received the application to approve the new overseas deal of the United Newsreel, will probably okay it, according to Ernest S. Meyers, consent decree officer of the division.

Reels are asking a division of foreign markets until June 30, 1946. During that time no more than one company would send its product into certain countries, thus eliminating competition among the companies. This is not a Webb-Pomerene association arrangement, such as was recently approved for the Hollywood majors.

During the war, the five companies made a combined newsreel which was operated by Office of War Information and the Office of Inter-American Affairs.

"The new request," Meyers explained, "is actually a division of markets which might be considered a violation of the anti-trust laws. However, under the theory that the old, wartime organization must be cleaned up, we expect to approve and give each company time to unwind and reconvert back to normal operations."

Request for the newsreels was handled by John Begg, motion picture specialist for Assistant Secretary of State William Benton's cultural and information division.

Claude Collins Maps Producing Company

Washington, Jan. 22.

Washington office of the newsreel contacts throughout the war closed its doors here last week.

Claude Collins, the newsreel coordinator who ran the office, plans to set up a producing company in Hollywood and New York, following a short vacation. He is a former Pathe news editor.

JOE SCHENCK'S QUICKIE

Joe Schenck planed into New York from the Coast Friday (18) for quickie confabs with 20th-Fox b.o. execs prior to heading for Florida. He's aiming to fly south within a few days, remaining at Miami Beach for about a week.

Schenck planed directly from Florida back to the Coast.

THE SHOWMANSHIP EVENT OF THE YEA

CHARLES COBURN
—in his role of roles!

JOAN BENNETT
—the gal with "see"-legs!

WILLIAM EYTHE
—star of "House on 92nd St.!"

in
Berry
Fleming's



Colonel Effingham's Raid



Directed by
IRVING PICHEL · LAMAR TROTTI
Produced by
Screen Play by Kathryn Scola

IT'S DELIGHTFUL! IT'S ROMANTI

AUNCHES THE COMEDY HIT OF THE SEASON!



NORTH-SOUTH
World Premiere

PARAMOUNT THEATRE
ATLANTA
JANUARY 24th
Charles Coburn in Person!

BUFFALO THEATRE
BUFFALO
JANUARY 25th

FOLLOWED BY
Hundreds of Dates!
NORTH, SOUTH, EAST and WEST

WATCH THE NEWS WIRES!
"Colonel Effingham" sponsoring big public celebration at TOWNLINE, N. Y. as its citizens vote to return to the Union from which Townline seceded in 1861!

'S BOXOFFICE! IT'S FROM 20th CENTURY-FOX

Life With Blondie

Columbia production and release. Stars Penny Singleton, Arthur Lake. Larry Simms; features Marjorie Kent, Jonathan Hale, Ernest Truex, Rose Hamilton, Viola Ann Berg. Directed by Abby Berlin. Screenplay, Connie Lee; from characters in strip created by Chic Young; camera, L. W. O'Connell; editor, Jerome Thoms. At Pox, Brooklyn, N. Y., dual week, Jan. 18, '46. Running time, 69 MINS.

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Alexander ..... Larry Simms
Cookie ..... Marjorie Kent
J. C. Dithers ..... Jonathan Hale
Theodore Ginerity ..... Ernest Truex
Pete ..... Danny Mummert
Hazel ..... Veda Ann Borg
Ollie ..... Jack Rice
Tommy Dugan ..... Bobby Larson
Blackie Leonard ..... Donnie Fowley
Cassidy ..... George Cleveland
Dog Catcher ..... Elwood P. Gardner
Simon Rutledge ..... Charles Lang
Anthony ..... Roy Walker

Invariably one of the better minor comedy bets, this entry in Columbia's "Blondie" series meets all requirements. Employing most of the comic strip's standby gags, plus the development of Daisy as a trick dog, film holds its own and draws plenty laughs.

The yarn twist has Daisy, the family dog, elected as the Navy's pinup pooch, which brings about her status as the Bumstead breadwinner due to her demand as a celebrity dog model. Ensuing complications involve Dagwood's competing efforts with the dog for his share of the house standing and eventual "dog-napping" angle which brings in gangsters, rescue of the dog and family readjustments.

Direction makes most of good supporting cast with comedy values distributed. Ernest Truex as the addman, Jonathan Hale as Dithers, and Douglas Dowley as fast gangster all register strongly and provide necessary hypo for the film. Penny Singleton and Arthur Lake as Blondie and Dagwood, do their standard stuff right up to par as well as Larry Simms and Marjorie Kent in the kid parts.

A Guy Could Change

Republic production and release. Stars Allan Lane; Jane Frazee and Robert Wayne; features Wallace Ford, Adele Mara, Eddie Dunn. Directed by William Morgan. Screenplay, Al Martin, from story by F. Hugh Herbert; camera, Jack Marta; editor, Harry Keller. Reviewed in N. Y., Jan. 18, '46. Running Time, 61 MINS.

Mike Hughes ..... Allan Lane
Barbara Adams ..... Jane Frazee
Nancy Hughes ..... Adele Mara
Abe Schneider ..... Bobby Blake
Bill Curtis ..... Wilbur Mack
Bernice ..... Adele Mara
Three Cuffed Suspects ..... Curley Dresden
McCarthy ..... Joseph Crehan
George Hughes ..... Emmett Vogan
Eddy Raymond ..... Gerald Mohr
Cop ..... George Meeker
Hank Keene ..... Wm. Haade
Information Girl ..... Betty Shaw

Precise editing has neatly trimmed this story down to essentials. But otherwise the film falters, with the poor script tripping up the whole production. Matters aren't helped either by the too-precocious eight-year-old Twinkle Wright.

Yarn centers around Allan Lane, a newspaperman who loses his wife in childbirth, Lane raising the kid Twinkle Watts, until he falls for Jane Frazee, who lashes him for neglecting the child. She takes kid to his daughter and is about to wed the girl when a prison-break springs a convict who was sent up on Lane-Frazee's testimony. Gerald Mohr, the convict, stalks the girl and is set to shoot her when Lane steps in. A knockdown fight takes place in which neither contestant loses his hat, and the picture fizzles for lack of gunplay.

Lane suffers from a dead pan which doesn't vary in expression whether he's grieving over a dead wife or joking with his kid. Only creditable performances are given by Wallace Ford and Adele Mara, who are able to squeeze some maximum laughs from their marital squabblings. Jane Frazee is a good-looker in a minor assignment.

Detour

PRC release of Martin Mooney production. Stars Tom Neal, Ann Savage; features Claudia Drake, Edmund MacDonald. Directed by Edgar G. Ulmer. Screenplay and original story, Martin Goldsmith; camera, Benjamin H. Kline; editor, George McGuire; musical score, Leo Erdody. At New York, N. Y., dual week of Jan. 15, '46. Running time, 67 MINS.

Roberts ..... Tom Neal
Vera ..... Ann Savage
Sue ..... Claudia Drake
Herbert ..... Edmund MacDonald
Gas ..... Tim Ryan
Rocky ..... Esther Howard
Station ..... Pat Gleason

Based on a novel story idea that could have raised this film out of the run-of-the-mill category, "Detour" falls short of the mark mainly because of a flat ending and its low-budgeted production mountings. Uniformly good performances and some equally good direction and dialog keep the meller moving, however, and make it figure as okay for the duals.

Theme is the baffling that man gets from the fates. Story revolves around Tom Neal as a down-and-out young pianist hitchhiking his way to the Coast. Director Edgar G. Ulmer achieves some steadily-mounting suspense as the pianist becomes implicated in two murders, neither of which he's committed. Circumstantial case against him is so strong, however, that he realizes he wouldn't stand a chance in court, so he begins hitchhiking his way back east. His last pick-up is a ride in a police car. Story is told by Neal in flash-back.

Neal, who's been kicking around for some time in these minor items, does well with a difficult role that rates him a break in something better. Ann Savage is convincing as a tough girl of the mean and gets off some rough lines that drew wolf-howls from the audience at the show we caught. Claudia Drake and Edmund MacDonald are adequate in the principal supporting roles.

Benjamin H. Kline contributes some outstanding camera work that helps the flashback routine come off well. Orderly scene moving around some Chopin themes, aids in backing up the film's grim mood.

Night Boat to Dublin

(BRITISH-MADE)

London, Jan. 9.

Tuffie release of Associated British Picture. Stars Robert Newton. Directed by Lawrence Huntington; screenplay by Lawrence Huntington. At Palace theatre, London, Jan. 8, '46. Running time, 91 MINS.

Captain David Grant ..... Robert Newton
Gail Fisher ..... Raymond Lovell
Captain Tony Hunter ..... Guy Middleton
Simon Decker ..... Muriel Pavlow
Kellet ..... Herbert Lom
Inspector Ross ..... John Rudling
Professor Hansen ..... Martin Miller
Sir George Bell ..... Frederick Leister
Frederick Jennings ..... Hubert Gering
Mrs. Bell ..... Olga Lindo
Lily Leggett ..... Brenda Bruce
George Leggett ..... Leslie Dwyer
Naval Sergeant ..... Derek Elphinstone
Inspector Emerson ..... Gerald Case

Its atom bomb theme makes comparison of this film's one with "The House on 92nd Street" inevitable, and unfortunate. This lacks any interesting or renowned shots. Story, it is corny melodrama. Not for U.S. market generally.

After the recent batch of really first-class pictures from British studios, the glaring faults of this plot-bound yarn bring home the many g's the flaws of the old days of English film production. Once again miscasting, banal script and poor direction give the star and featured players all the worst of it. The few bright spots which linger the screen to life emanate from the bit actors, notably in the Dublin hotel sequence where the rich brogue of the natives and perfect mimicks of the real thing.

Robert Newton, widely acclaimed as one of the best of West End stage actors, has little opportunity to prove it in the starring role. Equally barren of chances to score is Muriel Pavlow, looker suggesting latent ability, as the Austrian refugee. Of the rest featured players Herbert Lom is wasted as a master Nazi spy, and Guy Middleton as Newton's assistant intelligence officer struggles manfully with a stooge-like role.

The little appeal "Night Boat to Dublin" has for American audiences is to be found in above-average production values. Boat sequences, and those in the Dublin hotel, should intrigue Irish-Americans. As a second feature in small towns here, patrons probably will sit through this one without much boeing. Tub.

Prairie Rustlers

PRC release of Sigmund Neufeld production. Stars Buster Crabbe, featuring "Fuzzy" St. John. Directed by Sam Newfield. Original story and screenplay, Joseph Myton; camera, Jack Greenhalgh; editor, Holbrook Todd. At New York, N. Y., dual week of Jan. 16, '46. Running time, 58 MINS.

Billy Carson ..... Buster Crabbe
Fuzzy Jones ..... Fuzzy St. John
Helen ..... Evelyn Finley
Don Foster ..... Karl Hackett
Hart ..... Steve Clemento
Bert ..... Bud Osborne
Vic ..... Kermit Maynard

Latest of the Buster Crabbe-Al "Fuzzy" St. John westerns, "Prairie Rustlers" provides everything that the outdoor film fan wants—plenty of chases, gunplay, mild humor and romance. And, for an added twist, this one has Crabbe in a dual role of hero and villain, in which he matches himself out in a rough-and-tumble fight with himself in the last reel. Crabbe-St. John duo has gained considerable following for the series, and this one should do well at the b.o.

As the hero of the piece, Crabbe is blamed for a murder committed by his cousin, which he also plays. Climax is reached when the hero Crabbe catches up with the villainous Crabbe, knocks him out in a reel full of fisticuffing, and exonerates himself of the charge. Western star kids his way through the picture with a tongue-in-cheek attitude, but is convincing enough for the kids and other action fans.

St. John, bewhiskered and confused, supplies the comedy through out the film, and is a neat foil for the star. Comedian revives his trick beetle act that once made him a feature of the old vaudeville circuits for good results. Remainder of the cast is composed of familiar faces that always seem to play the same parts in the westerns, with Kermit Maynard, brother of onetime cowboy star Ken, showing up well as one of the bad guys.

REP BUYS 'TIDE'

Hollywood, Jan. 22.

Republic bought the Vingie E. Roe novel, "The Golden Tide," and turned it over to Joseph Kane for production on a $1,000,000 budget.

Filming starts in autumn with Constance Moore and William Elliott pencilled in as co-stars.

Miniature Reviews

"Life With Blondie" (Col). Another okay comedy in series based on the Chic Young cartoon strip.

"A Guy Could Change" (Rep). Well-paced meller with poor script; geared for minor grosses.

"Detour" (PRC). Fair meller that looks okay as supporting dualer.

"Night Boat To Dublin" (Pathe). Capable cast wasted in this British-made spy whiler; mighty lukewarm for U.S.

"Prairie Rustlers" (PRC). Buster Crabbe in dual role as both hero and villain in a fair western.

"Six Gun Man" (PRC). Bob Steele in a watery formula western; even the addicts won't like it.

"Club Havana" (PRC). Feeble meller with w.k. Latin-American songs.

"The Flying Serpent" (PRC). Horror stuff that may get the kids but no.g. for adults.

Six Gun Man

PRC release of Arthur Alexander production. Stars Bob Steele; features Tom London, Peggy Stewart. Directed by Harry Fraser. Screenplay, Fraser; camera, Jack Greenhalgh; editor, Roy Livingston. At Palace, N. Y., Jan. 17, '46. Running time, 59 MINS.

Bob Steele
Syd McPeak ..... Tom London
Jean Barton ..... Peggy Stewart
Laura Barton ..... Jean Carlin
Slim Hughes ..... Stanford Jolley
Ed Slater ..... Brooks Benedict
Sam Hughes ..... Al Ferguson
Joe Turner ..... Budd Buster
Len Kelly ..... Stanley Blystone
Jim Barton ..... Hal Price Headley
Sheriff Jennings ..... Steve Clark
Mrs. Barton ..... Dorothy Whitmore

Four fistfights, three gun battles and a bar holdup, all crowded into 59 minutes, aren't enough to make this formula westerner into anything pulse-quickening. Poor direction or skill, these affrays tend to run one into another, with the effect of monotony rather than excitement. Moreover, the story, the usual thing about cattle hijackers and the supermanly U.S. marshal, creaks too much to help.

Bob Steele as the marshal woodenly performs the wonders of his trade. Syd Saylor, as comic buddy to Steele, has his hooks out for the laughs, but the stilted lines and unfunny situations have murdered him with an impossible task. Performances by the rest of the cast add nothing. Even the deep-dyed addicts won't go for this one.

Club Havana

(SONGS)

PRC release of Leon Fromkess production. Stars Martin Mooney; associate producer, Jerry Thomas. Features Tom Neal, Margaret Lindsay, Don Douglas, Isabelita, Dorothy Morris, Tico Tico, Trio Pierre, Carlos Molina and Michael. Directed by Edgar G. Ulmer. Screenplay, Martin Goldsmith; based on original story by Fred Jackson; musical director, Leo Erdody; camera, Benjamin H. Kline; editor, Carl Pierson. At Roxy, Brooklyn, N. Y., dual week Jan. 18, '46. Running time, 62 MINS.

Bob Chandler ..... Tom Neal
Rosalind ..... Margaret Lindsay
Johnny Norton ..... Don Douglas
Vera ..... Isabelita
Tony ..... Dorothy Morris
Mike Kingston ..... Ernest Truex
Mrs. Cavendish ..... Renie Riano
Billy ..... Gerald Oliver Smith
Jimmy ..... Eric Sinclair
Cavendish ..... Emil Rameau
Joe Reed ..... Jimmy Lawrence
Tico Tico ..... Pedro de Cordoba
Myrtle ..... Sonia Sorel
Iris and Pierre ..... Played by Themselves
Carlos Molina and Band

"Club Havana" attempts a serious note that succeeds only in being heavy and unconvincing. Exclusively for the short end of duallers.

Camera is focused variously on a scramble of characters unfolding love, hate, and death problems during an evening in a fashionable Latin nitery. Margaret Lindsay and Don Douglas figure in the love interest. Miss Lindsay, as a divorcee, attempts suicide after learning she is to be discarded by her companion for another love. Tom Neal, a young doctor out on his first call, is there to the emergency and is instrumental in the lovers' reconciliation. Gratitude Michael appears inconsequential as a powder-room maid.

Carlos Molina orch, plus vocals by Isabelita, who sings "Tico Tico" and "Besame Mucho," show up as relief. Ditto a samba dance performed by Iris and Pierre.

Cast manages to make the most of its material, Neal being the best, and comedy sequences, with the exception of those involving Ernest Truex, fall flat.

The Flying Serpent

PRC release of Sigmund Neufeld production. Stars George Zucco and Ralph Lewis; features Hope Kramer and Eddie Acuff. Directed by Sherman Scott. Screenplay, John T. Neville; camera, Jack Greenhalgh; editor, Holbrook Todd. Produced in N. Y., Jan. 17, '46. Running time, 59 MINS.

Prof. Forbes ..... George Zucco
Richard Thurgo ..... Ralph Lewis
Mary Forbes ..... Hope Kramer
Jerry Jones ..... Eddie Acuff
Sheriff Stevens ..... Addison Chandler
Dr. Lambert ..... James Metcalf
Billy Hayes ..... Henry Hall
Hosking ..... Milton Kibbee
Coroner ..... Budd Buster
Deputy ..... Percy Pyott

This picture could have been the curdling meller it set out to be, if its instrument of horror, a winged serpent, did not resemble an oversized hawk rather than the lethal, blood-sucking monster intended. As it is, "The Flying Serpent" may provide a few uneasy moments for the kids but will fail to garner thrills from the incredulous adults. Suspense, fatally lacking, could well have been used to spike the picture. It's headed for minor biz.

Story relates the connivings of a crazed archeologist to protect his discovery of a fabulous Aztec treasure hidden in New Mexico. George Zucco, the professor, uses the serpent, originally posed by the Aztecs in the treasure room on sentry duty, as the instrument to murder a number of persons who threaten to stumble on the professor's find. The murders out when a young radio newscaster sent to cover the story unravels the far-from-tangled skein.

Zucco physically fills his part well and performs satisfactorily in poorly motivated role. Ralph Lewis plays the conventional infallible sleuth in unimaginative manner. As the love interest, Hope Kramer is stiff and awkward as the professor's stepdaughter and intended victim. Sherman Scott's direction is only so-so with several good opportunities for dramatic buildup badly muffed.

GI Sons of Unionists Would Get Backstage Chance at N.Y. Vaudes

Downtown New York deluxe stageshow theatres are reported amenable to a proposition advanced by the stagehands' union, local no. 1, under which returning vets, sons of members, would be added to staffs as apprentices with a view to learning backstage operations.

Such apprentices would not supplant anyone now employed by the theatres. They would be broken in through all stagehand departments and work a five-day week at $5.50 per day. Under the plan, if agreed upon as expected, they would be entitled to membership in the union after three years' apprenticeship. Theatres involved are the Music Hall, Roxy, Paramount, Capitol and Strand.

Meantime, no. 1 has been given a deal by these theatres under which a 10% increase is granted retroactive to February, 1945, plus an additional 5% from February this year until the same month in 1948. A similar deal has been offered local no. 4, Brooklyn stagehands, with good acceptance expected.

Downtown Brooklyn deluxers have concluded a two-year agreement with local 306. Moving Picture Machine Operators of N. Y., under which booth salaries are increased from six to seven men and the scale increased from $66 to $76 weekly. Deal is retroactive to Labor Day last.

Story Prods. Seeking Coast Studio Space

Armand S. Deutsch, prez of Story Productions, Inc., and Stanley Kramer, v.p. in charge of production of the new indie outfit, will leave Friday (25) for the Coast. They'll join Hal Horne, chairman of the board, who shoved off from New York on Sunday (20) to open negotiations for studio space and set up offices in Hollywood.

Decision is expected to be reached on a star for the initial production, "The Side of Innocence." Negotiations are on with Franchot Tone, Robert Young and Brian Aherne.

Don Ettlinger and Kramer, who have been working on the script in the New York offices, leaving today (Wednesday) for confabs with author of the book, Taylor (Mrs. Marcus Reback) Caldwell, at her home in Buffalo.

Silva Set by Metro

Hollywood, Jan. 22.

Mario Silva has been signed as a writer-composer by Metro. Silva, winding up four years as musical director at Columbia, some time ago cold with Bernard Schubert a screen biography of Johannes Brahms to the Culver City studio, titled "Song of Love."

Metro has now hired him to serve as scripter and composer for film.

NEW KLONDIKE FILM

Hollywood, Jan. 22.

New gold rush in the Yellow Knife Bay area in northern Canada is the theme of "Frozen Gold," forthcoming feature to be produced by the Pine-Thomas unit for Paramount release.

Bill Thomas will direct, with Robert Lowery and Russell Hayden as co-stars.

Grippers Threat To St. L. Houses

St. Louis, Jan. 22.

A move last week by the stagehands union, local No. 6, to place at least one gripper in each of the 110 pic houses in St. Louis and St. Louis county, has resulted in shuttering of the Gem, only indie in St. Louis county, and may result in more dousing of the incandescents in others. The Gem, remodeled after a recent fire, was ready for biz Wednesday (16), when Henry J. Holloway, the owner, refused to hire a gripper as he declared "there was no work for him to do." The union had first asked $85 per week for this man and later shaved it to $55. Holloway remained firm and two projectionists left the booth when four pickets assembled in front of the house.

Holloway said the admish scale of 10c to 35c on weekdays would have to be hiked if he acceded to the union demand. Otherwise, he declared, he could not operate the house without loss. When a nearby high school quit classes for the day, and the students saw the picket line and learned the house would not open, they formed their own picket line and outpicketed the union pickets. The latter made signs which read, "We want $85 a week or nothing, too," "Don't pipe about juvenile delinquency; those guys won't let us have a show," "We used to like unions; Are you lazy? Then join the stagehands union."

After several hours of the juve counter-picketing the union men left the scene and later returned to say that the Gem did not open. Fred Wehrenberg, owner of a chain of 11 indie houses in the city and county, said nabes would be put out of business if they hired the men demanded by the union. He said he hired two stagehands in his houses but would be forced to shutter some of the others if compelled to hire grippers.

Other exhibs also voiced the same opinion, one asserting that "due to increased federal taxes, the net return to theatre owners now is less than when the admish price was a nickel lower."

Elmer Moran, business representative of local 6, said the move to put grippers in each of the 110 houses would give employment to 50 war veterans. Recently local 6 admitted 19 new members, the first full-fledged new members enrolled in 16 years, and 15 of them, Moran said, were war veterans.

The admish scale asked by local 6 follows the differential in force with IATSE, Local 143, ranging from $55 to $80 in nabes and $85 in the larger houses. An arbiter in the stagehands wage dispute in the film theatres in May, 1944, fixed the number of grippers to be employed and set a scale of $86.50 for a seven-day seven-day week.

It is reported that the Fanchon & Marco Service Corp., which operates the Fox, Missouri, St. Louis and Ambassador, downtown in the St. Louis Amus. Co's. string of nabes, is negotiating a wage contract with the grippers' local.

SPU-SEG Extras Beef Winding Up in Vote

Hollywood, Jan. 22.

Long fight for control of motion picture extras is approaching an end, with both the Screen Players Union and the Screen Extras Guild filing their respective consent to an election under supervision of the National Labor Relations Board.

Provided both sides agree to go through with the election, it will be held by membership ballot within a period of 15 days from date of agreement.

'Iodine' to Be Filmed

Hollywood, Jan. 22.

Jimmy Hatlo's cartoon character, "Little Iodine," will be turned into a streamlined film comedy by Charles "Buddy" Rogers as the first of a series of pictures by Comet Productions for United Artists release.

Filming gets under way March 12, with Ralph Cahn co-producing from a script by Richard Landau.

Allen Inks As Par Meg

Hollywood, Jan. 22.

Lewis Allen was signed by Paramount to a seven-year director contract calling for high-budget pictures.

Currently Allen is working on the lot, directing "The Perfect Marriage" for Hal Wallis.

Rank Deal to Handle French-Gaumont Pix in England Set; 12 Sure of Dates

London, Jan. 15.

After lengthy negotiations, J. Arthur Rank has closed a deal with French-Gaumont Films to release its products in England, both in the Odeon Theatres and Gaumont-British spots, and also in several indie theatres.

French films this year are expected to number around 60. But Teddy Carr, head of Ingle-Lion, which will be the distributor, does not expect to select more than 12 pictures from the batch as suitable for English release.

Two pictures already have been chosen. They are Jean Cocteau's "Love Eternal," directed by Jean Delannoy, and Berlioz's "Symphonie Fantastique."

First will be prereleased in the West End at the New Curzon cinema, ritzy Mayfair 400-seater, taken over by the Military during the war but since acquired by Cecil Bargate, indie owner.

San Antonio Becoming Center of Spanish Pix Distribution for U. S.

San Antonio, Jan. 22.

San Antonio is rapidly becoming the center of Spanish-language film distribution for Texas and the southwest. Number of theatres showing Mexican and other Latin-American product in this state makes the city a logical center for such distribution. Clasa-Mohme, Inc., and Azteca Films Distributing Co., with offices here, handle the bulk of all product coming from Mexico.

Clasa-Mohme, Inc., managed by Gordon B. Dunlap, formerly an indie distributor in Mexico, primarily serves houses in Texas, with some bookings in Florida and Louisiana. It sends films to more than 120 theatres, 100 of which are in this state.

Azteca Films Distributing Co.'s office is managed by Albert Coppel. It services more than 200 houses throughout the U. S.

Besides Mexican-made films, a few from Argentina are booked into Texas houses. These have an accent alien to Spanish-speaking people, and hence are not so popular. There is some evidence that the Mexican industry is attempting to correct this defect for the international market. It was pointed out that audiences in this country go for Italo comedies and westerns, which in the Spanish-language trade are known as "charro" films.

The most popular of all is the charro singer and actor, Jorge Negrete, with Cantinflas, and Tin Tan, a new comic, as second best. Among the distaff stars, Marie Felix, Maria Elena Marques and Mapey Cortes are the most popular. Other popular stars are Dolores Del Rio, former U. S. screen actress; Arturo De Cordova, who also appears in Hollywood productions; Pedro Infante, charro star; Fernando Soler and Julian Soler.

U Int'l Not Sure Yet On Latin-Am. Dubbing

Hollywood, Jan. 22.

Universal wound up its first postwar Latin-American sales convention here over the weekend and delegates shoved off yesterday (21) for their respective countries. U International announced that final decision on whether or not to continue turning out Spanish-dubbed films will await final release results of company's eight dubbed films now being distributed.

Results from first four features already sent out, plus reaction on similar product from other majors, indicate that undubbed versions are more desirable in major Latin cities.

London's Royal Opera Back to Ballet Again

London, Jan. 15.

Royal Opera House, Covent Garden, used in the last six years as dancery, reverts back to its original form of entertainment, ballet. Rehearsals are now in progress for a popular priced ballet season to open there early next month. The Sadler's Wells company having taken over first ballet will be "The Sleeping Princess."

"Princess" was last done here at Alhambra by Diaghilev, in 1922.

Indoor Show Biz Seen On Way Up in Canada

Regina, Sask., Jan. 22.

Indications that Canada's financially feeble west may soon be able to play host to indoor show biz are seen in the renewed enthusiasm for the building of auditoria.

Suitable structures for year-round use as entertainment and convention centres have been missing from cities such as Regina, Saskatoon, Edmonton and Calgary for too long.

And now the heat is on!

Stymied by the war, the service clubs, organizations and even individual citizens who fought for such accommodation in the '30s have come to the fore again.

Civic officials, aware of improving conditions in Canada, realize that their cities must have up-to-date facilities to comfortably handle crowds of at least 2,500, and they are moving in that direction, encouraged by signs that Dominion government restrictions on building will be lifted in 1946, that materials will be available and that employment problems will ease.

British Bands Balked By Coin on Tours Of Belgium, Netherlands

London, Jan. 15.

Trouble of adjusting talent interchange between England and other European countries is causing local agents plenty of headaches. Latest instance is the case of Leslie Macdonnell who has Joe Loss, Ted Heath and George Elrick signed up to tour Holland. These three bands have been booked for at least four weeks each, involving in the case of former two bands around $40,000 worth of bookings. But the bands cannot go.

Reason for holdup is the outfits will not be allowed to take their money out of the country unless a reciprocal arrangement is made by the British Government for Dutch artists to play England.

Similar situation prevails in the case of Belgium where Loss is booked for several weeks at $5,600 per.

Shortsighted policy in this situation is that at most all that England would need to import from the Continent would be some acrobatic or sight acts, which involves much less pay than big English bands.

BRITISH FILM CONTROL?

London, Jan. 15.

Hint that State control of Britain's entertainment industry was "by no means an impracticability" was given by Tom O'Brien, Socialist Member of Parliament for Nottingham West, at Glasgow, Jan. 6.

He added: "It would largely depend on the way the industry's leaders behaved in the next five years."

Current London Shows

London, Jan. 22.

"Arsenic & Old Lace," Strand.
"Big Boy," Saville.
"Blithe Spirit," Duchess.
"Cinderella," Adelphi.
"Crying Out Loud," Stoll.
"Duet for Two," Lyric.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Gay Rosalinda," Palace.
"Glass Slipper," St. James.
"Happy & Glorious," Palladium.
"Holy Heart," Aldwych.
"Worm's View," Whitehall.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Windermere's Fan," Haymarket.
"Madame Louise," Garrick.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy
"Shop Sly Corner," St. Martins.
"Sigh No More," Piccadilly.
"Sweeter Lower," Ambassadors.
"The Rivals," Criterion.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Years Between," Wyndhams.

Niven-Massey Opus For Rank in Ahead of Sked

London, Jan. 15.

Archers Films (Michael Powell & Emeric Pressburger) has finished "A Matter of Life and Death" for J. Arthur Rank, not only ahead of schedule, but at less than the budget. It stars David Niven and Raymond Massey.

Film was turned out in 16 weeks. It cost $1,200,000 or a saving of $172,500.

Picture will be tradeshown in April.

RKO CONDUCTS TESTS ON 16MM.

RKO, second major studio to establish a globe-girdling distrib system for 16mm. films, is currently conducting tests on various phases of the project and will begin active distribution as soon as results have been formulated, according to Phil Reisman, RKO veepee over foreign sales. R. C. Maroney, former associate of Reisman in programming and distribution of films for the Government's Office of Inter-American Affairs, has been named head of the 16mm. program.

RKO follows Loew's International into the use of 16mm. films, both theatrical and non-theatrical, for overseas distribution. Several local managers who will handle the narrow-gauge films in their native countries for Loew's have already completed training courses in the U. S., and the first film is slated to be shown about March 1.

According to Reisman, it's long been known that motion pictures reach but a small percentage of the vast foreign audiences available, result of the limited number of outlets. Cost to provide 35mm. facilities in many areas not being serviced with films would be prohibitive, he said, so RKO has decided to use 16mm. mobile and permanent installations to reach the unserviced spots.

RKO has conducted extensive tests with all available 16mm. equipment for the last three years. Although the present equipment gave satisfactory performance on limited operations, the need for a heavier, more professional type projector was proven, Reisman stated, adding equipment manufacturers were currently developing such a machine.

"No Competish"

RKO chief emphasized that the 16mm. project was "in no way to compete or interfere with the present 35mm. exhibition, regardless of their attitude toward RKO or its product." As with the Loew's program, foreign exhibs are to be encouraged to expand their present operations via 16mm. pix into the outlying, unserviced areas, both to supplement their present income and to eliminate the possibility of "unfederalized, fly-by-night operators" from entering the field.

Territorial reps for the 16mm. program will be sent into the field from time to time as the occasions arise. A. Bothner-By, who worked with the Chinese government for more than 25 years, is currently en-route to China to set up the program in the Far East. R. Ycaza, another RKO rep, is slated to leave for Latin America in the near future.

Maroney, a veteran in both narrow-gauge and 35mm. films, was at one time connected with Educational Films, Inc. In 1935, he entered the feature field with Pioneer Pictures and Selznick International and, in 1940, joined Jock Whitney in the OIAA to assist Reisman in operating the Government's informational program in Latin America.

Reisman himself is slated to fly to Cuba Friday (25) on the first leg of a routine tour of the S. A. exchanges. J. C. Osserman, RKO general sales manager for L. A., will meet him in Cuba and accompany him on the rest of the trip.

BRAZIL HELPS EDUCATION PIX

Rio de Janeiro, Jan. 15.

President Linhares has signed a law creating the Institute Nacional de Cinema Educative, to be attached to the Ministry of Education. This institute will edit chosen educational films as well as produce some of them.

It also will help commercial companies in their production of films with education purposes.

Brit. Socialist Party Plans Vast Pix Program; Nat'l Film Assn., With Leftist Aid, Part of Labor Setup

By ERNEST BETTS

London, Jan. 15.

Britain's Socialist Party is out to make films in a big way—propaganda, documentary, educational, and maybe straight entertainment films in the distant future. Since the Socialist Party is the government, it can be seen that this is no quickie program of lesser films but a powerful drive straight at the center of production with unlimited cash resources behind it.

Four big democratic groups met in London last week to outline plans for a National Film Association of the Labor Party, the Trades Union Congress, the Co-operative Wholesale Society and the National Assn. of Co-operative Education Committees.

The Co-operative Society, known here as the Co-ops, with a vast chain of wholesale stores, already has ventured far in the field of culture, propaganda and entertainment, producing a large number of shorts and library films for mobile distribution, both on 16 millimeter and 35mm. It owns cinemas at Blackpool and in Northampton, and has backed several plays which in any way assist the movement or advocate Leftist views. Films they already have produced or financed include J. B. Priestley's "They Came to a City" (Ealing Studios) and propaganda films of their own such as "Song of the People," "Unity Is Strength" (made by Amalgamated Engineering Union) and "Men of Rochdale," all sponsored by the Workers' Film Assn.

Film directors, artists and technicians drawn from the industry and paid the usual commercial scale will be recruited for the national film drive, the only stipulation being that they must have sympathy with the labor movement. So far, the Workers' Film Assn. has been the channel of production for all Co-op films, and it will continue to act in this capacity, arrangements being in the hands of its secretary, Alderman Joseph Reeves, M. P., and Alfred Luck as general manager.

Luck told VARIETY that agreement had been reached in principle as to the National Film Assn. that the scheme would be launched on the grand scale and that some surprises were in store when Labor gets going with its film plans. One of these is that the Party will have its own studios.

Some idea of the resources behind the scheme is shown by the fact that the Workers' Film Assn. supplied over 400 mobile vans and sound equipment for the Socialist Party in the recent election.

Next meeting is set for Feb. 7, to be attended by Lord Henderson, Lord Rusholme and other party bigwigs, among 24 democratic delegates. Constitution of the new National Film Assn. will be drawn up at this session.

Daff, Cohen Slate Detour Aussie Trips

Hollywood, Jan. 22.

Al Daff, here for the Universal foreign executives convention with Joe Seidelman, head of U International, must return east before going to Australia. Will go to London, thence to Cairo and Calcutta, and down to the Antipodes. That's due to the suspension of the Air Transport Command flights from the Coast to Australia. Daff, an Australian by birth, is general aide to Seidelman.

Wolfe Cohen, head of Warner Bros.' foreign department, having returned from a quickie huddle at the studio with Harry M. and Jack L. Warner, is also clearing his decks for an extended round-the-world fact-finding trip. He clippers to London, Feb. 15, and from there flies to Cairo, through the Middle East into India and down to Australia. Will be gone a couple of months.

Selznick Negotiates For 'Rebecca' Distrib In France by Siritzkys

Negotiations for sale of French rights to "Rebecca" for $150,000—to be paid in dollars in New York—have been in progress during the past several weeks between the David O. Selznick office and the Siritzky brothers.

Holding it up, it is understood, were talks between United Artists and Neil Agnew, Selznick sales chief, on taking the French distribution out of the hands of UA, of which Selznick is a part owner. Sum offered by the Siritzkys is so far beyond the ordinary anticipated income of films in France that Selznick feels it would be financially profitable to give it to the indie rather than have UA handle it.

Huge sum offered by the Siritzkys results from their feeling that handling the pic in France will be a great prestige-builder for them. Daphne du Maurier book is widely-known and very popular in France, and release of the film is being enthusiastically anticipated.

Any final deal on the pic, of course, must wait the working out of quota laws, now under discussion in France.

20th-Fox Aide's Ouster In Lebanon Puzzles H.O.

Official reports from the Middle East, that Albert Leonard, 20th-Fox district supervisor there, has been expelled from Lebanon, are perplexing the Fox homeoffice in New York. Murray Silverstone, 20th's foreign sales topper, said Monday (21) that Leonard hadn't been in Lebanon for at least two months. All recent cables from him have originated in Cairo, Silverstone declared.

No info could be obtained by 20th on the reason for the expulsion except that the announcement was made by "public security officials."

Par Int'l Establishes Office in Venezuela

Paramount International is establishing a branch office in Venezuela. H. B. Gordon is being sent to Caracas for that purpose by A. L. Pratchett, Latin-American division manager.

Previously, Par product was handled there by an agent.

Rank Aide in U.S.

Capt. Norman Walker, studio manager for the J. Arthur Rank group of producers in England, is due in N. Y. today (Wednesday). British exec arrived at Halifax, N. S., last week.

Walker plans to stay in the east a week before leaving for a month's visit to the Coast, where he will watch American producers in action and study new equipment now being marketed.

$5,000,000 BY RANK FOR 12 LONDON HOUSES

London, Jan. 22.

John Davis, joint managing director of J. Arthur Rank's Odeon Cinemas, has acquired a share in Metro-Goldwyn-Mayer, Ltd., has been made a director of Associated British Cinemas, comprising 12 deluxers. These include the Theatre Royal, Dublin, where American acts played before the war.

Deal is reported to involve $5,000,000. It gives Rank the right to show his product in these theatres and to nominate four new directors, who are expected to include Davis.

Raymond Named as Asst. To Goetz at Metro-London

London, Jan. 22.

Matthew Raymond, secretary here for Metro-Goldwyn-Mayer, Ltd., has been moved up to succeed Harold Boxer as assistant to Ben Goetz, now head of M-G-M London Films. Raymond also is alternate director for Morton Spring, long-time assistant to Arthur Loew, Metro International topper.

Goetz now heads all Metro production over here since Sir Alexander Korda departed. He and Korda were joint heads previously.

"Gripping melodrama . . . will fascinate the most discriminating . . . top grade for anybody's theatre." *— M.P. Herald*

"Herein is achieved with startling success that rare combination for which Hollywood often strives and seldom attains: A chiller that will have spectators on the edges of their seats and at the same time remain within the bounds of plausible theatre." *— Boxoffice*

"Smart murder thriller . . . marquee strength of Dorothy McGuire, Ethel Barrymore and George Brent will clinch it for excellent boxoffice." *— Variety*

"Dore Schary, a master of melodramatic technique, once more demonstrates that he can send the chills down an audience's collective spine without apparent effort, and without straining for effect." *— M.P. Daily*

"A striking melodrama . . . action always tense and suspense-laden . . . Director Robert Siodmak has contributed some of his best work in a field in which he specializes." *— Film Daily*

"One of the best thrillers in a long time . . . ranks with the topnotch shows in that department." *— The Exhibitor*

"Sure-fire money maker, with word-of-mouth comment certain to multiply the grosses. Will lead in any situation." *— Showmen's Trade Review*

"Topnotch chiller package, long on suspense and produced and directed with fine feeling for the dramatic." *— Daily Variety*

"A mystery melodrama that will take its place alongside anything yet offered in the blood-curdler field . . . sparkles with class from every angle." *— Hollywood Reporter*




So Daring . . .
Never before in Hollywood's brilliant record of great motion pictures has anything like it ever been attempted!
DOROTHY McGUIRE
GEORGE BRENT
ETHEL BARRYMORE
in
The Spiral Staircase
with
KENT SMITH · RHONDA FLEMING
GORDON OLIVER · ELSA LANCHESTER
A DORE SCHARY PRODUCTION
Directed by ROBERT SIODMAK Screen Play by MEL DINELLI
Based on the Novel Some Must Watch by ETHEL LINA WHITE
RKO RADIO PICTURES

'Harvey Girls' Leads L.A., Fast 77½G In 3 Spots; 'Reputation' Solid 76G in 3, 'Heaven' 42G, 'Bells' 49G, Sock 4th Wk.

Los Angeles, Jan. 20.

Two strong new openers are making the overall take in local first-run very bright this week. "Harvey Girls," in three theatres, is shooting for a great $77,500, "My Reputation," in three houses, looks solid $76,000. English-made "Vacation from Marriage," soloing at Carthay, is catching a great $10,000.

Among the holdovers, "Bells of St. Mary's" continues socko on fourth frame with $49,000 sighted in two spots. "Leave Her to Heaven" shapes a steady $42,000 in three locations on fourth frame. "Stork Club" will do trim $32,500 on third stanza, two houses. "Frontier Gal," in four houses, is catching an okay $24,500 for second week.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1) — "Blithe Spirit" (UA) (2d wk). Smooth $4,800 in 9 days. Last week, first stanza, $6,100.

Carthay Circle (F-WC) (1,518; 50-$1) — "Vacation from Marriage" (M-G). Great $10,000. Last week, "Thousands Cheer" (M-G), $8,000.

Chinese (Grauman-WC) (2,048; 50-$1) — "Leave to Heaven" (20th) (4th wk). Steady $12,000. Last week, solid $15,700.

Downtown (WB) (1,800; 50-$1) — "My Reputation" (WB). Sock $28,000. Last week, "San Antonio" (WB) (3d wk-9 days), closed at $18,000.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20) — "Blithe Spirit" (UA) (2d wk). Closing with $2,000 in 9 days. Last week, neat $16,000.

Egyptian (F-WC) (1,538; 50-$1) — "Harvey Girls" (M-G). Wham $20,000. Last week, "Expendable" (M-G) (3d wk-10 days), closed at $12,000.

Four Star (UA-WC) (900; 50-$1) — "Frontier Gal" (U) and "Danger Signal" (WB) (2d wk). Good $3,500. Last week, nice $5,300.

Geiid (FWC) (968; 50-$1) — "Frontier Gal" (U) and "Danger Signal" (WB) (2d wk). Neat $5,000. Last week, strong $8,000.

Hawaii (G&S) (956; 55-$1) — "Blithe Spirit" (UA) (2d wk). Final 9 days, $7,000. Last week, smooth $8,200.

Hollywood (WB) (2,756; 50-$1) — "My Reputation" (WB). Great $25,500. Last week, "San Antonio" (WB) (3d wk-9 days), finished at $9,300.

Hollywood Music Hall (Blumenfeld) (475; 55-85) — "Blithe Spirit" (UA) (3d wk). Final 9 days will do $4,500. Last week, swell $6,200.

Loew's State (Loew-WC) (2,404; 50-$1) — "Leave to Heaven" (20th) (4th wk). Steady $21,000. Last week not up to hopes but a record third frame at $26,800.

Los Angeles (D'town-WC) (2,097; 50-$1) — "Harvey Girls" (M-G). Big $42,000. Last week, "Spellbound" (M-G) (3d wk-10 days), $20,700.

Orpheum (D'town) (2,900; 65-85) — "Song of Prairie" (Col.) with Ken Kenton orch on stage. Fine $25,000. Last week, "Sensation Hunters" (Mono) with Charlie Barnet orch on stage, $24,500.

Pantages (Pan) (2,812; 50-$1) — "Bells St. Mary's" (RKO) (4th wk). No letup at $21,000. Last week, still smashing records with huge $26,300 third frame.

Paramount (F&M) (3,398; 50-$1) — "Stork Club" (Par) and "Wildfire" (Indie) (3d wk). Okay $20,000. Last week, brisk $25,600.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Stork Club" (Par) (2d wk). Smooth $13,500. Last week, stout $15,000.

RKO Hillstreet (RKO) (2,890; 50-$0)—"Bells St. Mary's" (RKO) (4th wk). Great $28,000. Last week, record-breaking third stanza, giant $32,200.

Ritz (FWC) (1,370; 50-$1)—"Harvey Girls" (M-G). Potent $15,500. Last week, "Expendable" (M-G), (3d wk-10 days), $9,200.

United Artists (UA-WC) (2,100; 50-$1)—"Frontier Gal" (U) and Danger Signal" (WB) (2d wk). Good $12,000. Last week, strong $18,000.

Uptown (FWC) (1,700; 50-$1) — "Leave to Heaven" (20th) (4th wk). Sturdy $9,000. Last week, record third week at $12,000.

Vogue (FWC) (885; 50-$1) — "Strange Mr. Gregory" (Mono) and "Face of Marble" (Mono). Only $5,500. Last week, "Then None" (20th) and "Subonnet Sue" (Mono) (3d wk-8 days), $3,000.

Wilshire (FWC) (2,200; 50-$1)—"Frontier Gal" (U) and "Danger Signal" (WB) (2d wk). Fairish $4,000. Last week, smooth $8,000.

Wiltern (WB) (2,300; 50-$1)—"My Reputation" (WB), Socko $22,500. Last week, "San Antonio" (WB) (3d wk-9 days), closed at $8,300.

Million Dollar (D'town) (2,300; 40-65)—"Strange Mr. Gregory" (Mono) and "Face of Marble" (Mono). About $9,000. Day-dating with Vogue. Last week, subsequent-run.

Key City Grosses

Estimated Total Gross
This Week $3,168,500
(Based on 23 cities, 185 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,442,700
(Based on 21 cities, 172 theatres)

'Doll'-Vaude Neat 26G, Leads Wash.

Washington, Jan. 22.

"Leave Her to Heaven," still is great on holdover after the Palace record on opening session. "Doll Face," at the Capitol, with vaude, is doing well. "The Lost Weekend" also is going great guns after beating expectancy last week.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Doll Face" (20th) with vaude. Neat $26,000. Last week, "Getting Gertie's Garter" (UA) with vaude, $24,000.

Columbia (Loew) (1,234; 44-72)—"Vacation from Marriage" (M-G). Okay $7,500. Last week, "Yolanda and the Thief" (M-G), $7,700.

Earle (WB) (2,240; 30-90)—"Lost Weekend" (Par) (2d wk). Big $18,000 after sock $30,500 opener.

Keith's (RKO) (1,800; 44-72)—"Bells of St. Mary's" (RKO) (5th wk). Huge $22,000. Last week, fourth great $28,000.

Metropolitan (WB) (1,800; 44-72) —"San Antonio" (WB). Okay $10,000. Last week, "Dakota" (Rep), sock $15,000.

Palace (Loew) (2,778; 44-72)—"Leave to Heaven" (20th) (2d wk). Rousing $25,000 after big $28,000 first stanza.

'Spellbound' Record At 37G, 3 Denver Spots; 'Dakota' Sockeroo 15G

Denver, Jan. 22.

Firstrun houses are benefiting currently from the thousands of visitors here for the annual National Western Stock Show. "Spellbound" is smashing house records at three spots—Denver, Esquire, and Webber. "Lost Weekend" is going great at the Denham, while "Dakota," at the Paramount, is packing them in. It easily broke opening-day mark.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Pardon Past" (Col) and "Julia Rose" (Col), after week at Denver, Esquire, Webber. Fine $7,000. Last week, "Sensation Hunters" (WB) and "Swing City Lights" (Rep) (m.o.), big $8,500.

Benham (Cockrill) (1,750; 35-70)—"Lost Weekend" (Par). Big $17,000, and holding. Last week, "Stork Club" (Par) (3d wk) and "Tokyo Rose" (Par), fair $9,500.

Denver (Fox) (2,525; 35-74)—"Spellbound" (UA), day-date with Esquire, Webber. Record $25,000. Last week, "Pardon Past" (Col) and "Julia Rose" (Col), also Esquire, Webber, good $16,000.

Esquire (Fox) (742; 35-74)—"Spellbound" (UA). Also Denver, Webber. Record $6,000. Last week, "Pardon Past" (Col) and "Julia Rose" (Col), also Denver, Webber, good $3,000.

Orpheum (RKO) (2,600; 35-74)—"What Next, Corp? Hargrove" (M-G) and "Hotel Reserve" (RKO), good $16,000. Last week, "Bells of St. Mary's" (RKO) (3d wk), sturdy $12,000.

Paramount (Fox) (2,200; 35-74)—"Dakota" (Rep) and "Hit the Hay" (Col). Great $15,000. Last week, "Danger Signal" (WB) and "Life With Blondie" (Col), good $9,000.

Rialto (Fox) (878; 25-74)—"San Antonio" (WB) and "Behind City Lights" (Rep), after weeks at Denver, Esquire, Webber, Aladdin. Fine $7,000. Last week, "Leave to Heaven" (20th) and "Swinging on Rainbow" (Rep) (m.o.), big $8,000.

Webber (Fox) (750; 35-74)—"Spellbound" (UA). Also Denver, Esquire. Record $6,000. Last week, "Pardon Past" (Col) and "Julia Rose" (Col), also Denver, Esquire, good $3,000.

'Dolly' $23,000, Montl.

Montreal, Jan. 22.

"Dolly Sisters" may hit new record at Loew's this week. "State Fair" looks okay on second week at the Capitol.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Endearing Young Charms" (RKO). Fairish $11,000. Last week, "Duffy's Tavern" (Par) (2d wk) $9,500.

Capitol (CT) (2,700; 35-62)—"State Fair" (20th). Solid $11,000 for second stanza after opening with wham $17,300.

Loew's (CT) (2,800; 35-67)—"Dolly Sisters" (20th). Giant $23,000. Last week, "Rhapsody in Blue ?WB). (2d wk), fine $12,000.

Princess (CT) (2,300; 35-53)—"Night With You" (U) and "Pillow of Death" (U). Modest $7,000. Last week, "George White's Scandals" (RKO) and "Hollywood & Vine" (PRC), $8,500.

Imperial (CT) (1,550; 35-45)—"Shady Lady" (U) and "Angel Comes to Brooklyn" (U). Nice $5,500. Last week, "Love a Bandleader" (Col) and "Prison Ship" (Col) o.k. $4,700.

L'VILLE DULL ALBEIT 'FRONTIER GAL' 14G

Louisville, Jan. 22.

Biz is slowing down this week. Best of new films is "Frontier Gal" at the Rialto. This one was well exploited, and should pace the city. Vacation From Marriage" at Loew's State is on the mild side. "People Are Funny" is pulling in the radio fans but not many at the Strand.

Estimates for This Week

Brown (4th Ave.-Loew's) (1,000; 40-60)—"Stork Club" (Par) (m.o.). Healthy $5,500. Last week, "Leave to Heaven" (20th) (m.o.), $6,000 in 9 days.

Kentucky (Switow) (1,200; 30-40) —"House on 92d St." (20th) and "Wouldn't Say Yes" (Col) split with "Prisoner Zenda" (FC) and "Tom Sawyer" (FC) (reissues). Fair $1,700. Last week, "Lover Letters" (Par) and "That's Spirit" (U), $1,800.

Loew's State (Loew's) (3,300; 40-60) — "Vacation From Marriage" (M-G) and "Meet Me on Broadway" (Col). Mild $12,000. Last week, "Getting Gertie's Garter" (UA) and "Voice of Whistler" (Col), good $15,000.

Mary Anderson (People's (1,000; 40-60)—"Born for Trouble" (WB) (reissue). Looks nice $7,000. Last week, "San Antonio" (WB) (3d wk), ace $8,000.

National (Standard) (2,400; 40-60) —"G. I. Joe" (UA) and "Great John L." (UA), with Dr. Korda RaMayne, mentalist on stage. Medium $4,000. House goes back to stage shows next week with Earl Carroll's "Vanities."

Rialto (Fourth Avenue) (1,000; 40-60)—"Frontier Gal" (U). Sturdy $14,000. Last week, "Stork Club" (Par) and "Hefty Hefty Hexx" (m.o.).

Strand (Fourth Avenue) (3,400; 40-60)—"People Are Funny" (Par) and "Women in Camp" (Mono) (Rep). Lively $6,000. Last week, "Man Alive" (RKO) and "Pillow of Death" (U), $4,500.

'Because' Brisk $14,000, Balto.; 'Hargrove' 16G

Baltimore, Jan. 22.

Fairly steady trade here at all houses. Holdovers also are holding well. "Dear Corporal Hargrove?", is surprisingly good at Loew's Century, and "Because of Him," is gravely well at Keith's.

Estimates for This Week

Century (Loew's-U.A) (3,000; 20-60)—"What Next, Hargrove?" (M-G). Drawing better than expected at $16,000. Last week, third of "Spellbound" (UA), fine $12,900.

Hippodrome (Rappaport) (2,240; 25-85)—"Bells of St. Mary's" (RKO) (3d wk). Still sock at $16,000 after strong $19,700 last week.

Keith's (Schanberger) (2,460; 20-60)—"Because of Him" (U). Strong $14,000 for new Deanna Durbin starrer. Last week, "Then None" (20th), $13,200.

Mayfair (Hicks) (880; 25-55)—"Love a Bandleader" (Col). Slightly better than average at $4,500. Last week: "Dakota" (Rep) (3d wk), solid $3,000.

Stanley (WB) (3,280; 26-65)—"Stork Club" (Par) (2d wk). Holding splendidly at $10,000 after smash $26,200.

'Garter' Rousing 15G, Buff.; 'Bells' Same, 4th

Buffalo, Jan. 22.

Town is full of holdovers, and new entries are none too strong. Best of holdover pictures still is "Bells of St. Mary's," strong on fourth week at Loew's Century, where it's making long-run record.

Estimates for This Week

Buffalo (Shea) (3,600; 40-70)—"Lost Weekend" (Par) (2d wk). Down to $13,000. Last week, smash $20,500.

Great Lakes (Shea) (3,000; 40-70) —"Yolanda and Thief" (M-G). Around $13,000 this week. Stork Club" (Par) (2d wk), great $15,500.

Hipp (Shea) (2,100; 40-70)—"Getting Gertie's Garter" (U) and "She Went to Races" (M-G). Great $15,000. Last week, "Expendable" (M-G) (2d wk) (m.o.), $8,000.

Lafayette (Basil) (3,300; 40-70)—"Captain Kidd" (UA) and "Blonde Ransom" (Indie). Nice $14,000. Last week, "This Love of Ours" (U) and "Senorita From West" (U), $15,000.

Main (Shea) (2,040; 40-70)—"Bells St. Mary's" (RKO) (4th wk). Sock $15,000. Last week, huge $20,000.

Paramount (Shea) (3,000; 40-70)—"Expendable" (M-G) (3d wk). Oke $6,000. Last week, "Snafu" (Col) and "Song of Prairie" (Col), $7,000.

Ambassador (F&M) (3,000; 50-60) —"Pardon My Past" (Col) and "Crimson Canary" (U). Dismal $6,000. Last week, "Confidential Agent" (WB) and "Boston Blackie's Rendezvous" (Col), $11,000.

Fox (F&M) (5,000; 50-60)—"San Antonio" (WB) and "Danger Signal" (WB) (2d wk). Good $24,000. Last week, "Spanish Main" (RKO), big $24,000.

Missouri (F&M) (3,500; 50-60)—"Leave to Heaven" (20th) (3d wk) and "Capt. Tugboat Annie" (Rep). Will add $12,500 to neat $17,000 of second stanza.

St. Louis (F&M) (4,000; 40-50)—"Arson Squad" (PRC) and "Shadow of Terror" (PRC). Okay $6,500. Last week, "Mildred Pierce" (WB) and "Hold That Blonde" (Par), $8,600.

'Weekend' Best Det. Bet, Terrif 30G; 'Gal' Hefty 36G, 'Antonio' Sturdy 28G

Broadway Grosses

Estimated Total Gross
This Week $677,300
(Based on 16 theatres)
Total Gross Same Week
Last Year $557,900
(Based on 16 theatres)

'Rhythm'-Spivak Smash 35G, Hub

Boston, Jan. 22.

Biz still holding well here following holidays, with movie-lovers keeping grosses in moderation. "Bells" still is tops as straight-filmer although on fifth week. "What Next, Hargrove" at the State and Orpheum also is strong. "House of Dracula" is great at the Translux and white Charlie Spivak band is boosting RKO Boston's "Riverboat Rhythm" to rousing session.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Riverboat Rhythm" (U) plus Charlie Spivak orch, Phil Brito, others. Great $35,000. Last week, "Snafu" (Col) plus Vaughan Monroe orch, about same.

Fenway (M-P) (1,370; 40-74)—"Stork Club" (Par) and "Life Blondie" (Col). Here from Met after fortnight layoff, big $8,000. Last week, "Too Young to Know" (WB) and "Strange Mr. Gregory" (Mono) (2d wk) $5,000.

Majestic (Brand-Mage) (1,500; 40-80)—"Wise Girl" (UA) and "Breakfast for Two" (Col) (reissues). Second week okay at $4,500 after $7,000 first.

Memorial (RKO) (2,900; 40-74)—"Bells St Mary's" (RKO) (5th wk). Sagging to $29,000, but still big profit. Last week, smash $36,000.

Metropolitan (M-P) (4,367; 40-74) —"San Antonio" (WB) and "Red Dragon" (Mono). Doing well on second week at $32,000, following stout $27,000 first.

Orpheum (Loew) (2,900; 35-74)—"What Next, Hargrove" (M-G) and "Meet Me, B'way" (Col). Very good $28,000 last week, "Wouldn't Say Yes" (Col) and "Julia Ross," $26,000.

Paramount (M-P) (1,700; 40-74)—"Stork Club" (Par) and "Life Blondie" (Col). Hefty $16,000 after fortnight's layoff from first-run Met. Last week, "Too Young to Know" (WB) and "Strange Dr. Gregory" (Mono), $14,000.

Translux (3,200; 35-74)—"What Next, Hargrove" (M-G) and "Meet Me Bway" (Col). Excellent $15,000. Last week "Expendable" (M-G) $13,000.

Translux (Translux) (900; 50-74)—"House Dracula" (U) and "Under Western Skies" (Indie). Smash $9,000. Last week, "Angel Brooklyn" (Rep) and "Westland Case" (WB) (reissues) $4,000.

Tremont (Brand-Mage) (1,500; 40-80)—"Journey Together" (Indie) and "Come Out Fighting" (Indie) (2d wk). Slow $5,000 after $7,500 first.

Detroit, Jan. 22.

"Lost Weekend" looks easily tops among the new entries this week, doing smash business at the United Artists. Downtown is next best, with six-year-old boogie-woogie genius, Frankie Carle, and Robinson, on stage with "Dalton's Ride Again," plus Bobby Sherwood's band. Actual $-getter is "Frontier Gal," rated big at the vast-seater Fox.

Estimates for This Week

Adams (Balaban) (2,803; 60-90)—"Leave to Heaven" (20th) (m.o.). Fine $19,000. Last week, "House of Dracula" (U) and "Pillow of Death" (U), $11,000.

Broadway - Capitol (United Detroit) (3,000; 80-85)—"Stork Club" (Par) and "Follow That Woman" (Par). Good $15,000. Last week, "First Yank Into Tokyo" (RKO) and "Isle of Dead" (RKO), $14,000.

Downtown (Balaban) (2,863; 60-90)—"Dalton's Ride Again" (U) with Bobby Sherwood orch, Frankie "Superchief" Robinson, Peter J. Hayes, on stage. Sock $31,000. Last week, "Tiger Woman" (Rep) with Frankie Masters orch on stage, $14,000.

Fox (Fox-Michigan) (5,049; 60-85) —"Frontier Gal" (U) and "Call Boston Blackie" (Col). Big $36,000. Last week, "Leave to Heaven" (20th) (2d wk), terrific $45,000.

Michigan (United Detroit) (1,858; 45-55)—"Anchors Aweigh" (M-G) and "Medal for Benny" (Par). Good $14,000. Last week, "Dorian Gray" (M-G) and "Over 21" (Col), $10,000.

Michigan (United Detroit) (4,034; 60-85)—"San Antonio" (WB) and "Strange Mr. Gregory" (Mono). Running $28,000. Last week, "Stork Club" (Par) and "Follow Woman" (Par) (3d wk), strong $22,000.

Palms - State (United Detroit) (2,000; 60-85)—"Spellbound" (UA) and "Sunbonnet Sue (Mono). Fancy $19,000 for third week here, fifth week in town.

United Artists (United Detroit) (1,841; 60-85) — "Lost Weekend" (Par) and "People Are Funny" (Par). Terrific $40,000. Last week, "Expendable" (M-G) and "Went to Races" (M-G) (3d wk), nice $12,000.

'Main' Colossal $19,000, Seattle; 'Scarlet' 14G, 'Cornered' 11G, Both Fat

Seattle, Jan. 22.

Newspapers resumed publication last week and enjoy big currently reflects this with a strong all-round week. Also the city was helped by settlement of the labor dispute. Spanish Main" is the smash hit, with huge total at the Paramount. "Scarlet Street" and "Tonight We Sing" and "Cornered," at the Music Hall, also look good.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Stork Club" (Par) (4th wk). Expected socko $6,000 after great $7,000 last week.

Fifth Avenue (H-E) (2,349; 45-80) —"Lost Weekend" (Par) (2d wk). Three stanzas here are rare. Heads for great $15,000. Last week, big $18,000.

Liberty (J-vH) (1,650; 45-80)—"Paris Underground" (UA) and "Hit the Hay" (Col). Good $8,500. Last week, "Wouldn't Say Yes" (Col), $6,800.

Music Box (H-E) (850; 45-80)—"Expendable" (M-G) (3d wk). Sturdy $7,000. Last week, "Fallen Angel" (20th) (4th wk), $5,700.

Mus'e Hall (H-E) (2,200; 45-80)—"Cornered" (RKO) and "Sing Way Senorita" (Col). Nifty $11,000. Last week, "Southerner" (UA) and "Blimp" (UA), $9,800.

Orpheum (H-E) (2,000; 45-80)—"Scarlet Street" (U). Shapes for smash $14,000. Last week, "House of Dracula" (U) and "Isle of Dead" (RKO), fair $8,000.

Palomar (Sterling) (1,350; 45-80) —"Danger Signal" (WB) and vaude. Fairish $9,000. Last week, "Navajo Trail" (Rep) and vaude, $9,700.

Paramount (H-E) (3,039; 45-80)—"Spanish Main" (RKO) and "Bluebeard" opening in three years. Colossal $19,000 or near. Last week, "Expendable" (M-G) (2d wk), big $10,000.

Roosevelt (Sterling) (800; 45-80)—"Strange Mr. Gregory" (Mono) and "Blonde Ransom" (Col). Big enough $5,500. Last week, $6,200.

Winter Garden (Sterling) (800; 25-80)—"Dr. Gregory" (Mono) and "House on 92nd St." (20th) (3d run). Expecting $4,500. Last week, "Wonder Man" (RKO) and "You Came Along" (Par) (3d run), $5,100.

M-G'S LONGHAIR INKERS

Hollywood, Jan. 22.

New cartoon unit is in formation at Metro for the production of musical inkies based on classical tunes, first of which will be "Second Hungarian Rhapsody."

Studio is also resuming the "Barney Bear" series, discontinued during the war. Program for 1946 now calls for 16 cartoons.

'Say Yes'-Borge Smash 67G, Tops Chi; 'Paris'-Vaude 50G; 'Bells' 35G, 4th, Big

Chicago, Jan. 22.

Holdovers rule the roost currently, and there are all new shows in two entries are both at the Loop's two vaudfilmeries, "She Wouldn't Say Yes" with Victor Borge and Gil Lamb on stage, is terrific at $50,000.

Tops among the h. o.'s are "Leave Her to Heaven" and "Bells of St. Mary's," with $35,000 each. "Scarlet Street" looks smash $30,000,

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Vacation from Marriage" (M-G) (2d wk). Pallid $7,500. Last week, pert $11,000.

Chicago (B&K) (3,900; 65-95)—"Wouldn't Say Yes" (Col) with Victor Borge heading stage show. Sockeroo $67,000. Last week, "Stork Club" (Par) with Tito Guizar on stage (3d wk), oke $40,000.

Garrick (B&K) (900; 65-95)—"Dalton Rides Again" (U) (2d wk). Potent $16,000. Last week, terrif $19,-500.

Grand (RKO) (1,150; 65-95)—"Adventures of Marco Polo" (UA) and "Ragged Angels" (UA) split. Sluggish. Tidy $9,500. Last week, "House of Dracula" (U) and "Pillow of Death" (U), 5 days, and "Lady Luck" (RKO) and "Angels" (UA), 2 days, smart $11,-000.

Oriental (Iroquois) (3,240; 65-95)—"Paris Underground" (UA) with Marie McDonald and Gil Lamb heading stage bill. Swell $50,000. Last week, "Whistle Stop" (UA) with Mills Bros. heading stage show (2d wk), tall $45,000.

Palace (RKO) (2,500; 65-95)—"Scarlet Street" (U) (2d wk) and "Girl on Spot" (U). Big $30,000. Last week, "Scarlet" (U) and "Senorita from West" (U), 5 days, and "Scarlet" (U) and "Girl" (U), 2 days, hot $35,000.

Roosevelt (B&K) (1,500; 65-95)—"Mildred Pierce" (WB) (4th wk). Sizzling $23,000. Last week, smash $26,000.

State-Lake (B&K) (2,700; 65-95)—"Leave to Heaven" (20th) (4th wk). Wow $35,000. Last week, colossal $39,000.

United Artists (B&K) (1,700; 65-95)—"Expendable" (M-G) (4th wk). Fine $18,000. Last week, torrid $20,-000.

Woods (Eksaness) (1,200; 65-95)—"Bells of St. Mary's" (RKO) (4th wk). Socko $35,000. Last week, great $37,000.

'Reputation' Hot $23,000 in Cincy

Cincinnati, Jan. 22.

General trade continues strong, being spurked by two newcomers, "My Reputation," a smash, and Ice Albee, and "Pardon My Past," rosy at the Palace. Holdovers also are big.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"My Reputation" (WB). Terrific $23,000. Same last week for "Lost Weekend" (Par).

Capitol (RKO) (2,000; 44-70)—"Leave to Heaven" (20th) (4th wk). Lofty $7,000 after big $10,000 last sesh.

Grand (RKO) (1,430; 44-70)—"Bells of St. Mary's" (RKO) (m.o.). Fourth downtown week. Fancy $10,500. Last week, "Expendable" (M-G), nine days on h.o., big $8,000.

Keith's (United) (1,800; 44-70)—"Stork Club" (Par). Second week of moveover. Swell $6,000 trailing lush $8,500 for last week.

Lyric (RKO) (1,400; 44-70)—"Expendable" (M-G) (m.o.). Third stanza downtown. Parish $4,500. Last week, "San Antonio" (WB), third downtown week, good $5,000.

Palace (RKO) (2,500; 44-70)—"Pardon My Pest" (Col). Good $14,-000. Last week, "Bells of St. Mary's" (RKO) (3d wk), smash $18,000.

Shubert (RKO) (2,100; 44-70)—"Lost Weekend" (Par) (m.o.). Lively $8,500. Last week, "Two Girls and Sailor" (M-G) (reissue), $6,000.

Storm Slows Up Omaha But 'Garter' Fat $12,000

Omaha, Jan. 22.

"Getting Gertie's Garter" looks big at the Orpheum, despite sleet storm. "Lost Weekend" still is strong on second week at the Sunday.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-60)—"Getting Gertie's Garter" (UA) and "Mexicana" (Rep). Fancy $12,-000. Last week, "Night With You" (U) and "Hidden Eye" (M-G), only $8,800.

Paramount (Tristates) (3,000; 16-60)—"Yolanda and Thief" (M-G). Offish $9,800. Last week, "Lost Weekend" (Par), amazing $16,000.

Omaha (Tristates) (2,000; 16-60)—"Lost Weekend" (Par) (2d wk) (m.o.) and "Gangs of Waterfront" (Rep) (1st run). Very big $11,000. Last week, "Escapade" (M-G) (3d wk), $4,000. "Rogues's Gallery" (PRC), not so good $8,000.

Brandeis (RKO) (1,500; 16-60)—"Bells St. Mary's" (RKO) (4th wk). Big $9,000, and may go fifth week. Last week, great $10,000.

State (Goldberg) (605; 15-50)—"Love of Ours" (U) and "Hold That Blonde" (Par). Light $2,500. Last week, "Love Letters" (Par) and "The Spider" (20th), $2,200.

'Reputation' Bright 18G In Mpls.; 'Southerner' 7G, 'Bells' Big 10G on 4th

Minneapolis, Jan. 22.

Holdovers continue to monopolize most of loop, but the only major newcomers, "My Reputation" and "The Southerner" also are cutting quite a swath. It's the fourth Orpheum week for the phenomenal record-breaking "Bells of St. Mary's," while another high boxoffice stepper is "Weekend at the Waldorf," remains at the State for a second.

Estimates for This Week

Aster (Par) (900; 15-25)—"Girls of Big House" (Rep) and "Fit for a King" (FC) (reissue). Fair $1,800 in 5 days. Last week, "Captain Tugboat Annie" (Rep) and "Strange Mr. Gregory" (Mono) split with "South of Rio Grande" (Mono) and "Woman Who Came Back" (Rep), okay $2,200 in 8 days.

Century (Par) (1,600; 44-60)—"Southerner" (UA). Heading for good $7,000. Last week, "Stork Club" (Par) (3d wk), $5,000.

Gopher (Par) (1,000; 40)—"Dangerous Partners" (M-G), Mildish $3,000. Last week, "Allotment Wives" (Mono), big $5,500 in 6 days.

Lyric (Par) (1,100; 44-80)—"What Next, Corp. Hargrove?" (M-G) (3d wk). Satisfactory $5,000. Last week, good $6,000.

Orpheum (RKO) (2,800; 44-60)—"Bells of St. Mary's" (RKO) (4th wk). Champ of champions here. Alltime high grosser in this town for a straight film at regular admission prices. Nobody believed such biz was possible in Minneapolis. Heading for big $10,000 or over. Stays a fifth week. Last week, terrific $15,-000 after more than $50,000, colossal, on initial fortnight.

Radio City (Par) (4,000; 44-60)—"My Reputation" (WB). Should soar to fine $18,000. Last week, "Yolanda and Thief" (M-G), light $10,000.

State (Par) (2,300; 44-60)—"Weekend at Waldorf" (M-G) (2d wk). Fine $10,000 after great 19,000 first week.

Uptown (Par) (1,100; 44-50)—"Bernice Grapes" (M-G). First-rate showing. Solid $5,000. Last week, "Spanish Main" (RKO), $4,500.

World (Steffes) (950; 44-80)—"Prisoner of Zenda" (UA) (reissue) (3d wk). Good enough $1,800. Last week, $2,500.

'Heaven' High 20G, Tops Prov.; 'Bells' 17½, 4th

Providence, Jan. 22.

"Leave Her to Heaven" is hitting a sock pace to lead the town. Also pushing the leader are Strand's "Lost Weekend" and "Vacation from Marriage" at Loew's State. "Bells of St. Mary's" still is outstanding in fourth and sizzling for a fifth.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bells of St. Mary's" (RKO) (4th wk). Terrific $17,500. Third sesh was sock $23,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Encounter at the West" (PRC) and "Gold Mine in the Sky" (Rep) (reissue). Healthy $4,000. Last week, "Dragonwyck" (WB) and "Detour" (PRC), $3,000.

Fay's (Fay) (1,400; 40-65)—"Lady Confessed" (U), vaude on stage. Good $6,500. Last week, "Dolly Sisters" (20th) (2d run) and vaude, snappy $7,000.

Majestic (Fay) (2,000; 44-65)—"Leave to Heaven" (20th). Sockeroo $20,000. Last week, "San Antonio" (WB) (2d wk), sweet $14,000.

Metropolitan (Snider) (3,100; 44-85)—"Song of Mexico" (Rep) and Glenn Miller orch, with Tex Beneke on stage, for 4-day weekend run. Knockout $14,000. Last week, "A Guy Could Change" (Rep) and "Dillinger" (Mono), $5,000.

State (Loew) (3,200; 44-65)—"Vacation from Marriage" (M-G) and "Meet Me on Broadway" (M-G). Fairly good $17,500. Last week, "Getting Gertie's Garter" (UA) and "Paris Underground" (Col), $17,000.

Strand (Silverman) (2,200; 44-65)—"Lost Weekend" (Par). Opened Monday (21). Last week, "Stork Club" (Par) (3d wk), nice $10,000.

'WEEKEND' TALL 16G, INDPLS.; 'PARDON' 12G

Indianapolis, Jan. 22.

Film biz here has levelled off after terrific New Year starters but the average bill is strong. "Lost Weekend" at the Indiana is headed for extra good dough. Heavy snow Sunday slowed trade.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 35-55)—"Hold That Blonde" (Par) and "Scotland Yard Investigator" (Rep). Tepid $10,000. Last week, "Man Alive" (RKO) plus Beatrice Kaye with Sonny Dunham orch on stage, stout $18,000 at 55-70c scale.

Indiana (Katz-Dolle) (3,300; 35-55)—"Lost Weekend" (Par). Sock $14,-000. Last week, "Leave To Heaven" (20th), hefty $13,500.

Keith's (Indie) (1,200; 35-65)—"I'll Tell World" (U) (reissue) plus vaude. Nice $5,000 in weekend run. Last week, "Incendiary Blonde" (U) and vaude, okay $4,500, same time.

Loew's (Loew's) (2,450; 35-55)—"Pardon My Past" (Col) and "Snafu" (Col). About average $12,000. Last week, "Vacation From Marriage" (M-G) and "Meet Me on Broadway" (Col), slow $10,500.

Lyric (Katz-Dolle) (1,600; 35-55)—"Leave to Heaven" (20th) (m.o.). Dandy $5,500. Last week, "San Antonio" (WB), $6,000, also moveover.

Monroe-'Snafu' Wow 41G, Philly

Philadelphia, Jan. 22.

Two bills current here are in the sensational class, "Lost Weekend," at the Boyd, and Vaughn Monroe's band and Marie Earle, with "Snafu." Business continues on the upbeat with many spots on holdover.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Kiss and Tell" (Col) (5th wk). Potent $8,000. Fourth canto was great $13,800.

Arcadia (Sablosky) (700; 40-85)—"Bells of St. Mary's" (RKO) (4th wk). Only $4,000. Last week, "Northwest Passage" (M-G) (reissue), fine $7,000.

Boyd (WB) (2,560; 40-85)—"Lost Weekend" (Par). Super $35,000. Last week, "Expendable" (M-G), nice $18,500 third week.

Earle (WB) (2,760; 50-95)—"Snafu" (Col) with Vaughn Monroe orch on stage. Terrific $42,000. Last week, "Sing Way Home" (RKO), plus Earl Carroll "Vanities" on stage, fine $24,500.

Fox (Fox) (2,250; 40-85)—"Leave to Heaven" (20th) (2d wk). Excellent $32,000. Last week, operator cracked house record with $42,000.

Karlton (Goldman) (1,000; 40-85)—"Lost Weekend" (Par) (2d run) (2d wk). Looks like firm $11,000. Last week, torrid $14,500.

Keith (Goldman) (2,200; 40-85)—"Dolly Sisters" (20th) (2d run). Also in money with $12,500. Last week, "Johnny Angel" (RKO), fair $8,000.

Mastbaum (WB) (4,092; 40-85)—"San Antonio" (WB). Brisk $18,700 for 9 days of third week. "My Reputation" (WB) opens tomorrow (Wed.).

Stanley (WB) (2,760; 40-85)—"What Next, Corp. Hargrove?" (M-G) (3d wk). Fine $23,000. Last week, "Spanish Main" (RKO), nice $12,000 on 4 days of fourth week.

Stanton (WB) (1,475; 40-85)—"Daltons Ride Again" (U) (2d wk). So-so $10,000 after great $18,500 opener.

'Too Young' Okay $25,000, Frisco; 'Bells' 37G, 4th

San Francisco, Jan. 22.

Holdovers hold interest in downtown film theatres this week, with only big new attraction being "Too Young to Know" at the Paramount. Toping the holdover attractions are "Bells of St. Mary's," at the Golden Gate, and "Leave Her to Heaven" at the Warfield. Both are still in high gear and both in their fourth week.

Estimates for This Week

Golden Gate (RKO) (2,448; 60-95)—"Bells of St. Mary's" (RKO) (4th wk). Excellent $37,000 or near. Last week, sock $42,000.

Fox (F-WC) (4,651; 55-85)—"Lost Weekend" (Par) (2d wk). Splendid $29,000. Last week, tremendous $44,000.

Warfield (F-WC) (2,656; 55-85)—"Leave to Heaven" (20th) (4th wk). Fine $22,000. Last week, excellent $30,000.

Paramount (F-WC) (2,646; 55-85)—"Too Young to Know" (WB). Good $25,000. Last week, "San Antonio" (WB) (3d wk), solid $20,000.

State (F-WC) (2,448; 55-85)—"Escape" (WB) (2d wk). Fair $10,500. Last week, a nice $15,000.

Orpheum (Blum) (2,448; 55-85)—"Scarlet Street" (U) (2d wk). Fancy $24,000 or near. Last week, great $27,000.

St. Francis (F-WC) (2,448; 55-85)—"San Antonio" (WB) (4th wk). Fair $9,500. Last week, "Spellbound" (UA) (5th wk), steady $11,000.

Too Many H.O.'s Slow N.Y. But 'Bells' Giant 125G, 7th Wk., 'Stork'-Herman 71G on 5th, 'Heaven'-Stage 98G, 4th

Sum total of business is down on Broadway currently, largely because every single downtown house, including those with newcomers, is a holdover. In addition bad weather, notably snow and sleet all day Monday (21), hurt trade.

In terms of money, the Music Hall is still in the lead, with "Bells of St. Mary's." Now in seventh week, it is handing for a spectacular $125,-000. Film holds over again.

Among others, the Roxy is particularly strong. House finished its fourth week last night (Tues.) at $98,000 with "Leave Her to Heaven," Tony and Sally DeMarco and Paul Winchell. Goes into the fifth round today (Wed.) in both attendance and gross, the four weeks tops anything the Roxy has ever done over that period, attendance being 620,500, the net grabs $583,056. Additionally, the biggest weekday's business ever scored was registered on Dec. 31 (New Year's Eve), $31,384, while Jan. 1 was the heaviest holiday ever handled, take that day being $25,000. In the initial 28 days of this bill, 112 shows have been given, including the extra runoff of the pictures.

Paramount continues a fast pace with "Stork Club," the Woody Herman band and Buddy Lester, having scored $71,000 in the 4th frame through last night (Tues.). Still smash is "Lost Weekend" at the Capitol, now in the way to $61,-000 this week, its eighth.

The little Victoria, now in the second round with "Walk in the Sun" remains in high gear, an excellent $29,000 being looked for. Other downtown runs range from slow to good.

Major arrivals this week are "Harvey Girls" and the Glenn Miller band at the Capitol tomorrow night and "Reputation," with the Orrin Tucker band on stage, at the Strand, Friday (25).

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40) —"Incendiary Blonde" (U) (4th wk). Still very good at $41,000. Last week, struck $42,200. Continues indefinite.

Capitol (Loew's) (4,820; 60-$1.10) —"Expendable" (M-G) and Tommy Dorsey orch (5th-final wk). Goes out at around $68,000, considerable drop from the fine $71,700 garnered last week (4th). "Harvey Girls" (M-G) and Glenn Miller orch take over tomorrow (Thurs.).

Criterion (Loew's) (1,700; 60-$1.25)—"Wouldn't Say Yes" (Col) (2d-final wk). Slipping somewhat on holdover but at $18,000 okay. Initial seven days was smart $30,-000. "Picture of Him" (U) opens tomorrow (Thurs.).

Globe (Brandt) (1,416; 70-$1.50)—"Johnny Angel" (RKO) (3d wk). Fair enough at $16,000, while third round was good $21,000. "Pardon My Past" (Col) opens Saturday (26).

Gotham (Brandt) (900; 60-$1.20) —"Dakota" (Rep) (6th wk). Will be a good $10,000 on tap. Last week was $12,000. "People Are Funny" (Par) comes in Saturday (26).

Hollywood (WB) (1,499; 80-$1.10) —"Saratoga Trunk" (WB) (10th wk). Holding up very well at $34,000 for ninth round ended last night (Tues.). Eighth was $35,200.

Palace (RKO) (1,700; 60-$1.20)—"Cornered" (RKO) (6th-final wk). Ended fourth week Monday night (21) at satisfactory $23,000. Third was nice $26,000.

Paramount (Par) (3,664; 70-$1.20) —"Stork Club" (Par), Woody Herman orch and Buddy Lester (6th wk). Continues to pull healthy, an excellent $71,000 having been scored on fifth stanza ended last night (Tues.). Previous canto was $83,000.

Radio City Music Hall (Rockefellers (3,945; 70-$1.20)—"Bells of St. Mary's" (RKO) and stageshow (7th wk). Last week's $125,000 is good this week and goes another. Sixth week ended at great $122,000.

Rialto (Mayer) (594; 35-85) —"Dead Reckoning" (Col) (2d-final wk). Off sharply to $7,000 following first week's big $12,000.

Rivoli (United Par) (2,092; 60-$1.25) —"Lost Weekend" (Par) (8th wk). Very steady and also still big, being on way to $61,000. Last week hit $65,000. Holds further.

Roxy (20th) (5,886; 65-$1.10)—"Leave to Heaven" (20th), Tony and Sally DeMarco, Paul Winchell, ushers, on stage (5th wk). Remains in fancy class with very strong $98,000 winding up fourth week last night (Tues.). Third was $105,000.

Stale (Loew's) (3,450; 43-$1.10)—"Love Letters" (Par) (2d run), with Joe Marsala Septet, Smith and Dale, Kitty Kallen and Frank Jenks in person (2d wk). Turning in a neat profit on engagement, with near $25,000 this week after $35,000 on first. "Up Goes Maisie" (M-G) opens on first-run tomorrow (Thurs.).

Strand (WB) (2,756; 75-$1.20)—"San Antonio" (WB) and Lionel Hampton orch (4th wk). Good at $46,000, while last week hit a nice $52,600. "My Reputation" (WB) and Orrin Tucker orch open Friday (25).

Victoria (Maurer) (720; 70-$1.20)—"Walk in Sun" (20th) (2d wk). Should hit a strong $29,000 and holds. Initial frame was a sock $33,400.

Winter Garden (UA) (1,312; 60-$1.50)—"Seventh Veil" (UA) (5th wk). Ended fourth week Monday night (21) at $13,500, while third week was $15,000, okay. Holds over: "Madonna of Seven Moons" (U) is due on Jan. 31.

'Capt. Kidd' Loud $22,000 in Pitt.

Pittsburgh, Jan. 22.

Holdovers continue to dominate the Golden Triangle, with "Lost Weekend" banging out smash second week gross at Penn and "Leave Her to Heaven" still socko in third week at Harris. Best new one is "Captain Kidd," off to flying start at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Men in Her Diary" (U). Started big Sat. ($3,500) but looks only $9,500. Last week, "Love of Ours" (U) (3d wk), nice $6,000.

Harris (Harris) (2,200; 40-70)—"Leave to Heaven" (20th) (3d wk). Still no let-up in this one, smashing all records at house. Around $21,000 this session, or only slightly under previous champ, "Tree Grows in Brooklyn" (20th) did on its first stanza. Last week, spectacular $26,000.

Penn (Loew's-UA) (3,300; 40-70)—"Lost Weekend" (Par) (2d wk). Keeping up stratospheric figures, at $23,000, perhaps more. Last week, terrific $34,500.

Ritz (WB) (800; 40-70)—"Expendable" (M-G) (m.o.). Anchored here via usual Penn-Warner-Ritz route, nice $3,200 or near. Last week, "What Next, Cpl. Hargrove?" (M-G) (m.o.), okay $2,900 on fourth downtown week.

Senator (Harris) (1,750; 40-70)—"Isle of Dead" (RKO) and "Radio Stars Parade" (PRC). Latter Kay Kyser picture is exactly what they go for at this spot, solid $3,300. Last week, "Yen Secret Service" (Col) and "Hit Hay" (Col), $2,300.

Stanley (WB) (3,300; 40-70)—"Capt. Kidd" (UA). Got a break by being open when all among big houses: looks good $22,000. Last week, third of "San Antonio" (WB), nice $13,000.

Warner (WB) (2,000; 40-70)—"San Antonio" (WB) (m.o.). Strong $7,000. Last week, "Expendable" (M-G) (m.o.), $7,000.

'Abilene' Lusty $16,000, K.C.; 'Antonio' Big 18G, 'Doll Face' Stout 15G

Kansas City, Jan. 22.

Biz at the deluxers is on the upbeat here this week. Top new entry is "San Antonio" at the Newman, "Abilene Town," at the Midland, is next best and rugged. "Doll Face" is strong day-date at the Esquire, Uptown and Fairway. "Bells St. Mary's" still is potent in fifth session at the Orpheum.

Estimates for This Week

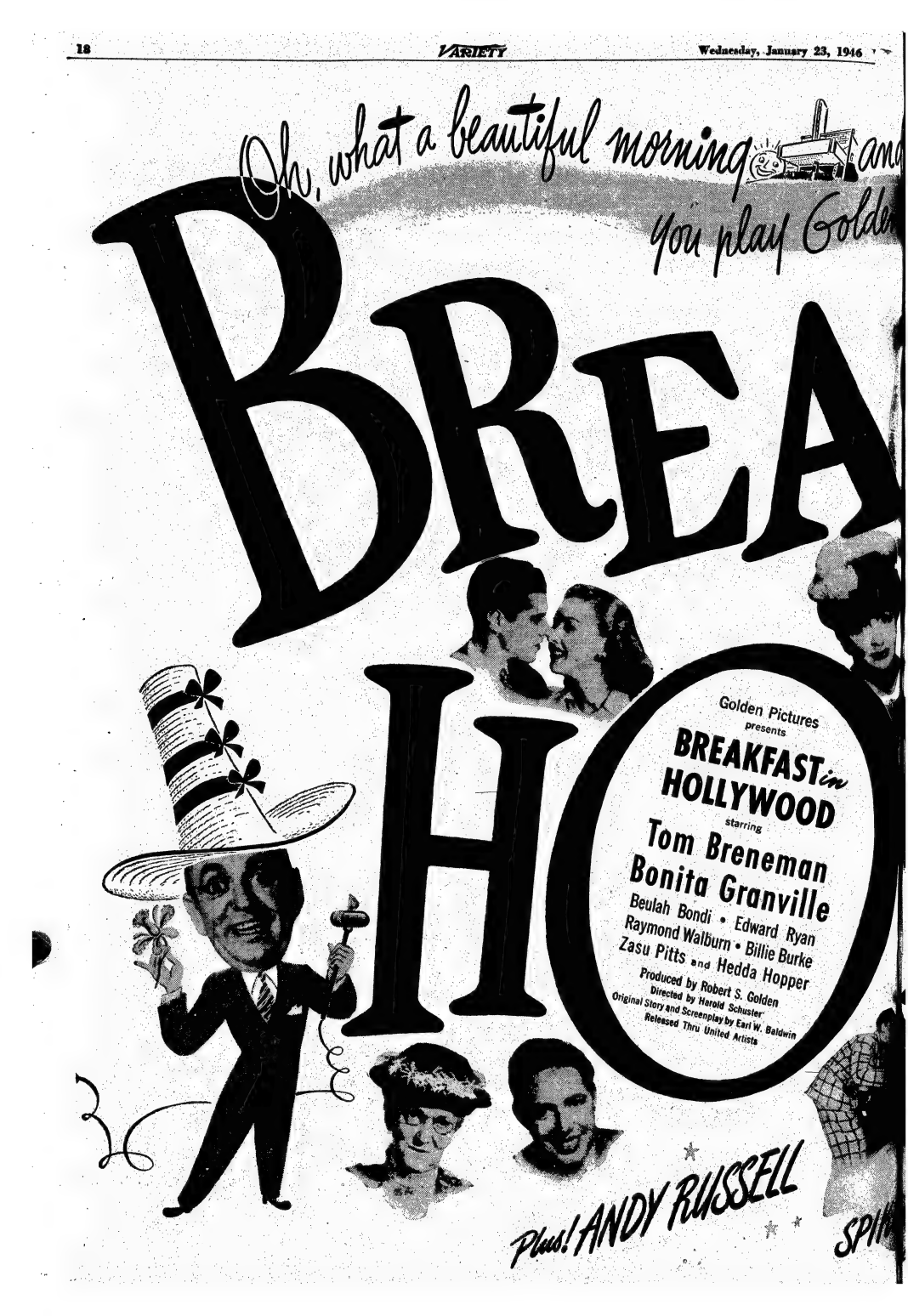
Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,063 and 700; 40-60)—"Doll Face" (20th) (3d run) $15,000. Last week, "This Love of Ours" (U), big $16,000, and over hopes.

Midland (Loew's) (3,500; 45-65)—"Abilene Town" (UA) and "Meet Me on Broadway" (Col). Lusty $16,000. Last week, "Couldn't Say Yes" (Col) and "Julia Ross" (Col), good $14,600.

Newman (Paramount) (1,900; 46-65)—"San Antonio" (WB). Boff $18,000. Last week, "Stork Club" (Par) (2d wk), $9,000.

Orpheum (RKO) (1,500; 46-65)—"Bells of St. Mary's" (RKO) (5th wk). Nice $10,000, raising total to $78,500 for five-week run, setting a new all-time house record for such a long engagement.

Tower (Fox-Joffee) (2,100; 39-60) —"Girl of Limberlost" (Col) and "Pursuit to Algiers" (U) plus vaude. Pleasing $10,500. Last week, "Shady Lady" (U) and "Swingin' on Rainbow" (Rep) with stage revue, ditto.


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U.A.

Peppiatt Succeeds Moss As 20th-Fox District Mgr.; Other Exchange Briefs

With resignation of Edgar Moss, C. E. Peppiatt has been named by 20th-Fox as district manager in charge of the Philly, Washington and Pittsburgh branches. He'll headquarter in Philly, as did Moss, ex-20th sales exec, whose resignation was said to be because of illness. Peppiatt was formerly branch manager of the Washington exchange.

C. Glenn Norris, salesman in the D. C. office, has been upped to branch manager to fill the spot vacated by Peppiatt. In another change, Samuel E. Diamond was promoted by 20th to be salesmanager of the Philly exchange. He succeeds William Humphries, who has quit after 15 years with the company, to devote his entire attention to his theatres in Catasauqua and Lewistown, Pa.

Howard Minsky, formerly with Warner Bros. and recently discharged from the Army, has been named manager of the Buffalo office, succeeding John Cohen, who has been recalled to the homeoffice for special assignments.

Baito Palace to Rappaport

Baltimore, Jan. 22.

Palace theatre, originally built in 1910 by Columbia Burlesque wheel as a circuit house here and later utilized by vaude, combo and stock, but recently a garage, has been acquired by Izzy Rappaport, operator of the local Hippodrome, for immediate rebuilding.

Complete face-lifting job will cost $500,000, with an 1,800-seat deluxer set to open by July. Rappaport, who built his indie film into a money combo house here, plans a policy of extended first-run films in the new house. He will call it the Esquire.

Other theatre construction here has the New given a remake by Morris Mechanic. Two new houses, under segis of Milton Schwaber, are in preliminary stages of assembling materials.

UA to Add 35-50 Men

United Artists is planning addition of 35 to 50 men to its exchange staffs, Grad Sears, UA v.p. in charge of distribution, announced at a two-day meeting of district managers in New York over the weekend. Most of the newcomers, Sears said, will be returning servicemen, with one or two men being added to each branch.

Confab was principally for meeting of the district managers with new sales execs, including Joe Unger, general salesmanager, and Murray Orr and Jack Goldhar. Unger discussed policy and future product, with plans of his department talked by Paul Lazarus, Jr., pub-ad chief.

Williamson Back to Atlanta

W. O. Williamson, Jr., returned to former post as branch manager for Warners in Atlanta following his discharge from Navy. Succeeds Henry G. Krumm, recently resigned.

Dickstein Aide to Schnitzer

Abe Dickstein, office manager of United Artists' New York exchange, has been named assistant to Ed Schnitzer, home office exec.

Herb Richek succeeds Dickstein as office manager under Jack Ellis, branch manager.

Germaine Par's New Haven Mgr.

John Moore, Paramount branch manager at New Haven, to same post at Albany, succeeding Clayton G. Eastman, while Henry Germaine, salesman at New Haven, takes charge there.

Basil Heads Buff Variety

Buffalo, Jan. 22.

Constantine J. Basil, head of Basil Bros. Theatres, inducted as Chief Barker of the Variety Club of Buffalo, Tent No. 7, for the coming year. Other officers include Matt Sullivan, First Assistant Chief Barker; George H. Mackenna, secretary; Stanley Kozanowski, treasurer, and Andy Gibson and Dewey Michaels, national delegates.

Local real estate interests announced that a 300-seat theatre, to be operated by British film interests under the title of Arts Cinema Corp. of Buffalo, will be opened soon on Main street opposite Shea's Buffalo. Nat A. Taylor, of Toronto; A. E. Friedman, of N. Y., and Hiram Goldstein, of Buffalo, are backers. Taylor is general manager of Twentieth Century Theatres of Canada



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CONSUMER GOODS DIVISION
OFFICE OF SURPLUS PROPERTY
(Formerly handled by U. S. Department of Commerce)
RECONSTRUCTION FINANCE CORPORATION
(A disposal agency designated by the Surplus Property Administrator)

Announced that the house is the first of a chain of similar theatres to be built. Would show foreign films, including some British pictures.

Robert A. Dame appointed manager of new Shea's Teck, opening next month. Dame started as an usher at Shea's Buffalo in 1926 and has been manager of Shea's Niagara and North Park.

New directors of the Buffalo Variety Club, Tent No. 11, elected this week include Gus Basil, Harry Berkson, Ira Cohen, George W. Ferguson, Andrew Gibson, Stanley Kozanowski, Elmer F. Lutz, George H. Mackenna, Dewey Michaels, Robert T. Murphy and Matt V. Sullivan.

Stout Back to Interstate

Dallas, Jan. 22.

Former Lieut. Comdr. R. A. Stout returned to his old job as an attorney in the legal department of Interstate Theatres Circuit. Before joining Interstate about eight years ago Stout was an assistant attorney general of Texas.

The Avon theatre, new 650-seater, opened here in the Singleton avenue area by Frank and Merrill and L. M. Childress, both World War veterans.

Forrest Dunlap purchased the Liberty theatre in Cross Plains and Liberty in Rising Star from E. E. Lutz. Lutz continues with several theatre houses in central and east Texas.

Forrest White sold his interest in the Rio theatre in Bishop to his partner, C. L. Dennis, of Gainsville. J. G. Long circuit also operates a house there.

Jack Bryant, recently discharged from Navy, named manager of Variety Clubb of Texas.

J. R. Miller purchased Texas theatre at DeLeon from M. D. Steward, who plans to retire after 30 years.

Pitt. Takes Back Vets

Pittsburgh, Jan. 22.

Sgt. Saul Wechsler, former assistant to Charlie Rudy, manager of Stanley theatre, awarded the Bronze Star Medal for his work with 20th Air Force in Bombing missions of Japan.

Robert H. Suits, who quit management of WB's Capitol theatre in Cheboygan, Mich., to take booking post with Co-Operative Theatres, resigned from Co-Op and Allen Shaw, of Cleveland, replaces him.

Sgt. Saul Fertilman, after two years in ETO, back as Monogram salesman here.

Jake Richman, veteran Pitt exhib who "retired" and moved to California a few years ago, owns and operates two theatres in Los Angeles.

Rejoining WB manager roster again after Army service is Cpl. Al Singer. He was in the ETO for more than two years and got the Purple Heart for wounds received at Aachen. Also rejoining Warners theatres office staff is John Johns, of the auditing department, who went into Navy.

Homer Michael, son of Louis Michael, Southside exhib, discharged from Navy and back at Liberty theatre.

Sgt. David Wald, house manager for WB before going into the service, is returning to the circuit again as booker.

Suchmann to Solo

Al Suchmann, who was general manager of Independent Theatres Service, New Jersey booking combine, is negotiating for the acquisition of theatres under plans to go into exhibition himself. Identity of houses he is seeking is not divulged.

Before going in ITS, Suchmann was in charge of booking for the Schine circuit, out of Gloversville, N. Y., and prior to that was in a similar capacity with the Century chain of New York.

Rubin, Cantor Back to Syracuse

Syracuse, Jan. 22.

Max Rubin, out of Navy, and Irving Cantor, Army dischargee, back at old jobs with RKO-Schine here, former as manager of Eckel, and Cantor in charge of Palace, Eastwood.

Spartanburg's New Theatre Spot

Spartanburg, S. C., Jan. 22.

Wilby-Kincey's oldest theatre, the Strand, may move to new location, lease having expired. City Manager Bob Talbert will try to lease or build a new house.

Paul Ballenger, of Wilby-Kincey's managerial staff, back from service, Bernard Caldwell, Ritz manager, also out of uniform.

Rochester Theatre Moves

Rochester, N. Y., Jan. 22.

Arthur Krolich returned as manager of Century after three years in Army. Manager Francis Anderson went back to the RKO Palace as exec under Jay Golden, city manager of the five RKO-Paramount-Comerford houses. Louis W. Thompson continues as house manager of the Palace.

Hamrick-Evergreen Changes

Seattle, Jan. 22.

Dan Redden, out of the Army, is back as manager of Paramount here. Succeeds Jack Hamrather, also Army returnee, who becomes manager of Coliseum. Other changes in Hamrick-Evergreen downtown houses include Jack Dudman, from manager Coliseum to Music Box, supplanting Bill Gilson, resigned.

Prov. 5% Admish Tax Plan

Providence, Jan. 22.

Among five new city taxes recommended to the Providence City Council during the past week is an admission tax of one-cent on each 20c of ticket price, with exemptions for children under 12 admitted for less than 20c and for servicemen admitted free.

If enacted, the new tax is expected to yield $200,000.

Ballance, Wilson, Longdon Winners In 20th's Sales Drive

Recipients of a month's free trip to England and France as top prizes in the 20th-Fox recent 19-week Tom Connors sales drive have been determined following a check of final figures. Division sales manager coming out on top among the four employed by the company is Harry G. Ballance, who has the south. Two district managers selected for the trip abroad are P. S. Wilson, who runs the southeast, and Phil Longdon, who has the southwest.

While originally only the five top branch heads were rated for the on-the-house European vacations, it was decided by Connors to add two others to the list since they were so close on final results. These are Marion W. Osborne, Oklahoma City, and Tom W. Young, Memphis. First five among branch managers were S. J. Mayer, Des Moines; G. T. Landis, Indianapolis; F. R. Dodson, Atlanta; J. Kaufman, Chicago; and E. V. Landaiche, New Orleans.

In addition to the prizes for overseas trips, 20th granted one, two and three weeks' salaries to all employees of exchanges reaching quotas. A total of 98 sales employees benefited in 23 of the company's 37 branches. Equivalent of three weeks' salary went to all employees, from porter up, in 17 of the branches.

Miss. Exhibs Press For State Tax Relief

Mississippi exhibitors are converging on Jackson, State capitol, to press for legislation granting relief from the onerous admission tax imposed on theatres. Move for passage of a bill lowering the tax follows last week's joint address to the the House and Senate at Jackson by Gov. Thomas Bailey, who recommended a reduction in the tax levy.

Bill to come up for consideration will seek a reduction in the state tax from the present 10% to 2½.

Action may cue move by exhibitors in other parts of the country, notably Ohio, who have long complained of "excessive" state admission taxes.

Par's Frawley Retires

B. G. J. Frawley, distribution executive for Paramount at the homeoffice, went into retirement last week.

With Paramount 25 years, Frawley was originally assistant to the president of the National Bank of Commerce, coming to Par as assistant to the controller.

State Dep't Unit

Continued from page 9

the Dept. for a number of years, is acting assistant chief of the division in Washington. Frank Beckwith, who came over from the OWI, is acting assistant chief in New York. Also included in the setup is Addison Durland, formerly OIAA film head.

Jack Connolly, who topped the OIAA newsreel setup, will be in charge of the OWI newsreel section, feeding stuff into both the United Newsreel, which is now operated by the five newsreel companies as a private enterprise, and into the companies' regular Latin-American reels, as has been done in the past. Connolly will continue to be assisted by Ed newsreeler Bill Hurst.

Setup is now operating on appropriations originally made for remainder of fiscal year to the OWI and OIAA film units. Fact that all OIAA coin must be spent in Latin America, and the sum, in any case, is so small, has resulted in start of arrangement to transfer unused OWI funds for press and radio to the film section.

RKO Aide Confers With Mpls. Exhibs On 'Bells' Row

Minneapolis, Jan. 22.

Walter Branson, RKO assistant general sales manager, is here this week meeting with the board of directors of North Central Allied, independent exhibitors' organization, in an effort to straighten out differences which have arisen over the 50% terms demanded from out-of-town exhibitors for "Bells of St. Mary's," which has broken all box-office records in the Twin Cities for a straight film at regular admission prices.

Ned E. Depinet, RKO president, sent Branson here after North Central allied called a "strike" against the picture and threatened court action to seek an injunction against its showing in the territory's producer-controlled theatres unless independents receive contracts on the same terms and conditions.

Answering an "open letter" from Bennie Berger, president of North Central Allied, who detailed numerous beefs and promised "a fight to the finish," Depinet said he'd send Branson to Minneapolis.

Prior to Branson's arrival, Berger says he was informed that "Bells" would be sold to Twin City independents for 35%, and he gave out a statement to the effect that such terms would be satisfactory. This was surprising to the trade in view of the fact that Berger has declared that his organization's first and main order of business this year will be to try to knock out percentage completely, and that "secret weapons" will be employed in the fight.

Branson was to be told by Berger and the body's directors that the increase in percentage pictures and terms is driving a wider wedge between distributors and independent exhibitors and will cause the latter to go outside the industry for "relief." RKO was urged to abandon percentage.

Before Branson got here, Fay Drassell, local RKO branch manager, said that despite Berger's appeal to territory independent exhibitors to "strike" against "Bells," the picture was selling the best of any picture in the exchange's history and that no change was being made in the terms. He indicated that results showed that Berger's appeal was going unheeded. The branch is said to be getting double the regular playing time in addition to a high percentage.

Cowdin to Coast

J. Cheever Cowdin, chairman of Universal's board of directors, planed to the Coast last week to huddle with U execs on production.

Cowdin expects to be gone about three months.

SKY HIGH ON MIAMI BEACH



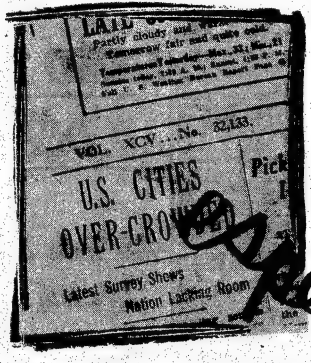
OCEAN FRONT, 40th TO 41st STREETS
NEW YORK OFFICE: 1 Rockefeller Plaza, CI 7-2161

WANTED
(While You're in the South)

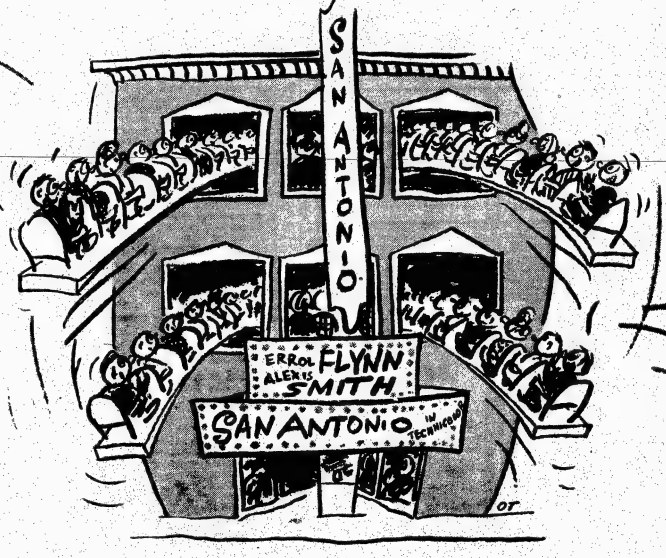
Midtown apartment in Manhattan for 6 weeks, Feb. 1-Mar. 15. No dogs, no children, no damage. In fact, we will take out floater policy to cover any possibility. Will pay $200 per month and guarantee forwarding your copy Variety. Write, phone or wire collect:

WINTON BROWN
400 N. Michigan
Chicago 11, Ill.
Superior 2429

ATTORNEY, 32, Ex-Army Major, seeks position assistant to producer. Motion picture and theatrical production experience. Stenotypist. Creative writer. Any location. Highest references. Box 797, Variety, 154 W. 46th St., New York 19, N. Y.



Specially San Antonio in Technicolor!



WARNERS' Present

ERROL FLYNN • ALEXIS SMITH
IN "SAN ANTONIO" IN TECHNICOLOR
with S. Z. SAKALL • Victor Francen • John Litel • Original Screen Play by Alan LeMay and W. R. Burnett
Music by Max Steiner • Directed by DAVID BUTLER • Produced by ROBERT BUCKNER

Increased Insurance Rates Threatened For Theatres Due to Upped Holdups

Threat of increased insurance rates to theatres looms as a result of a recent outbreak of theatre robberies throughout the country. Upped premiums may be expected, according to insurance men, because the holdupmen are seldom caught.

In addition to the holdups, there have been numerous cases, especially because of wartime manpower problems, of embezzlement by fill-in employees. Most such persons on theatre payrolls are bonded, however.

There has been an increasing number of theatre robberies in New York of recent months. Largest haul was nearly $11,000 taken from the Astor, N. Y., just before Christmas. More recently the Ambassador was robbed of a little over $3,000. Scattered other stickups have resulted in lesser amounts.

Thus, theatre operators are maintaining a closer guard over managers' and treasurers' offices, installing buzzer systems and keeping less cash on hand than formerly.

San Anton'o Holdup

San Antonio, Jan. 22.

Police here are searching for two young men who held up Geraldine Russell, in the Palace theatre manager's office last Tuesday (15) night while patrons were leaving the show. The two got $537.

Miss Russell had just stacked the night's receipts into $50 bundles when the bandits entered.

Reinhardt in Civvies

Hollywood, Jan. 22.

Gottfried Reinhardt, following almost four years in Army Signal Corps as sergeant, has resumed producer post at Metro. During service he wrote and produced several orientation films. He also wrote stage version of "Rosalinda" while in uniform.

His last production was "Rage in Heaven" at Metro.

PUBLISHING STUNT FOR PAR'S 'KITTY'

Reverse switch under which Rinehart & Co., publisher, last week broke with large display ads on "The Lost Weekend" (Par), will be followed by another publishing-house stunt, on "Kitty," also a Paramount production and now ready for release. World Publishing Co., has purchased reprint rights to "Kitty" and will put it out in $1 and 25c. pocket editions, timed with release of the picture next month.

Alec Moss, exploitation director for Paramount, suggested both the "Weekend" and "Kitty" stunts. Latter follows "Weekend" at the Rivoli, N. Y. On the Charles Jackson best seller, which has benefited tremendously from publicity and various critical polls, Rinehart & Co. used as a selling angle: "Read the book that made moving picture history."

The Seagram's liquor distilling people budgeted $75,000 for advertising throughout the country plugging "Lost Weekend" in line with a temperance slant. The latter ads drew wide comment as a terrif goodseller for the distiller.

AMPA's Fund-Raiser

Series of film showings in projection rooms of various homeoffices in New York is being discussed by Associated Motion Picture Advertisers to raise coin for the organization's depleted relief fund. Move was decided on at AMPA membership meeting last week.

Prez Dave Bader has named Mel Gold chairman of the committee to arrange the fund-raising parties. Serving with Gold are Phil Williams, Arnold Stolz, Chester Friedman, Harry Blair, Herman Schleier and Leo Wharton.

Stretch 'Gertie's Garter'

Complete reversal of the original ad campaign on Edward Small's "Getting Gertie's Garter" has hypoed pic considerably following initial out-of-town openings. Small's office and the Buchanan agency, which drew up the original set of ads, figured there was missing out because of the campaign when a number of houses turned in better grosses on succeeding days than they did on the opening.

Result was scrapping of the effort to add "stature" and "class" to the film via ads and a change to playing up the broader aspects of the pic.

Loew's Int'l to Start Latin-American 16Mm. Push With 40 Films

Reduction prints of more than 40 regular Hollywood-made Metro features have been finished or are in the process of manufacture for the start of Loew's International's 16mm. program in the Latin American market, according to Major Seymour Mayer, newly-appointed sales promotion chief for the program. Prints will be shipped to Loew's territorial exchanges by March 1.

Contracts for exhibition of the narrow-gauge films in Cuba are currently being negotiated, with the first screening of an M-G feature on 16mm. also scheduled to take place around March 1. Other territories, including the Philippines, France and Belgium, will be ready to start business soon afterwards. New sales promotion chief said sales policy of the 16mm. pix will be modeled directly on that of 35mm. product, adding that every possible protection would be afforded to the foreign 35mm. exhib.

Mayer, whose appointment will be announced today (Wednesday) by Arthur M. Loew, prez of Loew's International, will take over his new position tomorrow (Thursday), date of his separation from the Army. He was associated with Loew's for 18 years and was division manager for 21 Loew houses in Brooklyn and Queens, N. Y., when he entered the Army in 1942.

N.Y. Bookers Club's 6G For Soldier Benefits

The New York Motion Picture Bookers Club, seven years old, has paid out over $6,000 in soldier benefits during the past three years and now is going to provide $1,000 life insurance policies to members at no cost, according to Oscar Lager, president.

Lager, in charge of booking for the Charles Moses circuit, operating theatres in Brooklyn and on Staten Island, was installed along with other officers for the coming year at a dinner-dance Monday night (21). Others include Peter Saglemeni, booker for Warner Bros., first vp. and Harry Margolies, Metro booker, second v.p.

E. K. (Ted) O'Shea, eastern division sales manager for Metro and once a booker himself, acted as m.c.

Studio Unrest

Continued from page 3

had promised to abide by decisions made and asked that they follow that policy.

Schiavone and stewards of various crafts on lot are meeting with Freeman today (22). Herb Sorrell, in sanatorium near Miami, asked that enforcement of directive be delayed until it could be approved and clarified by AFL executive council now meeting in Miami. LATSE, however, said producers had plenty of time to analyze directive and demanded it be put into effect today.

Richard Walsh, IA prexy, arrived over weekend from New York and went into conference here with Roy Brewer, international representative.

Work was slowed at Universal and Columbia yesterday (Monday) when carpenters on those lots refused to work as the AFL directive was put into effect at the major studios. Fainters joined with the carpenters in threatening "further action" to cripple production throughout the industry and work on picture sets was halted.

Work stoppage may spread today and tomorrow on lots where previously there was no demand for sets to be trimmed or painted. Studio execs were hopeful some action by the AFL exec council, meeting in Miami, might prevent a general work disruption.

20th-Fox in Pic Tieup Helps 'Secessionists' To Rejoin the Union

Buffalo, Jan. 22.

Twentieth-Fox fraternity will assist in bringing 261 recently-reconstructed "rebels" back into the union on Thursday (24). They're residents of Townline, N. Y., near Buffalo and some 800 miles north of the Mason-Dixon line. Hamlet seceded—actually—from the Union in 1861 and suddenly discovered recently that it had never officially rejoined.

Seeing a tieup on referendum and reunion ceremonies tomorrow with its forthcoming "Colonel Effingham's Raid," 20th has taken Caesar Romero and Martha Stewart to Townline for a p.a. and preem. Flock of newspapermen and photogs are also expected to be on hand for doffing of the Confederate Flag and raising of the Stars and Stripes.

Simultaneous preem is being held in Atlanta with Charles Coburn, star of the pic, and Barry Fleming, author of the book, present. Coburn, on the Chesterfield radio show tomorrow night (23) will make a plea from Atlanta for Townliners to "vote" yes in tomorrow's referendum, and Romero will reply from Buffalo that he will attempt to use his "influence."

Universal Seeking 4-Year Bendix Loan

Hollywood, Jan. 22.

Four-year loanout of William Bendix is being negotiated by Universal from Hal Roach. Deal calls for Valley lot to get first call on actor for multiple number of films extending over four years.

His first (tentative) job will be in "White Tie and Tails," co-starring with Charles Korvin.

Ratcliffe Asst. Editor Of Plays for Columbia

Thomas G. Ratcliffe, Jr., has been named assistant play editor of Columbia's play department in New York. He'll be aide to editor John Gassner.

Ratcliffe was in Metro's play department for nine years, as reader, scout and assistant editor, prior to going into the Army. He has been back at Metro for the past year.

'Rich Man' Stars Named

Hollywood, Jan. 22.

Warners assigned Sidney Greenstreet, Martha Vickers and Dane Clark as co-stars in its recently purchased story, "A Very Rich Man."

Charles Hoffman will produce and Fred de Cordova direct.

Fox Pub Dept. Back to H.O.

Twentieth-Fox publicity department, which has been occupying offices in the General Motors Building, 57th street and Broadway, for the past three years, will move back to the company's headquarters at 56th street near 10th avenue in about a month.

Tight Market

Continued from page 9

earlier every year (Aug. 1), and so far has sent only 14 to market. RKO stands at 12 but, like Metro, does not set exact release dates. Universal and Columbia, which sell full-line, has so far provided 16 each. United Artists has come through with nine to date.

The 11 nationally-organized distributors, including the independents (Republic, Monogram and PRC), delivered only 350 features last year, the low being Warners at 19, the high, U at 48.

"B's $25,000,000 Backlog

Hollywood, Jan. 22.

Huge backlog of completed pictures at Warners, representing about $25,000,000, will be hurried into release as soon as market conditions make it advisable, Move was announced after a meeting attended by Harry M. and Jack L. Warner, Ben Kalmenson, Wolfe Cohen, Elor Blumenstock and Alex Evelove. Some of the features were completed as long as two years ago.

Meanwhile, the studio will step up its production schedule, which has 40 story properties in various stages of preparation and five pictures currently in work.

New York Theatres

BARBARA STANWYCK
In Warner Bros.' New Hit
"MY REPUTATION"
In Person
ORRIN TUCKER
AND HIS ORCHESTRA
Plus
PETER LIND HAYES
B'way at 47th St. STRAND

Gary COOPER
Ingrid BERGMAN
EDNA FERBER'S
"SARATOGA TRUNK"
Warners' Biggest with Flora Robson
Continuous Pop. Prices Hollywood Broadway At 51st St.

JUDY GARLAND
M-G-M's Musical in TECHNICOLOR
THE HARVEY GIRLS
JOHN HODIAK RAY BOLGER
PARAMOUNT
IN PERSON
THE GLENN MILLER ORCHESTRA
with
TEX BENEKE
PAUL REGAN Ledd Lyon

DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in ALFRED HITCHCOCK'S
SPELLBOUND
ASTOR Broadway & 45th St.
CONTINUOUS FROM 9 A.M. • LAST SHOW STARTS NOON

PALACE B'WAY & 47th St.
DICK POWELL
"CORNERED"
with
Walter SLEZAK Luther Adler
An RKO RADIO PICTURE

Gene TIERNEY • Cornel WILDE
Jeanne CRAIN • Vincent PRICE
'LEAVE HER TO HEAVEN'
In Person
DeMarcos • Paul Remos
Carl Ravazzo • Paul Winchell
20th CENTURY-FOX HIT
ROXY 7th Ave. at 50th St.

RADIO CITY
MUSIC HALL
"THE BELLS
OF ST. MARY'S"
Spectacular Stage Productions

PARAMOUNT'S
"THE LOST WEEKEND"
Starring
RAY MILLAND JANE WYMAN
With Phillis Terry, Howard da Silva, Doris Dowling, Frank Faylen. Produced by Charles Brackett. Directed by Billy Wilder.
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

NOW PLAYING 'ROXY'
JUSTICE COMES TO GERMANY
THE NEW MARCH of TIME

STATE
On Screen Thurs., Jan. 24
1st N. Y. Showing!
'UP GOES MAISIE'
Ann SOTHERN
Geo. MURPHY
IN PERSON
EDMUND LOWE
GUS VAN
The Modernaires
featuring
Paula Kelly

B. G. DeSylva Presents
BETTY HUTTON
in "The Stork Club"
With BARRY FITZGERALD
In Person: WOODY HERMAN and His Orch. Featuring Buddy Lester
PARAMOUNT

'O.S.S.' FEMME LEAD

Hollywood, Jan. 22.

Paramount inked Geraldine Fitzgerald as top femme in "O.S.S.," a tale of international phenagling in diplomatic circles.

Currently in New York, actress is due here in two weeks to start work with Alan Ladd, her co-star.

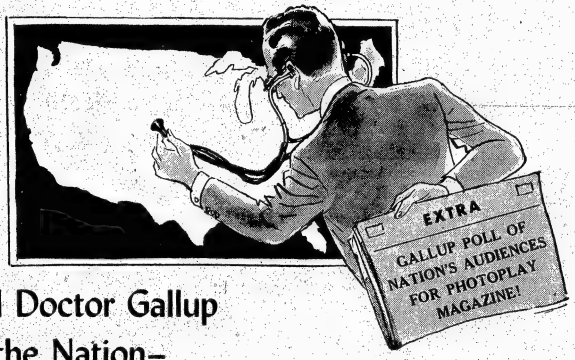
MEMO TO AD. DEPT:

This looks boff: let's talk to 1,000,000 of our Best Customers-- the teen-age kids who case the pix and make it SRO for the 'comers'-- they're readers of Scholastic ROTO coast-to-coast. It's the rotogravure supplement to their own h.s. newspapers-- published monthly Oct. thru May.

WINTON H. BROWN
Advertising Director
400 N. MICHIGAN AVE.
CHICAGO, ILL.

PACIFIC COAST:
NED BRYDONE-JACK

AMERICA GOES M·G·M!



Said Doctor Gallup
To the Nation–
"What's your favorite
Recreation?"



"It's Leo's pictures,
Doctor Gallup–
They give us folks
The biggest wallup!"

(poetic license)
#256

*"The Valley of Decision," "Anchors Aweigh," "30 Seconds Over Tokyo," "Meet Me In St. Louis," "National Velvet," "Thrill of a Romance," "Son of Lassie"
GREER GARSON—Top Actress · "THE VALLEY OF DECISION"—Top Picture

"OH, DOCTOR GALLUP!"

When you take their pulse in '46
They'll talk a lot about these pix:



"ADVENTURE"
Clark Gable, Greer Garson

"THEY WERE EXPENDABLE"
Robert Montgomery, John Wayne

"TWO SISTERS FROM BOSTON"
Kathryn Grayson, June Allyson
Lauritz Melchior, Jimmy Durante, Peter Lawford

"THE HARVEY GIRLS"
Judy Garland (*Technicolor*)

"SAILOR TAKES A WIFE"
Robert Walker, June Allyson

"EASY TO WED"
Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn (*Technicolor*)

M-G-M's "ZIEGFELD FOLLIES OF 1946"
All Star (*Technicolor*)

"THE POSTMAN ALWAYS RINGS TWICE"
Lana Turner, John Garfield

10 BEST CHAMP
ANOTHER M-G-M VICTORY!
ALL-TIME RECORD HOLDER OF "10 BESTS" IN FILM DAILY POLL
M-G-M: 70
Next Companies: 39, 30, 25, 24, 16, 10, etc.

SECURITY IS SPELLED M-G-M!

FCC Decish on FM Now Imminent, Signs Point to Freeze at Present Slot

Washington, Jan. 22.

Decision from FCC is expected momentarily on whether or not FM broadcasters will keep their present spot in the radio spectrum, pick up some extra space on the lower channels, or move downstairs to an entirely new location. Best guess here is that Commission—in absence of "conclusive" data on FM transmissions—will freeze the service in its present spectrum slot (88-108mc.) for the time being.

All three proposals found supporters at FCC hearings here Fri. and Sat. (18 and 19). FCC members, however, showed little enthusiasm to upset FM's present living quarters without good reason.

Zenith Radio Corp., pushing originally for addition of the 42-50 megacycle band to FM's upstairs assignment, later cut back its request to include only the 44-50mc. band, now pegged for Television Channel No. 1. Changing ground again, Zenith then swung its support behind an RCA proposal to shift the whole service to a single band downstairs. Zenith witnesses—backed by FM inventor Edwin H. Armstrong and propagation expert Commander Paul DeMars, — declared they would be "content" if FCC would settle FM permanently in a single band from 44 through 68 megacycles. This would give commercial FM 100 rather than the 80 channels it now has and meet Zenith's demands for some low-frequency outlets to give an extended "rural" coverage. Under this proposal, television would be pushed up into the 68 through 108 megacycle slot.

Though Zenith based its petition on the ground the lower frequencies enabled FM stations to render a badly needed rural service over wide areas, other witnesses—notably Government engineers — countered with charges that Zenith's tests at Andalusia, Ill., were not conclusive on this point, whereas there was no doubt of proof that objectionable interference on the lower frequencies would prevent any decent service a good part of the time.

Biggest single kick came from Television Broadcasters' Association, naturally burned up thought of losing video channel No. 1. Latter channel, according to FCC engineers, would be equivalent to loss of one and a half bands in any other part of the tele spectrum. High-powered FM stations on that channel—even though confined to wide open spaces in the South, the Middle and Far West—would interfere with broadcasts of community video stations in the New England-Middle Atlantic area, it was claimed.

Hint that FCC would hold off any upset of FM's present quarters came several times from Commissioner E. K. Jett. Since any change now would require a complete rewrite of both FM and television standards, Jett suggested FCC wait six months or so for definite proof on best frequencies for a rural service.

The half-dozen set manufacturers who opposed any change in FM assignments, estimated addition of a second band to FM receivers would hike consumer prices anywhere from $3 to $8 on the lower-priced sets. Philco Radio Corp. and others declared that inclusion of the second band on sets would generally "impair performance" on both bands. Another half-dozen set producers supporting the Zenith stand, testified that two-band sets would add something under a dollar to manufacturers' costs. RCA vice-prexy Jolliffe, who came out for the entirely new allocation for FM, did not like two-band sets and admitted he felt there was little difference in rural coverage possible on the high versus the low bands.

The National Ass'n of Broadcasters, in a brief filed with FCC, came out for more channels for FM, but was mum on question of best location for the service.

On a Note of Caution

Washington, Jan. 22.

FCC Chairman Paul A. Porter struck a gloomy note at one point in FCC hearings here Friday (18) on possible addition of the 44-50 megacycle band for FM broadcasting. As he sees it, there just won't be enough advertising gravy to support the thousands of FM stations which can already be accommodated on the 80 commercial channels now spotted for the service.

The FCC chairman pointed out that most bigtime cities have been allocated anywhere from 10 to a top of 20 metropolitan FM outlets. "Before we get very far along," he declared, "it's my guess we are going to have licenses handed back to us in some communities."

Ed East's Screentest

Ed East was screen-tested in New York last week by 20th-Fox as a possible new type of film villian, although in show business for 25 years, he'll be a newcomer to films. He was formerly in vaude as East and (Ralph) Dumke, segueing into radio as part of the now long-standard Ed East and Polly combo.

The Easts have closed out their two air shows, and are currently vacationing in Florida.

AFRA 'Towerites' In 'Compromise'

After more than a year of stewing and scrapping about the Jack Arthur-"Bud" Collyer "ivory tower" resolution in the New York chapter of the American Federation of Radio Artists, a joint committee of the national and chapter boards of AFRA has finally come up with a "compromise" which, to many AFRA members, looks like a victory for the "ivory tower" group.

The Arthur-Collyer resolution, adopted in Nov., 1944, forbids AFRA membership meetings (New York only) to discuss resolutions that don't directly concern wages, working conditions, etc. The "compromise" permits discussion. But there is a lot of red tape before that kind of a resolution can be put on the agenda. Then, if the resolution wins a majority vote at a membership meeting—it has to go to a full membership ballot for referendum.

"At least we can talk about something else besides working conditions," was the remark of one AFRA member. But there is no doubt that the compromise, coming up at the February meeting of the N. Y. chapter, will be adopted.

Mutual Spreads Wings

Mutual is spreading out into virgin territory with addition of KDFN, Casper, Wyo., and KWYO, Sheridan, Wyo., bringing MBS total to 237 stations. This will be first network affiliation for the Sheridan station, a 250-watter, which has been in operation since 1934. KDFN is a 1,000-watter.

In addition, MBS' KSJB, Jamestown, N. D., will increase its power Feb. 10 from 250 watts to five kilowatts, enabling it to reach eight times the number of radio homes as at present.

Lawrence Orch's Global Spread

Philadelphia, Jan. 22.

Regular Saturday afternoon CBS broadcast of Elliot Lawrence orchestra from WCAU auditorium will girdle the globe on strength of pickups by 30 short-wave stations.

San Antonio's KCOR in Goodwill Bid With Bi-Lingual Public Service Line

San Antonio, Jan. 22.

With its broadcasts half in Spanish, half in English, San Antonio's new KCOR will become a major instrument in cementing friendly Latin-American relationship.

Following this theme, an opening-day broadcast lineup has been set featuring the President of Mexico and the Governor of Texas as principal speakers. Secretary of State James F. Byrnes has also been invited to participate in the dedicatory ceremonies. Date is not definite, but will be around Feb. 1.

Station will operate daytime only with a power of 1,000 watts on 1,350 kilocycles. Station will devote 85% of its sustaining time to topics of public interest and education, such as health, agriculture, religion and languages. One of the features will be a daily one-hour broadcast planned with the cooperation of Mexico's Secretary of Education. The Univ. of Mexico has promised to furnish college professors to conduct some of these programs.

According to Raul Cortez, station owner, the station will offer Spanish lessons for English-speaking people but more important it will offer to the million and a half Latin-Americans of Texas lessons in English for Spanish-speaking people.

Station will air from local sunrise to local sunset. Studios will be located here in the Calcasieu Bldg. Space has been provided for one announcing booth for a Spanish announcer and another booth for the English announcer.

Charles F. Harris has been named manager of the station with Abe San Miguel as legal counselor and asst. manager. Kenneth Hyman is station's chief engineer. Lolo Astoyo will be in charge of Spanish programs and Paul Rodriquiz will be Spanish newscaster. Harry Adams and Louis Birdsong will be station technicians. William Smythe has been named commercial manager.



Piano star of TEXACO STAR THEATRE

LIBERACE

LIBER-AH-CHEE

Per. Mgr.: W. Patrick Burkhardt

M.C.A. Artists Ltd. Steinway

'Queen,' 'Bride' Cue Webs' Non-Serial Thinking in P.M.

Involved in the reshuffle of the CBS programming structure will be a departure from the afternoon "hangover" formula of soap operas. At least two new non-serial shows are skedded to go into afternoon segments as part of the network's revamped programming setup.

Deal is currently afoot to spot a half - hour audience - participation show from the Coast in one of the slots, headed up by Nils T. Granlund. In effect, it'll be an afternoon version of "Breakfast in Hollywood." The other show will emanate from New York, and CBS is currently shopping around for the right stanza.

It represents another effort in recent moves to break down the almost solid soap-opera front that has dominated the daytime skeds, with ABC's "Bride and Groom" and Mutual's "Queen for a Day," both of which recently snared sponsors, representing a considerable advance toward the inroads on the serials.

In fact, many in the trade see "Queen" and "Bride" deals as possibly the first significant trend toward portending a change in daytime listening habits, with all webs taking the cue on programming activity.

Brice Disque's New Post

Brice Disque, Jr., has been made manager of the radio production department at Compton Agency. He'll report directly to Lewis R. Titterton, veepee and director of radio for the agency. Disque, out of service a couple of months, went into the Army as a commissioned officer.

'Grey Seal' Package

Initial package wrapped together by Production Associates is "The Grey Seal," based on the Frank L. Packard stories, which is being peddled as a possible summer replacement show, with a $1,700 price tag attached.

Show is being scripted by Albert Simmons, recently returned from ETO, where he was scripting for Armed Forces Radio Service. Stuart Buchanan will direct.

KFWB Clears 19 Hours for 'Dimes'

Hollywood, Jan. 22.

Harry Maizlish's KFWB is clearing the boards of commercials Jan. 30 and devoting its full 19 hours on the air to March of Dimes and testimonial to the birthdate of Franklin Delano Roosevelt. Although two regular sponsored programs are being retained, they won't be a problem, plus commercial moneon from 6 a.m. to 1 a.m. the following morning.

Maizlish and his program director, Bill Ray, have been working on the polio special for a month and the recorded voices of President Truman and other national figures will be heard during the marathon broadcast. During the United Nations Conference in Frisco, Maizlish carried every session throughout the confave on the Warners' station in association with Don Fedderson of KYA in Frisco and cleared out commercial business running deep into five figures.

CANADIAN SCRIPTER HITS LA HAYES TIME

Helen Hayes on her "Textron Theatre" CBS show next Saturday (26) will do an original radio drama, "Run, Gabriel, Run" and it'll mark one of those rare instances of recognition given to an unsolicited script, mailed in to an agency. Author is Leo Orenstein, 26-year-old Canadian, whose shows have been heard on the Canadian webs, but never in the country.

Orenstein mailed the script to J. Walter Thompson agency, with Lester O'Keefe, producer of the show, reading it over a lunchtable last week. His story of the script won Miss Hayes' enthusiastic endorsement.

Vanderbilt Worries ABC As House Is Reported Sold

With theatres in New York scarcer than hair beneath a toupee, the ABC net has a worry on its hands with the possibility that it may lose its lease of the Vanderbilt theatre on which the lease expires next Aug. 31.

Real estate notices last week announced that Valdolmar Theatre Corp., owner of the house, had sold it to a realty broker, A. Sheldon Jaffe. Martin Jones, prexy of the corp., assured the network, however, that he has only given an option to prospective purchasers of the Vanderbilt.

Jas. T. Mahoney Heads Up WLAW Programming

Boston, Jan. 22.

James T. Mahoney, formerly associated with WHDH, Boston, and WITH, Baltimore, has been named program director of WLAW, Lawrence.

Mahoney, who produced some of the NBC radio shows for the last N. Y. World's Fair, formerly served as assistant transcription manager for Decca records and transcription manager for Columbia records.

GUNZENDORFER TO KROW

San Francisco, Jan. 22.

Sheldon F. Sackett, prez of KROW, Oakland, has announced the appointment of Wilton Gunzendorfer as station manager. Sheldon announced simultaneously he himself would take over as general manager.

Gunzendorfer, former station manager of KSRO, Santa Rosa, who succeeds Philip G. Lasky, will have complete operation authority.

House Committee Sets FCC's Largest Peacetime Budget—$5,560,000 for '46

Washington, Jan. 22.

Despite a request yesterday (21) in President Truman's budget message to Congress for $6,086,000 for the FCC for the fiscal year beginning July 1, the House Appropriations Committee today recommended $5,560,000 for the agency.

The original request would give the Commission the highest peacetime budget in its history, as would the Appropriation Committee's figure, if it receives only that. The agency has asked for the big appropriation in order to handle the tremendous volume of FM, television, and standard applications which have piled up during the war, plus its heavy job in the common carrier and other fields. Highest budget prior to Pearl Harbor was $3,465,723 for the year July 1, '40, to June 30, '41.

The Appropriations Committee also released the testimony of its hearing (Dec. 12) on the FCC budget request. Highlights of this:

1. Emphasis that the most important job would be to speed up the processing of FM applications. The Commission estimated that the hearing "may run for several weeks" before FCC determines the best qualified among the 23 applications for the remaining FM channels in New York City.

2. Commission said that in 1944 the standard broadcast stations and networks "earned a profit, before Federal income tax, of more than 200% on the depreciated value of their tangible broadcast property" and claimed this was largely the reason for the heavy new batch of applications for standard licenses.

3. FCC estimated that by July, 1947, 200,000 citizen radio-talkies will probably be licensed. Commissioner E. K. Jett said rules and regulations for this new service will be ready by Feb. or March. He said the manufacturers aren't ready to put sets on the market at this time.

4. FCC chairman Paul A. Porter described FM as "a billion dollar industry"; and Jett added that FM stations in most instances will be able to give wider primary coverage than can the present AM stations.

5. Commission is asking for an increase of 115 employees in its entire broadcast division, but will probably have to settle for less when the appropriation bill finally gets through Congress.

Air Series Set For Chi Mayor

Chicago, Jan. 22.

Chicago's mayor, "Big Ed" Kelly, takes to the air Friday (25) on the choice 9:45-10 p.m. slot on WMAQ, NBC outlet here, following months of negotiations for a good spot for his new "State of the City" pitch. It'll be on the order of the stint of former Mayor LaGuardia of New York, only less colorful, natch. Kelly having nixed any and all suggestions that he give it the gun through with buffoonish reading the funnies, taking stinging cracks at other public figures, etc.

Kelly, whose recorded five-a-week, five-minute "Message of the Day" kicked off during the war and is still being used by most stations here, will discuss such problems as re-employment for vets and ex-war workers, housing, city budget, crime, cleaning up streets and alleys, etc. But it's claimed he'll lay off any reference to politics.

Time is donated by the station. Story of how the deal went through is that Kelly, while plattering one of his "Message" stints at NBC a few months ago, got into a discussion with Jules Herbuveaux, program director, and Frank Chizzini, recording chief, on the misconceptions people throughout the world have of Chi. Kelly then expressed a desire to get suitable evening time to talk about the city from his own viewpoint.

Lea Bill Huddle Today (Wed.)

Washington, Jan. 22.

House Interstate Commerce Committee huddles tomorrow (23) to work on the new anti-Petrillo bill. Measure is sponsored by Rep Clarence F. Lea (D., Calif.) chairman of the committee and is aimed particularly at Petrillo's activities in connection with broadcasting.

APPRAISING THE RADIO EDITORS

50% Give Radio a Brushoff

During the course of its survey on radio columnists and critics, VARIETY looked for a correlation between press comment and opinion on radio (on the one hand) and Hooperatings (on the other hand). The Hooper organization limits its measurements to 32 cities. Here is a list of those cities. Those marked with asterisks, 17 out of 32, or more than 50%, haven't any radio departments worth speaking of in their daily newspapers. Many of the others, as will be seen from the main breakdown, have radio columns that don't rank above the third category.

*Boston
*Providence
New York
*Philadelphia
*Baltimore
*Washington (D. C.)
*Richmond
Buffalo
Cleveland
Detroit
Pittsburgh
Cincinnati
*Minneapolis-St. Paul
Chicago
Des Moines
Indianapolis
*Kansas City
St. Louis
Louisville
*Atlanta
Memphis
Birmingham
*New Orleans
*Houston
Dallas
*Oklahoma City
*Denver
*Salt Lake City
*Los Angeles
*San Francisco-Oakland
Portland
*Seattle

Scorch Season Plans Slim So Far, Bankrollers Keep Zippers Locked

It looks like a below-par season on coin investiture for summer replacement shows this year. Even those $5,000-bracketed hiatus-time commercial airers may be few and far between. From all indications, a number of sponsors who ordinarily retain their air time on a full-year basis will probably scram out of the radio picture for the July-August-September semester.

That, at least, is how the picture shapes up at the moment, when sponsors and agencies are beginning to think seriously in terms of finding replacement shows. Bankrollers want to slide through the scorch season at the minimum cost. With the wholesale wave of strikes, and the general current economic unrest, they're uncertain about the future and when production schedules will return to normal. There won't be any summer splurging via radio, and it looks like the commercial network skeds will be in the doldrums this summer.

In keeping with the usual policy of providing hot-weather layoffs for star shows, the top names will almost without exception be off the air. The non-star shows, such as "Thin Man" and "Aldrich Family" (both General Foods) will stay on. GF, incidentally, won't replace any of its night-time shows when the stars check off the air. Dinah Shore, Kate Smith, Fannie Brice, all under the GF sponsorship banner, are going off, although there's a possibility that Burns & Allen will stay on for the sponsor this summer under the GF shuffle system preventing loss of contractual time.

Young & Rubicam has already pacted the "McGarry and His Mouse" package as a Bristol-Myers replacement, either for Eddie Cantor or "Duffy's Tavern." When "Ozzie and Harriet" go off, the substitute show, as last year, will probably be "International Silver Theatre."

Joan Davis goes off for the summer, with Swan Soap buying a summer replacement show for the 8:30 Monday night CBS slot.

Allen Wants Winnie

Fred Allen thinks that he and Winston Churchill as a comedy parlay would be a natural for his Sunday night NBC show. The trouble is Allen doesn't know whom to turn to, since Churchill has no agent, in trying to line him up for a guest shot.

Allen says he's going to try; the worst that can happen is a refusal.

Stars Burn Up Own Agencies

Some of the ad agencies have been vexed in recent weeks, because the stars on their shows have permitted themselves to be booked for guest shots on other airers without even extending to the agency the courtesy of notifying them.

As a result, Music Corp. of America got something of a slapdown last week when Bob Crosby was yanked off the "Spotlight Bands" show by J. Walter Thompson. Crosby, who heads up the Tuesday night CBS Ford show, a Thompson account, is handled personally by MCA. Latter okayed a repeat booking for Crosby on "Spotlight" for last Wednesday (16) night on Mutual, but apparently JWT agency wasn't even apprised. At the last minute the Thompson agency refused to permit Crosby to go on; it wasn't only peeved over being kept in the dark, but felt that Crosby was spreading himself too fast by reprising a "Spotlight" shot within two weeks.

Will Osborn went in as a last-minute sub, but apparently the announcer on the show didn't get a revised script. After telling the radio audience it was about to hear Crosby, he was obliged to postscript a correction.

It's recalled that JWT was equally upset several months ago when Frank Morgan, who heads up the "Kraft Music Hall" show, was booked for the Campbell's Soup "Request Performance" program — but the agency knew nothing about it until Morgan had gone on.

CBS' Friday Night Program Reshuffle

CBS, more or less on the spot in trying to fill the 9:30-10 Friday night segment (vacated by Quaker Oats' "Those Websters") without offending any of its clients, apparently has solved the situation to the satisfaction of everyone.

Reshuffling of shows brings the following moves: The Jimmy Durante-Garry Moore program is being moved ahead from 10 to 9:30, with the Danny Kaye-Pabst program moving from 10:30 to 10. The Bob Crosby Ford show, currently heard Tuesday night at 10 (opposite Bob Hope) is being moved into the 10:30 Friday night slot.

NAT'L SURVEY BY 'VARIETY'

What's the state of radio writing in the general press (daily and weekly) in the United States today? The hardiest hate-radio newspaper publisher will admit that maybe radio has a chance of some brief survival by this time. But how does he treat this medium which is listened to by the greatest majority of his own readers? (Repeated reader-interest tests, often financed by the newspapers themselves, in city after city, rank radio logs second (after comics) in readership interest.)

In an attempt to appraise the current state of radio writing in the country today, VARIETY interviewed many leading radio execs in New York, with them waded through hundreds of clippings of newspaper radio columns, and received the benefit of the unvarnished and considered opinions of those in radio who are most knowledgeable on the subject. The opinions that follow are a distillation of the best thinking in the trade. This is how the trade views radio writing in the general press today:

Radio writing in the general press can be divided into five categories:

(1) Those who are criticism and top legitimate news of and about the radio industry.

(2) The informative writers who do a good reportorial job.

(3) The paste-up guys who'll use whatever flackery hand-out happens to be handiest.

(4) The highlight boys; they go to the trouble of boxing the day's top radio shows.

(5) Those who just run lists and logs.

About 50 Worthy of Title

There are overlappings among the categories; some of the people in No. 1 for a time may slip into No. 2, and vice versa; and it's a thin line that sometimes divides No. 2 from No. 3. There are few people steadily in the No. 1 class. But then there are few altogether. There are more than 900 daily newspapers in the country. Minute search through lists, clippings and notes resulting from interviews brings a total of between 45 and 50 radio writers worthy of the title even by the farthest stretch—that includes the syndicate and wire service guys, as well as two magazine writers.

In general, newspaper radio departments, except for a few outstanding examples, are "headed" by people of two kinds: Either youngsters, either the M.E.'s secretary, etc.; or old men, virtual pensioners, the hopeless fellows who are considered unworthy or incapable of filling a worthwhile assignment. Most radio columnists—and this includes some of the best, even First Category people—hate radio. It's apparent from the gait, the slant of a lot of the people that they don't even listen to the radio (and some boast of that!). Of course, the responsibility for this state of affairs is, primarily, that of the publishers. Not that the radio industry itself is without fault. But here is a look-see at the other side of the fence first.

That radio writing can be influential has been shown in a number of instances. Outstanding, perhaps, is the case of Cleveland. That town is considered by many in the trade as the "strongest" in the country from the viewpoint of radio writing. Bob Stephan and Stanley Anderson do a good job, respectively, on the Plain Dealer and Press. Elmore Bacon, of the Cleveland News, writes of interesting news leads for his column, and is informative; he is, however, interested primarily in music, makes no pretense to general radio criticism. Anderson sticks pretty much to gags. Stephan is probably in a class by himself.

Stephan's capsule comments are good criticism, and sometimes sting. But he doesn't do enough show discussion. When he lashes out at wrongs, or fancied wrongs, in radio, he is effective. About a year ago, Stephan suggested to his readers that they write to Clarence L. Menser, NBC veepee in charge of programming, complimenting the net

(Continued on page 30)

JWT COPS FOUR OF CROSSLEY'S TOP 9

The New Crossley ratings spot four J. Walter Thompson shows among the top nine on audience pull. That's probably a modern day record for a single agency's batting average with such a multiplicity of high rating shows.

Charlie McCarthy (Standard Brands) is No. 3 on the Crossley list with a 21.9 rating; "Lux Radio Theatre" is fourth with 21.2; Fred Allen (Standard Brands) fifth with 19.9 and "Kraft Music Hall" in ninth place with 15.7.

Sadly, Radioites Backward Wend Their Way to Studios After Wild Fling at Not-So-Luscious Legit

The wholesale flight in recent months of radio talent into the legit field (including writers, directors, producers, etc.) has for the most part come-a-cropper. Many of the boys are back at their old stamping ground, still in a daze over their quickie excursions into legit pastures, and slightly bewildered at the difference in the know-how in the two fields.

When the radioites segued into legit, their cry had been that radio as such shackled their creative talents; that the stage offered a greater opportunity for expression. What they apparently didn't reckon with, however, was that their talents had been geared radio-wise and that the same techniques didn't apply.

Arthur Laurents, who won outstanding recognition for his CBS "Assignment Home" series, may prove one of the few exceptions. His "Home of Brave" legiter, currently at the Belasco, N. Y., though greeted with mixed notices by the drama critics, is picking up to such an appreciable extent due to word-of-mouth, that its prospects look good for a lengthy run. Laurents is currently scripting a comedy, "To Have and to Hold."

Added to the radio-to-legit-to-radio casualty list was Saturday night's (19) closing of the Vincent McConnor play, "A Joy Forever," which starred Guy Kibbee, with McConnor now back at his job in the CBS program writing division. Martin Blaine, the radio actor, had a sad experience as producer of the Aben Kandel legiter, "You Twinkle Only Once," which was shelved out of town. Stanley Richards, the radio scripter-turned-playwright, had an equally disastrous venture with the short-lived "Marriage Is for Single People." Same applies also to Martin Gabel, the radio actor, via his brief fling into legit as producer and director of Irwin Shaw's "The Assassin." Wes McKee, the Young & Rubicam producer, is reportedly having his headaches with the Miriam Hopkins starrer, "St. Lazare's Pharmacy" in Chicago.

Not all have been on the flop side. Milton J. Lazarus bridged the radio-to-legit gap with his scripting of the "Song of Norway" book. And as a postscript, Willard Hoffman, script editor of the CBS program writing division, undaunted by the succession of flopperoos by radio guys, is putting the finishing touches to a three-act play, "Day of the Dinosaur," which is a study of the postwar state of mind.

Touch and Go

The L.A.-to-N.Y. transportation snafu continues a source of distraction for the Fred Allens and other air show comedy stars whose eastern-origination shows accent a guestar policy.

In some cases it's been necessary to rehearse around the absentee guests unable to reach N.Y. in time for rehearsals. Allen, for one, has been operating on a crossed-finger day-to-day basis, as in the case of George Jessel, spotted on last Sunday's (20) show. Jessel was still among the missing at rehearsal time Friday, but managed to get in for the Sunday night broadcast.

Same situation prevails in the case of Peter Lorre, skedded for next week's (27) show. The week-to-week inking-in is all very "iffy."

Hill Eyes Harris As 'Lucky' Shot

If George Washington Hill carries through with his original plan, Phil Harris will occupy the Sunday night 7 o'clock NBC slot with his own show as the summer replacement for Jack Benny.

Hill's plan is to give Harris star showcasing during the Benny layoff period and, if the show clicks, to bankroll the Harris program as an added starter next fall, with Harris checking off the Benny show.

That's why, on the gamble that he'll make the grade, Harris called it his half-hour show that was auditioned several months back, even though Young & Rubicam and several other agencies were interested to the extent of negotiating a sponsorship deal for the show.

A Hooper Daytime Study Or: This Is Where We Came in 8 Years Ago

Wars can come and go, but it'll probably take more than an atom bomb to disturb the housefrau's daytime listening habits. Just as today, the soap operas back in '38, when C. E. Hooper first began thinking in terms of Top 10 Daytime shows, the suds sagas ruled the roost, with "Ma Perkins" out in front with an 11.3 rating. Four of the serials in the current Top 10 were also up among the faves eight years ago.

Here are the comparative shows and ratings:

TOP 10 TODAY

"When a Girl Marries"	8.6
"Portia Faces Life"	8.5
"Ma Perkins"	7.9
"Breakfast in Hollywood" (2d quarter)	7.8
"Romance of Helen Trent"	7.8
"Pepper Young's Family"	7.7
"Young Widder Brown"	7.7
"Breakfast in Hollywood" (1st quarter)	7.7
"Our Gal Sunday"	7.6
"Stella Dallas"	7.3
"Big Sister"	7.3

TOP 10—1938

"Ma Perkins"	11.3
"The Goldbergs"	10.0
"Guiding Light"	9.8
"Pepper Young's Family"	9.8
"Mary Marlin"	9.6
"The O'Neills"	8.5
"Road of Life"	8.0
"Life Can Be Beautiful"	7.9
"Stella Dallas"	7.8
"Our Gal Sunday"	7.7

Rooney for Soup, But Who's Out?

Mickey Rooney, who's still in uniform, is under option to Campbell's Soup, reportedly on a fat weekly guarantee stipend basis, with the client via Ward Wheelock agency, all set to showcase him in a top-budgeted half-hour show.

That would probably be next fall, at which time Rooney will be back in civvies, and right now the trade is speculating on whether Rooney will go in as the substitute show for Jack Carson on the Sunday night CBS "Request Performance" show. Latter, in its initial season, is budgeted at upwards of $12,000 weekly, with the sponsor far from happy over audience or trade reaction to the program. It has a current Hooperating of 8.3. After show rides out the season, Wheelock agency will do a sam-up appraisal to decide how it'll fit into next season's picture.

Client hasn't been doing any handsprings over the Carson show, either, and it's been running on a 13-week basis for some time, with rumors invariably cropping up at each renewal time. Latter show is budgeted at approximately $9,000.

ABC Tees Off $250,000 Mon. Nite Program Strip in Bankroller Bid

ABC network, in an ambitious programming gesture, premiered four new shows back-to-back Monday night (21) in the 8:30-10:30 time slots. A fifth show, headed up by Bill Thompson, is also skedded for Monday night showcasing in the next couple of weeks. The programming hypo represents a $250,000 coin outlay by ABC, and is primarily aimed at attracting bankrollers into the currently sustaining cream o' time Monday slots.

Below, in their 8:30-10:30 sequence of presentation, are reviews of the shows.

"DASHIELL HAMMETT'S FAT MAN"

With J. Scott Smart, Amzie Strickland, Nell Harrison, Ed Begley, Rosalind Greene, Eric Dressler, Ian Martin, Ralph Bell
Writer: Dashiell Hammett, adapted by Robert Sloane
Director: Robert Sloane
Musical Director: Bernard Green
30 Mins.; Mon., 8:30 p.m.
Sustaining
WJZ-ABC, N. Y.

Dashiell Hammett, creator of the "Thin Man" series which has parlayed itself into a series of film and radio perennials, hasn't overextended his imagination in picking a character for the current "Fat Man" series which bowed Monday (21) on ABC. The change is only in avoirdupois of the central sleuth, otherwise latest strip doesn't differ too widely on format of the Nick Charles series—or for that matter of most detective stories on the air.

Preem., however, had the virtue of being a well-built and nicely-gaited yarn which told a suspenseful tale labelled "The 19th Pearl," wherein "Fat Man" (he's given no other tag) gets an actress off a murder rap and bows out of any romantic interest on the ground that nobody loves a fat man.

Direction has the suspense built up logically until there's little left but to assume the actress is guilty. Like the "Thin Man," his brother sleuth gathers all suspects in one room and selects the guilty party.

Performances are well done with Jack Smart in the central role and Amzie Strickland, as the actress, giving credence to their roles. *Jose.*

"I DEAL IN CRIME"

With William Gargan, Lurene Tuttle, Howard McNear, Sandy Pickert, Herb Rigran, Barbara Fuller, Jack McCarthy, Alan Hewitt; announcer, Dresser Dahlstead
Writer: Ted Hediger
Director: Leonard Reeg
Music: "Skitch" Henderson
30 Mins.; Mon., 9 p.m.
Sustaining
WJZ-ABC, N. Y.

On the 9 o'clock, Monday night spot, the ABC unwrapped a new detective serial built around the person of private investigator Ross Dolan who, without the aid of the usual stooge in such pieces, tackles the crime front. William Gargan, who plays the dick, brings vast acting experience to the mike and his experience stands up to a smooth, well-timed, click job in the light of what he has to do. But the doings, as displayed on the opener (21), were exciting only in a too routine, too familiar manner. It was good whodunit stuff, but one had heard the story, met the characters, so many times both on the air and in film before, nothing fresh. The writing of the part for the main guy in such a way that he explains his own actions, instead of dialoguing with a stooge, was slick. But it still added nothing really fresh.

The rest of the cast was as good as Gargan, which was good enough, and the production was flawless. All of which proves again only that a highly competent, professional job of production and casting may not be enough without originality in concept. *Cars.*

"FOREVER TOPS"

With Paul Whiteman's Orch, Eugenie Baird, Chorus
Producer: Dick Woollen
Writer: Sheldon Stark
25 Mins.; Mon., 9:30 p.m.
Sustaining
WJZ-ABC, N. Y.

ABC network injected a most pleasant interlude into its new series of sustaining shows, with this program, originating in Hollywood with Paul Whiteman's orchestra and Eugenie Baird, soprano of the show, which is sort of all-time "Hit Parade," can hardly miss, since it features the top tunes of yesteryear discussed beforehand by a man who participated in the making of many of them and whose band performs them excellently.

Despite the fact that his title as the "King of Jazz" is by now no more than a memory, Paul Whiteman is an institution. He's bound to draw listeners to this period and once held down the same week after week. He has a fluent, charming manner of handling lines, clearly demonstrated by his intros on this show plus the buildup words worked out to introduce Eugenie Baird, who had been signed by Bing Crosby's Kraft show all last season after a stretch as a name band singer.

Miss Baird made her two innings this semester, doing "Man I Love" and "When Day Is Done," performing each excellently and adding to her score with a smooth application of the few lines given her.

Plan of the program is an old one. It hooks up standard tunes with historical facts, adding to the natural nostalgic interest in the melodies themselves. There's also a medley of oldies spliced together by snatches of George Gershwin's "Rhapsody in Blue," used by Whiteman as a theme. In addition to Miss Baird, the maestro uses a vocal chorus for additionally solid results.

This is a swell show. *Wood.*

"JIMMY GLEASON'S DINER"

With Jimmy and Lucille Gleason, Willie Best, Joe Kearns, Ken Christie, ABC staff orch.
Writer: Bill Danch
Producer: Art Daly
30 Mins.; Mon., 10 p.m.
Sustaining
WJZ-ABC, N. Y.

This new half-hour comedy package occupies the "next-to-closing" slot in the projected five-show Monday night sustainer parlay on ABC (four have already preemed, the fifth is coming up), but on the basis of the initial broadcast it doesn't rate that kind of billing. In fact, it didn't begin to bat in the nighttime comedy league, and if fault lies not only with the scripting. The production itself seemed of make-shift quality, and Jimmy and Lucille Gleason apparently have much to learn about radio technique and mike presence. Whatever the goal, it just didn't add up to qualitative programming.

The comedy, for the most part, was pretty tired. It was as though the situations were built around tag lines out of the files, and that's anything but good radio. The idea of spotting the Gleasons as the owners of a diner in the film colony and dishing out the hash and gags to assorted characters lends itself to all kinds of possibilities—but it seems as though the Creative Dept. stopped thinking once the idea was born. Not only Gleason and his wife were the worse off for poor material, but the supporting players were bogged down by silly, unfunny and oft-heard lines. Tom Breneman, of the "Breakfast in Hollywood" morning show did a guest shot on the program, but it didn't help any.

"Jimmy Gleason's Diner" is going to require a lot of attention if it wants to compete with CBS' Screen Guild Players or any other opposition show. *Rose.*

"MASQUERADE"

With Jack Swineford, Geraldine Kay, Mary Marren Rees, Jack Petruzzi, Art Seltzer, Ruth Shames, Beryl Vaughan, Sidney Mason, others
Writers: Irna Phillips, Art Gladd
Producers: Miss Phillips, Carl Wester
Director: Norman Felton
15 Mins.; Mon.-thru-Fri., 1:45 p.m.
Estimated Talent Cost: $2,500
GENERAL MILLS
WMAQ-NBC, Chicago
(Dancer, Fitzgerald, Sample)

New quarter-hour replacement for "Hymns of All Churches" on the daytime General Mills hour is slick cut-to-formula soap opera stuff that will sell Wix and Soft-As-Silk Cake Flour. Anyone expecting a startling departure from the norm—and that's a reasonable expectation, in view of the arrival of the Atomic Age—is going to be disappointed, however, because here are all the old cliches, the triangles, the doubts and disappointments and struggles of soapers from the early '30's on. (Is this really radio's silver anniversary?)

Title, "Masquerade," refers to "people who pretend to be something they are not." Tom Field, it's alleged, is "handsome." Back after three years in Hitler's tank corps, he's principal of a high school in Fairview—"a fine, modern building. It's a winter day, and he looks out the window at his charges going home from their studies. "The privileges of working with youth," he soliloquizes. "Can there be anything more worthwhile?" (Echo answers: "Yes—some good, meaty dialog for a change.")

"I promised myself that in the battle-scarred town of Avranches . . . I would make myself useful . . . young enough to be one of them, yet old enough to guide them . . . mold the pliable minds of tomorrow." Ah, but there are difficulties. Marion, his wife, for instance. And Nina Granger, one of the teachers in the school—Nina, "a young woman who has learned the meaning of disillusionment." Something like the Nina in "Strange Interlude," in other words, only prettier.

So, anyway, Nina and Tom flap their gums about this and that, and Nina, it develops, is quitting because she's ready to marry Ted Landis. And, it says she, clicking down the corridor of the school after the big mike-session with Tom, "I'm going to see that a certain someone learns something about honesty if it's the last thing I do for Miss Newell" Curtain. Only two soliloquies in the opening stanza; not a bad average.

It's a worthy partner to the hour's present lineup, which are sandwiched with Betty Crocker commercials. Those are "Woman in White," "Right to Happiness" and "Today's Children," all turned out by the Irna Phillips-Carl Wester mill. And that spells commercial. *Mike.*

"SOLITAIR TIME"

With Wardе Donovan; guest, Helen Bennett; announcer, Tex Antoine; Ving Merlin & orch.
Writer: Richard E. Davis
Producer-Director: Jack Hill
15 Mins.; Sun., 11:45 a.m.
CAMPANA SALES CO.
WEAF-NBC, N. Y.
(Clements)

A neat little musical stanza, spotted at what seems the right time to attract notice from the possible customers for the product involved, takes up the 11:45 a.m. slack on NBC these Sundays. Campana Sales Co., which peddles Solitair cosmetics, took off the "Little Betsy Ross Girl" which had a pure Philadelphia flavor (firm operates out of Philly) and has made appeal more universal by spotting Warde Donovan with his smooth singing.

As a warbler, Donovan's easy to take, doesn't flutter the walls of Jericho on the Sabbath morn but fills the niche with showmanlike competence. Ving Merlin's orchestra backing helps Donovan rather than impinging on his show, which is as it should be.

Sponsor guests Broadway and other stars in the commercials, rather than on the show proper, and adds that part of it in with compactness, too. Helen Bennett, of the legiter "Dream Girl," did the chore last Sunday (20) and probably helped sell some face powder, with the collusion of announcer Tex Antoine. *Cars.*

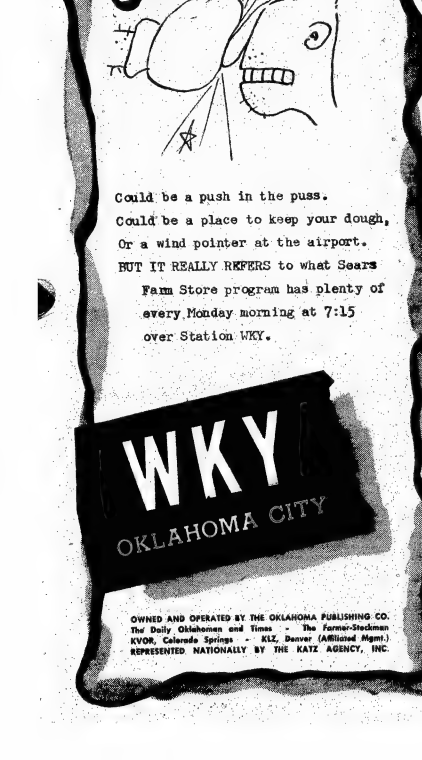
"AROUND THE TOWN"

With John Cooper; Bob Sherry, announcer
Producer: Garnet Garrison
15 Mins., Tues., Thurs., 9:45 a.m.
WEAF, N. Y.

All around the country radio news references are inaugurating local shows, often using either the wire or film recorded, by way of emphasis on local news now that the war's over. NBC's N. Y. flagship, WEAF, started one last week, spotting returning war correspondent John Cooper at 9:45 a.m. twice a week with a purely local news session. Given an opportunity for further experimentation in the use of the recorder, and the production facilities of a big-time station like WEAF, there is every reason to expect that this type of program should catch the attention of listers and hold it.

Cooper, who has reported important war developments in the Pacific on both live and recorded shows, did a good job both technically and content-wise on his second local stanza (17). Sticking to purely local items, he managed to invest them with live newsiness. The people he interviewed via recorder sounded natural, and at ease. Bob Sherry pitched in as announcer and assistant emcee, and Garnet Garrison gave the whole thing fairly smooth production, doing especially well in dovetailing the recorded musical background. It was a good showcasing for the shape of local news shows to come. *Cars.*

John J. (Chick) Kelly, recently discharged from the Marine Corps, has returned as publicity director of KYW, Philly. James W. Gantz, who replaced Kelly, remains as assistant publicity director in charge of news.



JANETTE DAVIS
With Archie Bleyer orch, Lee Vines Directors; Phillip McHugh
15 Mins.; Mon. through Fri., 11:15 p.m.
Sustaining
WABC-CBS, N. Y.

Taking over the spot long occupied by Joan Brooks, Janette Davis makes for pleasant listening on the appeal of her pipes, song projection, and interesting song catalog. In her 15-minute stanza, she turns in a full session of vari-tempoed tunes which not only makes for variety, but enables her to impress as being equal to the occasion when it comes to putting over either a ballad or rhythm tune.

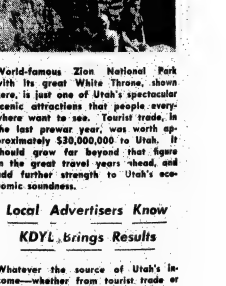
She has a warm voice along with a song selling savvy, which Archie Bleyer's orchestral backing enhances. On session caught, her tunes were: "Some Sunday Morning," "Who's Sorry Now," "Can't Get You Out of My Mind," "Surprise Party" and "In the Mood for Love."—an altogether pleasing program. *Jose.*

She's from Chicago where she was on WBBM. Lee Vines handles the announcing. *Jose.*

"THIS IS NEW YORK"
With Bill Leonard
30 Mins.; 2:15-3:45 p.m., Mon.-thru-Fri.
Sustaining
WABC, N. Y.

"This Is New York," featuring Bill Leonard, former Navy officer, is a WABC (N. Y.) program with an appealing title and a fine idea. Its possibilities, however, have not yet been fully realized on the basis of six hearings of the afternoon stanza. Leonard is also on the air at 6 a.m., Monday through Saturday. The feature applies the roving police-general reporter and the interesting-personalities column technique to radio.

Even the transcribed music signature and bridges need attention. It lends little to the show at present. (Continued on page 32)



World-famous Zion National Park with its great White Throne, shown here, is just one of Utah's spectacular scenic attractions that people everywhere want to see. Tourist trade, in the last prewar year, was worth approximately $30,000,000 to Utah. It should grow far beyond that figure in the great travel years ahead, and add further strength to Utah's economic soundness.

Local Advertisers Know

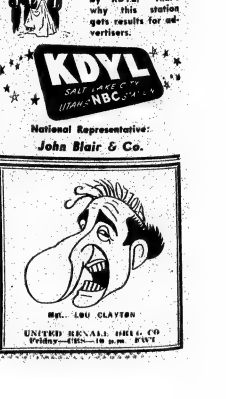
KDYL Brings Results

Whatever the source of Utah's income—whether from tourist trade or mining or farming or manufacturing—they all have this in common: a preference for the NBC shows and the local features brought to them by KDYL. That's why KDYL station gets results for advertisers.

The POPULAR Station

KDYL SALT LAKE CITY UTAH NBC

National Representative:
John Blair & Co.



Mgt., LOU CLAYTON

UNITED RECALL BUR'G. CO
Friday—CBS—10 p.m. EWT

13th ANNUAL

VARIETY

SURVEY OF

SHOWMANAGEMENT

Announcing the annual VARIETY radio survey of SHOWMANAGEMENT. Because we want to make sure the maximum number of radio stations in the U. S. and Canada participate this year, we are also writing to you directly so you can check against the closing date for entries. The closing date is February 22.

This is the 13th year VARIETY has taken this inventory of American radio stations. The purpose is simple: to determine the competence achieved in a free system of radio broadcasting; the effectiveness of service to listeners. VARIETY then selects for specific recognition those stations that have maintained or developed outstanding leadership.

This is the first VARIETY survey of SHOWMANAGEMENT since 1939 that takes place in a relatively peaceful world. During those years, American radio was solemnly dedicated to the home front task of making victory a reality. Accordingly, VARIETY judged radio station activities by how effectively they accomplished the all-important job.

Radio is now on its own again. As Eddie Cantor said recently, "If we don't keep the peace, we'll all wind up in pieces." Americans must remember that. American radio stations must keep reminding them.

But station promotion and commercial management also count.

Don't make your station summary elaborate. Keep it short. Concise. How it sounds is more important than how it looks.

Address Reports To Radio Editor

VARIETY

154 West 46th Street
New York 19, N. Y.

Deadline for Entries is Midnight, February 22

Writers' Guild Launches Drive to Put Its Scripters Hep to Tele Techniques

Radio Writers' Guild, believing that the FCC-imposed minimum of 28 hours per week of broadcasting by commercial television stations will give radio scripters new opportunities to break into video, has launched a program to teach its members the know-how of the new medium. With broadcasters currently looking for ways to fill the minimum program time, the Guild believes that its program will also be welcomed by station programmers.

Guild's move, moreover, is considered in radio circles to be a smart educational and public relations step by the group to gain public prestige for its probable forthcoming tiff with the American Assn. of Advertising Agencies, when negotiations begin for better radio contract conditions.

Guild committee, topped by Norman Rosen, writer-director-producer with the video department of J. Walter Thompson, will be in charge of indoctrinating radio writers with the video virus. With the cooperation of heads of the various stations, the committee hopes to take Guild members behind the scenes of actual live productions and fully acquaint them with technical and creative knowledge in time for the expected big video splurge several months hence.

Group will also analyze programs currently being produced over N. Y. stations and evaluate the potentialities and limitations of television in this manner. Although some members of the Guild have had some previous experience in video and film work, the majority has heretofore been working strictly in the audio medium.

Guild members will write experimental scripts as part of the curriculum, best of which will be produced over N. Y. stations. It's understood that scripts accepted for broadcasting will be paid in the upper brackets of the present television wage scales. Guild's move, although similar to educational moves taken by engineering and technical unions in educating their members in video, is the first step in getting the creative-production personnel help to television.

Raleigh.—The Cape Fear Broadcasting Co. has filed an application with the FCC seeking permission to construct a new **FM station** at Fayetteville, **N. C.**

Thackrey Tele Bids

Washington, Jan. 22.

Dorothy S. Thackrey, New York publisher, who is spreading into broadcasting, has filed applications for television stations in Los Angeles and Frisco.

Mrs. Thackrey, operator of the New York Evening Post, owns WLIB, New York, and recently purchased standard stations in California. She also has pending applications for **FM** stations in **Los Angeles** and **Frisco.**

WCBW READIES TWO NEW VIDEO STANZAS

John Reed King's "Missus Goes A'Shopping," sustaining feature for the last two years on the Tuesday night 8 to 8:30 p.m. slot WCBW (CBS, N. Y.), gives way next Tuesday (29) to a new King show titled "It's a Gift." Program, set for 12 weeks, has been moved up to the 8:30 to 9 p.m. spot, and it's understood that several sponsors are interested.

Show will have a different format from the original King feature. Including a new mascot, King is now auditioning cats to find a replacement for the duck that waddled around after him on the "Misses" show. Involving a new audience participation twist, the program will take place in a gift shop.

WCBW has also scheduled "Sorry, Wrong Number" for airing next Wednesday (30). Half-hour sketch, penned by Lucille Fletcher, won unsung kudos as one of the best mystery scripts of the year, was revived several times on the air and was featured in a Life mag spread several weeks ago.

Judith Evelyn, former star of the Broadway production of "Angel Street," who performed the same role in the video version of the play Sunday night (20) over WNBT, (NBC, N. Y.), was originally scedded for the lead in the "Wrong Number" sketch. Illness caused the star to cancel out, however, and WCBW execs are currently looking for a suitable replacement.

John Houseman, currently directing "Lute Song," legit production due into N. Y. in the near future, will do the preliminary direction on the video piece, turning it over then to a WCBW producer for the ultimate airing.

Raleigh.—The Federal Communications Commission has granted a construction permit to the Davidson County Broadcasting Co. for a new station to operate at Lexington, N. C., on 1190 kilocycles, 250 watts, daytime hours. Construction permit also was granted to the Whiteville, N. C., Broadcasting Co., for a new station to operate on 1240 kilocycles, 250 watts, unlimited time.

St. Loo Schools G:t Hep to V'deo

St. Louis, Jan. 22.

A five-year program for post-war development of a FM-video station for the St. Louis public schools has been made and $80,000 has been earmarked for the initial work. The audio-visual dept.'s space work was presented last week to the planning committee of the Board of Education by Miss Elisabeth Golterman, director, and Miss Dorothy Blackwell, in charge of radio education.

The plan calls for receivers in each class room; playback equipment for transcriptions and radio workshops in high schools and teachers' colleges. Miss Golterman recommended a capital outlay of $84,000 to furnish each school with the equipment necessary to make full use of all audio-visual aids to education.

D.C.-N.Y. COAXIAL TELE B'CAST DUE NEXT MONTH

Involved in the FCC hearings in Washington this week on applications for the D.C. television channels, New York video broadcasters have been too busy to make definite plans yet for the first Washington-N.Y. broadcast over the American Telephone & Telegraph's coaxial cable. Broadcast, a pool affair, was originally scheduled to take place Jan. 15 with a telecast of President Truman's speech to Congress, but was necessarily cancelled when the President decided not to speak personally.

Spokesmen for WNBT (NBC), WCBW (CBS) and WABD (DuMont), handling the programming for the first show, declared it will probably come off some time next month, whenever an important event occurs to get the new intercity programs off to a boff start. Cable is all set for use and A.T.&T. is ready to make its facilities available whenever the broadcasters announce the date.

Following the initial program, the cable will be made available to each of the three stations two nights weekly, which will result in N.Y. viewers getting a steady stream of shows from the news capital of the world.

Television Review

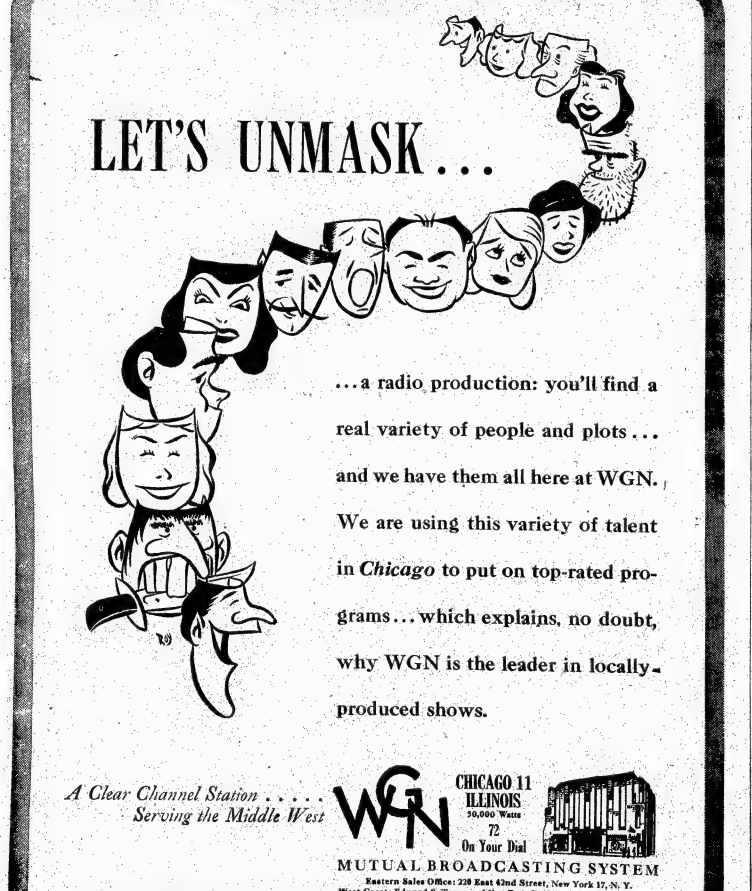
"ANGEL STREET"
With Judith Evelyn, Henry Daniell, Cecil Humphreys, Florence Edney, Jeili Preminger
Adapted from play by Patrick Hamilton
Producer: Ernest Colling
Scenery: Bob Wade
Tech. Director: Al Protzman
30 Mins.: Sun. (20), 8:15 p.m.
Sustaining
WNBT-NBC, N. Y.

Disappointing acting of Judith Evelyn, the star, coupled with an offering script, transformed what should have been one of the best full-length plays produced by WNBT into a ho-hum affair that bored most of the audience. Miss Evelyn, who portrayed the same lead role of Mrs. Manningham in the 1941-42 Broadway production, was reportedly ill during the show, which might have caused her seeming ineptitude. Star rushed through her lines so rapidly her voice was inaudible at times, resulting in a caricature of the part, rather than a characterization.

Rest of cast was good, with Cecil Humphreys, currently appearing on Broadway in "Pygmalion," outstanding as Detective Rough. Henry Daniell, member of the Broadway cast of "Winter's Tale," lent his role of Mr. Manningham some of the heavy acting that has made him a leading stage and screen villain. Florence Edney as the cook was sometimes too enthusiastic in her lines. Jeili Preminger was competent and decorative as the cockney maid.

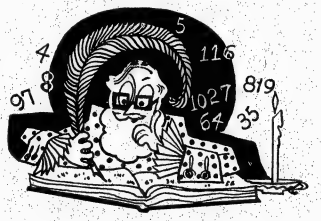
Next to Miss Evelyn's indisposition, longevity of the show was its chief stumbling block. Lacking any action, the melier could have been just as effective as radio presentation, without the added sight provided by television. And former radio versions have been excellent in their 30 minutes to one-hour format.

Some interesting camera shots, such as the one of Daniell reflected from a mirror, attested to the experienced hand of producer Ernie Colling. With such a small cast, however, Colling should have used more closeups. Bob Wade's excellent set added to the show's rich production mountings.



As if you didn't know this all the time!

or: *bicycling goes to one's head eventually*





WHO CAN READ FRANKLIN'S CIPHER?

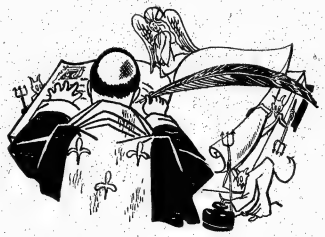
Benjamin Franklin wrote from Passy, in 1781, a letter to M. Dumas. He said: "I have just received a 14, 5, 3, 10, 28, 2, 76, 203, 66, 11, 12, 273, 50, 14, joining 76, 5, 42, 45, 16, 15, 424, 235, 19, 20, 69, 580, 11, 150, 27, 56, 35, 104, 652, 20, 675, 85, 79, 50, 63, 44, 22, 219, 17, 60, 29, 147, 136, 41, but this is not likely to afford 202, 55, 580, 10, 227, 613, 176, 373, 309, 4, 108, 40, 19, 97, 309, 17, 35, 90, 201, 100, 677." This has never been deciphered, though numerous people have tried.

No secret are the facts that 18,399,713 people live in WOR's great 7-state area. And that they are conveniently split almost 50-50 male and female. Nor that 4,704,675 homes with radios, or 16.3% of the nation's total, are in the great listening area WOR covers.

GREETING CUSTOMS IN OTHER CLIMES

It is common in Arabia to put cheek to cheek.
The Hindu falls in the dust before his superior.
The Australian natives practice the singular custom when meeting of sticking out their tongues at each other.
A striking salutation of the South Sea Islanders is to fling a jar of water over the head of a friend.

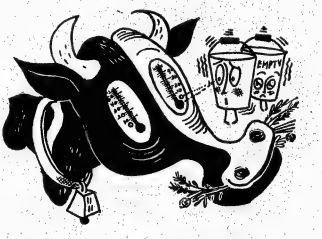
Since WOR was founded in 1922, it has become an increasingly popular custom among America's leading advertisers and their agencies to greet the majority of more than 18,000,000 people in one of the greatest listening territories on the Eastern Seaboard by using this power-full station.



FAMOUS WRITERS

Byron wrote "Childe Harold" when he was 20.
Dante was 50 when he completed his "Commedia".
Goethe wrote his "Sorrows of Werther" at 23.
Milton wrote "Paradise Lost" at 57.
Dickens wrote "Oliver Twist" at 26.
Scott wrote "Lenora" at 26.
Shakespeare was 25 when he wrote "Lucrece".
Dumas, the elder, wrote "Monte Cristo" at 42.

WOR was 23 when we wrote the 96th in a library of 102 great radio success stories. Most recent, is the story of "Press-On", a war product. WOR jumped this product's sales 100% throughout the WOR area in a few months; placed it in 43 department stores.



WEATHER TOLD BY ANIMALS

If a cat sneezes it is a sign of rain.
When the fox barks at night it will storm.
The sandmole makes a mournful noise just before frost.
If the deer's coat is gray in October, a severe winter will follow.
If a cat washes itself behind the ear, it will rain.
If cows fail to give milk cold weather is due.
Sheep ascend hills just before clear weather.

If a sponsor uses WOR, it's a sign that his program will be heard in 33 of America's greatest cities and trading areas of more than 100,000 people each. They include: New York City, Wilmington, Philadelphia, Trenton, Hartford, and 28 others.

WOR — *that power-full station*

at 1440 Broadway, in New York

MUTUAL

Appraising The Radio Editors

Continued from page 25

for yanking soap operas to put on Fred Waring but criticizing it for spotting Waring opposite "Breakfast in Hollywood." Menser got 300 letters.

In the same vicinity, there are four people on three papers in Cincinnati—home of Procter & Gamble. One of them, Mary Wood of the Post, is too new to judge. Frances Raine of the Times-Star, gives some opinions, publishes mostly news. Wilmer G. Mason and Magee Adams of the Enquirer do occasional criticism, sometimes oppose certain practices like over-commercialization. Fact is, however, that P&G execs have shown little inclination to take them too seriously.

Beatrice Pepan's Straight News Palm

For straight radio news coverage, some people are inclined to give the palm to Beatrice Pepan, of the Milwaukee Journal. Often she writes criticism too. The paper's Sunday section (in color), called "Screen, Radio," gives lots of space to radio, and much of it is used informatively.

Probably rivaling the gal in Milwaukee and, in the opinion of some, ahead of her, is Bill Moyes of the Portland (Ore.) Oregonian. He's always been short on the critical stuff but long on digging up real, peppy radio news, often speaking his mind unafraid. Of late, he's been pulling punches, it seemed to some; but he's up in front in the No. 2 category.

Going down the West Coast, one runs into a very sad situation. The newspapers in both San Francisco and Los Angeles have agreements forbidding them to run radio columns. (And Los Angeles is the No. 2 radio production center in the country, pressing New York for first place.) In the San Francisco-Oakland district, Tom Foster's "Shopping News" (circulation about 350,000) is the only radio news outlet and often gives Page One to radio. In the L. A. district, professionals read the daily trade press. Some read Zuma Palmer's column in the Hollywood Citizen-News; she does not attempt to criticize, but runs good, straight radio news.

There isn't anybody in Kansas City of any particular value. St. Louis has Jim Spencer doing straight news on the Post-Dispatch; and Harry LeMerths, adding occasional criticism, in the Globe-Democrat. Outstanding in the corn belt is Mary Little, of the Des Moines Register & Tribune, but she is much too much under the influence of the Cowles radio interests who have their b.q. on those two papers.

Chicago should be an important radio writing town, having been at one time the industry's No. 1 production center and being, even now, in an important third place. Larry Walters, of the Tribune, is an intelligent reporter, tied down by his paper's anti-Administration policy and its interest in (first) WGN and (second) the Mutual network. "Don Foster" (real name Bill Irwin) of the Chi Times steers away from criticism; Betty Burns in Marshall Field's Sun has been cut in space (and Field is supposed to be pro-radio); does mostly features and news, no criticism; Adele Hoskins on the News is new, considered by radiolites as promising, does sprightly writing, is careful of criticism so far.

There are a handful of others who are worth mentioning as being in categories No. 1 or No. 2. These include: Paul Larkin and Fred Rushton of Worcester, however, are too prone to favor the CBS network above all others; Bea Offineer, of the Akron Beacon-Journal; Herschell Hart, of the Detroit Times, who does some solid criticism at times, but is tied in his news to his own paper's station; two guys in Bridgeport, Becky Chase of the Post and Ben Miller of the Herald; and last—because he deserves special mention—Si Steinhauser of the Pittsburgh Press.

Steinhauser at times does radio criticism. When he does, the trade thinks he's tops. But he doesn't do it very often of late. When he tackles radio business problems, the concensus is that he isn't so strong.

Buffalo has, on the whole, good radio news coverage, with a pair of brothers doing the rival act on competing papers. Former radio actor Jim Trantor is on the Evening News; and Irene Don rounds up the radio items for the Courier-Express. Neither touches criticism, both do a good feature job and some "human interest" stories. Nearby Rochester journalistically in the pocket of Frank Gannett, is dead on radio journalism.

There are a number of other people who, once in a while, tackle the critical job, often, do a good news reporting job on radio. Many of them (like the examples cited above) are tied to local or network radio interests. Others have instructions, apparently, to develop only news of local interest. As such, they wield some influence—locally only.

The New York Picture

Then there is New York. Here, there are a number of people to consider.

First of all (from the viewpoint of circulation) must come the wire-service guys: Charles Butterfield, of Associated Press; Jack Gaver, of United Press; Saul Pett, of International News Service.

Pett's column is new, and can not as yet be evaluated with any degree of fairness. Gaver gives about a quarter of his Broadway column to radio, does a good news job, attempts no criticism, is often picked up without credit by U. P. papers around the country, especially those that have radio columns. Butterfield's column, according to recent computation by one top radio exec, was printed in at least 290 papers with a total circulation of 4,337,947. But—there is a big qualification here. Butterfield does straight news stuff, no criticism, followed by "best bets" on the air. Many of the papers that use his stuff pick up only a stick or two of his column, sometimes only the listings at the end. His "best bets" are likely, very often, to lead off with talkie-talkies—if Sen. Zilch is talking opposite Fred Allen, Butterfield is just as apt as not to list the gabber. Why? Some people in radio think that's what AP and many of its clients want—to give radio the worst, rather than the best, kind of billing, to show there isn't much worth-while on the air.

After the wire-service people, again from the viewpoint of circulation, come the national mags. Time had the late Sonia Bigman who really knew radio; she never got a chance to do writing; an assistant managing editor who hates radio, plus a guy here and there who doesn't care about it either, do the job between them. Right now, however, they have a new researcher succeeding the late Miss Bigman, and a relatively new radio editor, who deserve a chance to show what they can do.

Newsweek's Conscientious Job

Newsweek, with Betty Forsling in the job, does a good, conscientious, radio news job—the only national mag that does, outside of Woman's Day. Look has Al Perkins as radio and film editor. He teaches radio writing at New York University. Not a single one of the execs interviewed had ever heard of Look having a radio editor, although some knew Perkins' name when it was mentioned. All—and this was unanimous—laughed at that mag's selection of Cass Daley as the upcoming, leading comic of the air for 1946.

Woman's Day (published monthly by the A. & P. food stores at 2 cents per, a giveaway with a tremendous circulation) has an intelligent radio column by Jack Cluett. He runs a digest from news and features to occasional criticism. Some of his stuff is likely to be dated, but he is read and apparently wields some influence over readers.

In the daily field in New York, there are the following: Times, Jack Gould; World-Telegram, Harriet Van Horne; Daily News, Ben Gross and Sid Shalit; Mirror, Nick Kenny; PM, Ed Levin.

Gould's position perhaps summarizes much of what goes on in radio writing on the dailies. He is an excellent reporter; writes well. When he tackles talent and show criticism, he is often "different"—some think, deliberately so; but he does listen to radio, is interested in it seriously. Much of his writing is considered "trade stuff"—technical pieces about the future of FM, Petrillo vs. the broadcasting industry, etc. Some of that, apparently, is because that's what the boss wants—even though the boss may not say so explicitly. But Gould—not because of himself individually, but because of the paper's prestige — is tremendously influential. A peep out of him will bring a dozen memos flying from top execs. The "evil" complained of may not be straightened out immediately (or at all), but the problem is certainly weighed.

There have been several other radio editors on the Times. As a rule, they bowed out because they considered their stature as radio editors inferior to those of other critics on the paper. One of them, although he might not admit it, is John Hutchens, who does a book reviewing now. He considered that assignment a promotion.

The World-Telegram also had a hep guy, like Hutchens, who was eager to get out of radio. He's Alton Cooke, who now does film criticism. And the present incumbent, Harriet Van Horne, who does bright writing, is said to be ambitious to be a "real" writer rather than a radio columnist. Her talent criticism is seldom taken seriously. She is known to have deep personal biases and prejudices. But she's young (26), good looking, bright, and building a rep as a writer—that's what radio columning is good for, sometimes.

Nick Kenny has been mentioned. He's just Nick Kenny.

Ben Gross is probably the oldest radio critic in continuous service in the country. He exemplifies one reason why some people became that way—although in his case it panned out. In the early days of radio he was the only guy around the sheet who knew how to work the radio dials. So he was made radio editor.

Gross—Four Columns a Day

Gross probably listens to at least snatches of more shows than any other guy on the dailies. He does at least four complete columns for each day (with Shalitt relieving two days a week). He does many reviews, all necessarily capsule. Knowledgeable himself, he can't possibly go beyond the boundaries and biases of his paper. He is underplayed, with other columnists rating top space and top billing although they're not nearly so important.

David Levin has been radio editor of PM only a short time. His predecessor (Arnold Blom) was disliked by many in the trade. His managing editor is, too ("John Lewis," said one guy, "is probably the only editor in the country who hates Arbor Day"). Levin is liked, perhaps, for reasons that won't please his paper ("he writes less like PM than any other man they have," said one man). Levin's stuff is carefully organized, usually well documented, on the news side. Of course he often crusades—which is the business of his sheet, and advertisers don't like it. When he does talent and show criticism—which he doesn't do often enough, according to some—he is solid, shows excellent judgment.

That finishes New York. The Post, several years ago, had a radio editor who knew his stuff, Leonard J. Carlton. Although the owners of that paper are in the radio business now, they don't think enough of radio to devote a column of space to it (except in one section which quotes a few gabbers, never leaving out the Post's own station, WLIB). The Herald Tribune, the Sun and the Journal-American hate radio and make no bones about it.

The "Hate Radio" Curse

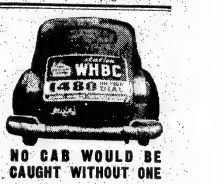
It's that "hate radio" attitude that characterizes much of the general press writing on the subject. That attitude is responsible for the type of people doing this special writing, and for this important fact: Except for a very small handful, radio writers have no influence whatsoever.

They've rapped soap opera for years. Soap opera goes on.

They wham excessive commercials, the middle plug, hitchhikes and cow-catchers. No one pays any attention to them.

There are four legit theatre critics

(Continued on page 32)



NO CAB WOULD BE CAUGHT WITHOUT ONE

CANTON CABS are not equipped with radio . . . but WHBC rides with every one. City-wide coverage reminds Canton listeners that WHBC is always on the job. WHBC gives one-station service to the 59th metropolitan area, claims local loyalty and proves it with results from Conlan October-November Telephone Survey. Want facts? We'll send 'em to you promptly!

YOU CAN'T MISS IN CANTON, OHIO

1000 WATTS FULL TIME

whbc

THE LARGEST SINGLE STATION MARKET IN THE 48 STATES!

Represented by BURN-SMITH Co.

1 Million 441 Thousand People* have PAID to see the original WLS NATIONAL BARN DANCE!

* Actual attendance is 1,441,247 as of January 5, 1946. Two shows are presented (and broadcast) from the stage of Chicago's Eighth Street Theater every Saturday night, with two packed houses the year around.

WLS THE PRAIRIE FARMER STATION BURRIDGE D. BUTLER President GLENN SNYDER Manager

CHICAGO 7

REPRESENTED BY JOHN BLAIR & COMPANY

INCOMPARABLE

Hildegarde

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC

HARRY SOSNIK

CONDUCTOR COMPOSER ARRANGER

RALEIGH ROOM, NBC, Wed. 8:30

Per. Mgr.: ANNA SOSENKO

Booked by MCA

Survey 'Leads'

Depending upon what factor a radiolite might consider most important, here is how some of the "leads" stack up as a result of Variety's survey among radio execs of radio columnists and critics:

Leading radio columning personality in the general press as judged by impact upon his own community: Bob Stephan, Cleveland Plain Dealer.

Leading single newspaper, as judged by influence on execs of nets, agencies and ad clients: New York Times.

Leading readership, as judged by at least part insertion in 260 newspapers with a total circulation of 4,337,947: Associated Press column by Charles Butterfield.

Leading number of radio critic-isms (mostly capsule, however) during the year: Ben Gross, N. Y. Daily News.

Leading current laugh: Look mag's prediction that Cass Daley would be the leading radio star of 1946.

Look for it in THE SATURDAY EVENING POST **JANUARY 19, 1946**

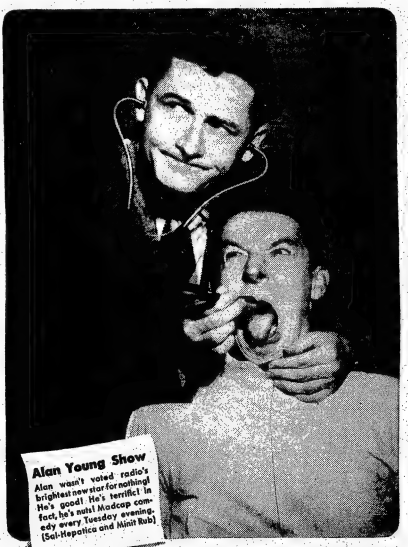
the first ad of a new campaign to build a bigger audience for ABC

If it's laughter you're after...



Listen to ABC

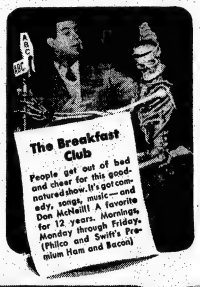
AMERICAN BROADCASTING COMPANY



Alan Young Show
Alan wasn't voted radio's brightest new star for nothing! He's good! He's terrific! In fact, he's nuts! Madcap comedy every Tuesday evening. (Sal-Hepatica and Minit Rub)



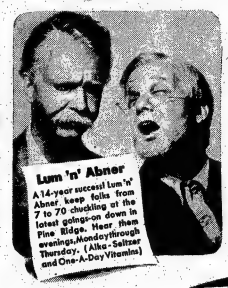
Breakfast in Hollywood
The best-liked program in the morning on any network — Monday through Friday. Tom Breneman, Hollywood's genial M. C., gives orchids to lovely old ladies during a merry half-hour. (Ivory Flakes and Pep)



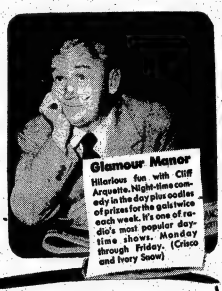
The Breakfast Club
People get out of bed and cheer for this good-natured show. It's got comedy, songs, music — and Don McNeill! A favorite for 12 years. Mornings, Monday through Friday. (Philco and Swift's Premium Ham and Bacon)



Detect and Collect
Radio's newest, funniest quiz show tickles your ear drums, keeps you guessing. Fred Uttal is M. C. Tune in for laughs and surprises this Thursday evening. (B.F.Goodrich)



Lum 'n' Abner
A 14-year success! Lum 'n' Abner keep folks from 7 to 70 chuckling at the latest goings-on down in Pine Ridge. Hear them evenings, Monday through Thursday. (Alka-Seltzer and One-A-Day Vitamins)



Glamour Manor
Hilarious fun with Cliff Arquette. Night-time comedy in the day plus oodles of prizes for the gals twice each week. It's one of radio's most popular daytime shows. Monday through Friday. (Crisco and Ivory Snow)

NO MATTER how you like your humor —subtle, slapstick or sophisticated —there's fun on the air for you when you listen to your ABC station.

And more than fun, too! You'll find top entertainment of *every* kind—*Guy Lombardo; Sunday Evening Hour; The Theatre Guild on the Air; Walter Winchell; The Boston Symphony; Ladies, Be Seated; The Metropolitan Opera*—a long, long list of worth-hearing shows for every member of the family, young or old.

That's why so many millions of families from coast to coast are setting their dials to American Broadcasting Company stations today. And more and more families everywhere are learning that the easy way to enjoy radio at its best is to *keep* listening to ABC day and night.

Why more leading companies are advertising on ABC today

Advertisers who want a nation-wide audience *during good time periods at low cost* are buying time on ABC today. One network costs 43.7% more per evening half-hour than ABC, another costs 28.7% more. Yet ABC's 194 stations reach 22 million families who have 92% of the nation's spendable income. If you are an advertiser, remember that a good ABC time period bought today can mean a valuable franchise for years to come.

American Broadcasting Company

A NETWORK OF 194 RADIO STATIONS SERVING AMERICA

A hot tip to time buyers

From the Production Centres

IN NEW YORK CITY . . .

Elaine Rost, Patsy Campbell and Stephen Chase into casts of "Front Page Farrell," "Second Mrs. Burton" and "Tennessee Jed" respectively.... Frank Papp, producer-director of NBC's "The Eternal Light" and "World's Great Novels" series, has been given honorable mention by the American Schools and Colleges Assn. as one of "the persons most consistently identified with production, writing and directing of programs contributing most to public education and interest".... International Pictures has signed Johnny Olson and his ABC "Ladies Be Seated" audience participation show on a film deal, details of which have not been worked out as yet.

Ceremonies marking presentation of American Schools and Colleges Assn. award in news-drama category to "You Make the News" takes place at Mutual bdgs. today (Wed.), with plaques going to Abe Schechter, MBS news and special events veepee; T. F. Mueller, of Newsweek mag, and producers Tony Leader, Judson Philips and Dan Seymour.... Loose-leaf collation of "Who's Who in CBS Radio," masterminded by press chief George Crandall (permitting for substitute pages in event of changes) listing writer, producer, director, agency, cast, time, etc., credits of all network shows, one of the top jobs in years.... "Bachelor Breakfast," new chit-chat show for men, featuring Jim Ameche and Danny O'Neil, has been auditioned for Ehlers Coffee by Sylvan Taplinger, radio head of Weiss and Geller. Show is a 15-minute, cross-the-board airer.

Les Tremayne, Larry Haines and Patsy Campbell added to Columbia's "Big Sister".... Ann Sothern arrives from the Coast next week to do two "Maisie" shows and a guest shot on "Take It or Leave It".... Anne Shepherd, of CBS' "Big Sister," going into Maxwell's Anderson's new production, "Truckline Cafe".... David Murray, Charles Stewart and Betty Wright replace Michael Cramoy as writers on CBS' "Beulah".... Mary Mason and Virginia Dwyer added to Columbia's "The Strange Romance of Evelyn Winters."

Gordon Fraser, ABC commentator, on Ford Symphony Hour for four weeks as intermission commentator. His early morning Iodent news analysis has been renewed for 39-week period.

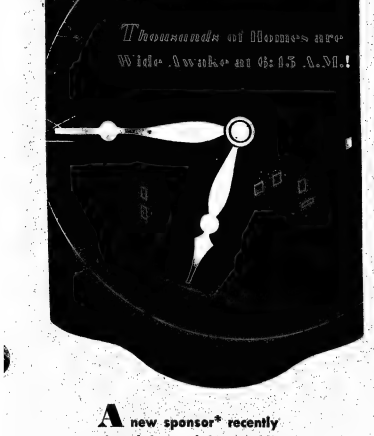
Philo Higley due to leave Commodore Gene Markey's photographic unit and resume as civilian radio writer.... Erik Barnouw lectured on radio writing at recent Congregationalist religious radio clinic at Hotel Gramercy under chairmanship of Everett Parker.... Danny Kaye show goes to Hollywood in April.... Irving Neimann's "Joe and Mabel" up again.... "Homecoming" by 23-year-old Canadian Norman Williams of Toronto, who's never had a script done in U.S., picked as initial "Columbia Workshop" presentation, with Norman Corwin directing.... Gloria Manes Sharp has resigned her job at CBS in the program-writing division to join her husband in San Francisco. He's in the regular Navy.

Robert G. Lewis takes over Dick Gilbert's disk jockey berth on WHN effective Feb. 1.... Bob Howard, of WHN "Gloom Dodgers" begins fourth engagement in year at Loew's State on Feb. 28.... That Georgia Gibbs guesting on the Danny Kaye show getting to be a pleasant habit.

AFRA has appointed two new national reps, Raymond Jones, Chi local exec secy., to the midwest area, and Claude McCue, L.A. local exec secy., to the Pacific coast area.... Arthur Godfrey to act the emcee in the new Ray Bolger revue, "Three to Make Ready," and during Boston tryout will continue CBS a.m. broadcasts from the Hub.... Henry Sylvern composing music and playing organ for new "Merry-Go-Round" children record outfit.... Alan Devitt has joined the cast of ABC's co-op strip, "Dick Tracy." He plays the role of an eccentric professor in the current sequence, "The Case of the Mechanical Brain".... George Lewis puffs from Quebec that he's written Asst. Sec. of State William Benton on the need of installing a comedy consultant on International Affairs.... Scripter Abe Burrows profiled in the current Saturepost in Pete Martin's Hollywood series.... Howard Stanley suggests Scrutan as a sponsor for Prof. Backwards' new NBC show, and adds that the check for the tip should be sent to Drawoh Yelnats at SEC.

IN HOLLYWOOD . . .

Rather than invite unwarranted criticism, Louella Parsons and Mann Holiner of Lennen & Mitchell have decreed that guests on her Woodbury stanza be paid a reasonable fee.... Hildegarde is coming out for a few weeks next month and while broadcasting here will keep an ear cocked for pieces offered.... Harry Von Zell and Mamie Mamhelm waxed "Musical Drive-In," starring Merry Macs with Bill Frawley, Patsy Moran and Country Washburn's orchestra.... Ben Brady, remembered for his "Brooding With Brady" comedy stanza, shed his o.d.'s and pitching his tent in the Hollywood.... Frank Sinatra's Kid Sister guest shot nixed but the insult routine will be toned down. Frankie's cigaret sponsor no likee.... Jack Creamer, with NBC and Nat Wolff before the shooting started, debunked and heading up radio dept. for Fredericks Bros.... Tom Brenoman will make a personal at premiere of his first picture, "Breakfast in Hollywood," in Chicago Feb. 7. Same day Kay Kyser closes ninth birthday of "College of Musical Knowledge".... Frank Lovejoy, Jackson Beck and Tony Barrett, alumni of Bill Robson's "Man Behind the Gun" and other top dramatic shows, motored into town and are staying.... Hal McClinton around for a few days of sun-bathing and rolling with the Rexall crowd.... Jack Sayers, former CBS and Young & Rubicam publicist, made a veepee by Doc Gallup's Audience Research outfit.... Jimmy Durante had the medicos look him over at the hosp and when they found nothing wrong he hopped out like a kid on a pogo stick.... Phil Cohan realigned the Durante-Moore writing staff and brought in Jack Douglas to work with Henry Taylor, Leo Solomon and Alan Woods.... George Frank, who took Don Ameche out of "First Nighter" and into pictures 10 years ago, sold his contract to MCA for the highest price ever to change hands in a representation deal.... Bill Moore, one-time Hollywood manager of the William Esty office, out of the Navy and looking around.... Jack Bonny deferring his midwinter trip east to be around for consultation on "The Life of Jack Benny," to be made by Warners.... Washed in on the deluge is another audience participation program for showcasing on NBC's Coast skein. Archie Presby emcees show from Knickerbocker hotel.... Bill Comstock bringing back his "Tizzie Lish" character to the old stamping grounds, the Al Pearce show.... Alan Young bought a home here and isn't returning east.... New phone operator at Young & Rubicam is on the payroll as Afra Ackerman.... There'll be plenty of program huddling in town now that ABC's Adrian Samish and Y&R's Harry Ackerman are here around.... Henry Stanton, headman in Chicago and points west for J. Walter Thompson, in town with the missus.



A new sponsor* recently signed for a thrice-weekly 6:45 to 7:00 a.m. program.

Sales were so good at the end of two short weeks that sponsor increased to six times weekly.

No...there are no "dead" periods on WIP!

***Name gladly furnished on request.**

PHILADELPHIA'S PIONEER VOICE
WIP
24 HOURS EVERY DAY

610 K. C.

MUTUAL'S 3rd MARKET AFFILIATE

5000 WATTS

Represented Nationally by GEO. P. HOLLINGBERY CO.

Radio Reviews

Continued from page 26

The commercial e.t. plugs "chop up" the stanza, too. A final brief news roundup is handled competently.

Leonard and Ilka interviews with various people whom he comes across. The informal approach is effective if the interviewer has the knack of asking the right and enough questions, plus quickness of speech, but Leonard tends to fall down because of inexperience. When formal, writing and production are smoothed, an excellent stanza for metropolitan dialers should be on tap.

It's a swell assignment given him—one for the world's best "beat" that a more experienced reporter (say Meyer Berger, of the N. Y. Times) and/or a veteran mikeman should be glad to take. Right now, Leonard sounds eager, alert, industrious; essential qualities for a good newspaperman. However, he seems a little green both in writing for the ear and in broadcasting. Furthermore, the program generally needs more polishing and better production. Leonard's phraseology is at times too complicated for easy listening; his handling of dialog is stiff. A first-class rewrite job probably by some one else, since Leonard must do a great deal of leg work—would help materially.

(American Home Products, effective Jan. 28, bankrolls both the morning and afternoon Leonard stanzas, through Ruthrauff & Ryan.)

"THEY ALL SANG"
With Joe Howard, Jason Johnston, Leonard Scherer, Paul Conrad; guest, Ernesto Lecuona; Merle Pitt orch
Writer: Bill Shea
Director: Kerby Cushing
30 Mins., Sun. (20), 4 p.m.
Sustaining
WNEW, N.Y.

WNEW, New York indie, paid tribute last Sunday (20) to the late Edward B. Marks, whose publication of music over several decades helped America sing and helped many stars reach those top rungs. Fittingly, the show was musical, entirely out of the Marks catalog, and it was a warm, if not stirring tribute, to a man whose memory means a lot to lot of people in show business.

Reprised were such numbers as "Little Lost Child," "My Mother Was a Lady," "Hot Time in the Old Town," "I Wonder Who's Kissing Her Now," etc. Joe Howard did most of the singing, and it was nostalgic. Merle Pitt's orch did a particularly good job on "Paper Doll." And Ernesto Lecuona played his own "Malagueña" with feeling and understanding that only the composer could furnish.

Station refused to identify the producer of the show. Which is just one of those mysteries that should be clarified sometimes. It was a good production job. Cars.

Radio Editors

Continued from page 30

could close a show (except in very rare instances) with adverse reviews. The radio writers can howl their heads off and, if other factors are present in the show, the Hoopers keep clicking right along.

Everybody in radio wants serious criticism. Not just criticism of trade practices (who are the newspapers to cast the first stone at commercialism?). Radio criticism could be powerful, exerting influence on shows, talent, writing, production and business practices, too. The newspapers pay attention to film criticism, although film criticism in the dailies is largely ineffective, even when intelligent. Reason for that is that masses in the nabe houses don't read those reviews and are uninfluenced. But those same masses could be influenced by smart, understanding, radio criticism. Critics could keep hammering home the fact that a radio station—unlike the film house—could lose its license unless it gave the public what the public wants. That's where radio is in a unique position. But the same papers who fight radio blindly don't want to do a constructive job. As a matter of fact, they're doing no job at all, except on the ostrich front.

However, the radio industry is not entirely blameless. The trade says it wants criticism. What is it doing to develop that art? Practically nothing. Publicity guys are interested in the number of clippings they get for their clients. Network people are interested in features and plugs. Once in a while, a public relations job is done, directed toward the listening public. And even then it's done by one net, or one group in one region—rather than in the name of the entire industry. Here and there a better job is done by some radio council—like the one in the Rocky Mountain district, or in Cleveland. But on the whole, radio is content to sit back and snarl at the press—instead of striking out on its own to remedy the situation in regard to radio writing and appreciation.

Newspaper space is opening up. More radio writing is in the offing. Boston papers (except Hearst-owned) are shedding radio sections. The Washington (D.C.) News is planning a weekly, four-page section—and it could be influential since, in the capital, where congressmen, FCC people, etc., read those papers, there is now not a radio column worth glorifying by that name. The radio industry might help set the pace for decent, informative radio writing and criticism by helping papers develop punchy sections.

SCHOFIELD TO WFIL

Philadelphia, Jan. 22.

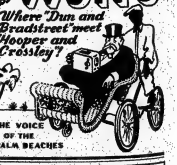
Arthur C. Schofield, formerly associated with RCA, has been named promotion director of WFIL, succeeding Malcolm MacPherson, who resigned to joined the McCann-Erickson agency in New York.

Schofield will be in charge of advertising and sales promotion, and handle trade publicity.

Hooperatings
Week Jan. 2-8, 1946

Jo Stafford, 14.4
Dinah Shore..13.9
Hildegarde..13.6
Perry Como..12.1
Frank Sinatra..10.4
Jack Smith...10.3
Ginny Simms. 9.4
Kate Smith... 9.1
Dick Haymes. 9.1

CBS WJNO
Where Dun and Bradstreet meet Hooper and Cressley!



THE VOICE OF THE PALM BEACHES

SCRIPT — PRODUCTION
Former agency and network writer with extensive production and public relations background, available. Young, responsible, original. Four years producing (1) variety shows combat coverage. Write
ROSS EVANS
Haworth Drive
Haworth, New Jersey

A Voice In Your Future
JOHN TILLMAN
CBS Announcer
Serving in the Army



Berlin-Dreyfus Set Up British Corp. For World Distrib of Former's Music

Irving Berlin has completed an arrangement with Louis Dreyfus, English subject and operator of large music interests in that country, whereby the two will become equal partners in an English music publishing setup bearing the name Irving Berlin, Ltd. Berlin has assigned to the new firm the worldwide rights to all of his music, outside the U. S. and Canada. The deal includes all of his future works as well as everything he has done in the past to which English representation rights are not held by some other company.

The sort of an arrangement Berlin and Dreyfus, who is now in New York, completed, is the kind of a setup that most U. S. publishers have been aiming at in their talks recently of establishing their own publishing outlets in that country. In fact, that's the only method by which a U. S. publisher could set up a business in England. Latter government is not allowing any alien business propositions to be licensed (permit is necessary) in order to protect domestic firms from outside competition. Too, there's still a paper shortage there, with not enough to go around among the existing publishers.

Berlin's agreement with Dreyfus starts immediately with the writer's current plug song in this country, "Everybody Knew But Me." It will take in the scores for the "Annie Oakley" musical he has penned for Broadway, and the score of Paramount's "Blue Skies" film, written by Berlin for Bing Crosby, which includes 20-odd Berlin standards. Deal includes such scores as "Holiday Inn," from which came "White Christmas"; the "Top Hat" score ("Cheek to Cheek," etc.) and other material such as "Easter Parade." In other words, most of the composer's greatest works. Setup includes also many legit musical scores that were never published in England because the shows from which they stemmed were not done there.

Headquarters of the new firm will be situated at Chappell's London office and a separate staff will be put on to handle its affairs. Berlin will go to England in the summer for the official opening of the firm. He states he's extremely happy that the affiliation with Dreyfus could be arranged and that it was born originally when Dreyfus gave him $10,000 advance for the tune, "My British Buddy," which coin was subsequently turned over to British charities. The deal could not have been completed during Berlin's association with Saul Bornstein, but with that partnership a thing of the past the way was open.

Palladium Beef On ASCAP Goes On

Hollywood, Jan. 22.

Maurice Cohen, Palladium ballroom prexy, is resuming his battle with the American Society of Composers, Authors and Publishers over rates, and has instructed Washington, D. C., attorneys to investigate alleged misrepresentations and mistakes in the society's statement of rate policy. He wants the attorney's to present these alleged mistakes to the Department of Justice with the complaint that the increased rates asked the Aragon and Trianon Ballrooms, Chicago, as a result of the Palladium beef, is an unsatisfactory solution to the latter's claim of discrimination.

ASCAP office here states that the matter is closed as far as it is concerned. Two Chicago terpaleces were hoisted from $2,200 for combined operations to same rate Palladium pays ($3,000 annually). Cohen is demanding refund and readjustment on his rate, which he paid last year under protest.

Bing-Hampton Disk Combo

Bing Crosby made two records with Lionel Hampton's big orchestra Monday (21) in New York. He cut "Sunny Side of the Street" and "Pine Top Blues" with the band, Hampton participating in the vocal of the first side.

"Blues" is the second jazz session Crosby has worked within the past week and a half. About 10 days ago, he made a couple of sides with Eddie Condon's hot men.

Aquarium, N. Y., Sets Name Band Policy With Hampton in for 4 Wks.

Lionel Hampton's orchestra has been signed for a four-week run at the Aquarium Restaurant, N. Y., opening March 4. This is the first big name, full-size outfit the spot's operators have lined up for the big band policy they have been trying to install for the past few weeks. A number of strong names had been offered strong cash quotations the past few weeks. Hampton's salary isn't disclosed, but it's "substantial."

Following Hampton, the Aquarium probably will get Louis Armstrong, for whom a deal is now being negotiated. Joe Glaser, head of Associated Booking Corp., engineered the contracts. He also set Bill Turner's International Boys band at the spot. They opened last night (Tues.) with remote wires.

ALLEN, JAZZ GROUP SIGNED BY VICTOR

RCA-Victor signed two new artists to supplement the previous signaturing of Betty Hutton, a deal that had been warming ever since she split with Capitol Records. Company took on the new band led by Dezi Arnaz, which had been stirring comment on its first date at Ciro's, Hollywood; and a jazz combo led by Henry "Red" Allen and J. C. Higgenbotham.

Both contracts are for one year. Allen and Higgenbotham did their first date in N. Y. recently.

Iowa 1-Nite Ops. Agree to Reject 'Exorbitant' Band Guarantees

Krupa Set for 400, N.Y.

Gene Krupa's orchestra has been set for its first date at the 400 Club, N. Y., the first band the spot has contracted for in several months. Krupa opens April 15 for four weeks and will be followed by Benny Goodman's second booking, for four weeks. Les Brown may follow.

Jimmy Dorsey is current at the 400, to be followed by Louis Prima and then Charlie Barnet. These bands were signed some time ago.

Film Co. Deal For BVC Catalog?

Hollywood, Jan. 22.

All three partners in the firm of Bregman, Vocco & Conn are here from the east. While there is no definite confirmation of the reason all three are here together, it's suspected that a deal whereby their music publishing business will be bought out by one of the major film manufacturers, or at least affiliated with one, is in the offing.

Which of the filmakers might be interested in taking over the BVC catalog or concluding a deal whereby it will be an outlet for picture scores is undisclosed. 20th-Fox has been known to lean in that direction lately, but a long-term arrangement with Robbins Music is still in existence. Metro, too, has lately been known to desire another publishing connection in addition to its interest in the Robbins combine.

Charlie Spivak orchestra plays the main affair honoring the late president FDR's birthday, Jan. 30 at Uline's Arena, Washington.

High cash guarantees demanded by the modern dance band, against percentages, will not be paid henceforth by members of the Iowa Ballroom Operators Assn. This stand was unanimously agreed upon by the members of the organization in meeting about a fortnight ago and their attitude has been communicated to the major booking agencies. Apparently, the group has set a limit on the guarantees each member is allowed to grant a travelling name band playing that territory, but no set figure is disclosed.

Iowa Operators, composed of Tom Archer, owner of seven dancerles throughout the state, Carl Fox, operator of three, Larry Geer, two, and others, have long been a militant group insofar as band problems are concerned. It was Archer who instituted a suit against the U. S. Government to recover Social Security taxes paid by him as a result of the use of the American Federation of Musicians' Form B contract, which makes the buyer of the band its employer, hence liable for the tax payments. He won that argument, even though the AFM helped defend the action, and the case is on appeal.

In their new stand, the Ballroom Assn. asserts that its members have lost money consistently on name bands mainly because the guarantees they asked were pegged too high, that few of the so-called better names warrant the coin protection they ask. They did single out Stan Kenton's orchestra as one of the few nationally known combos with which money was made.

One-night ballroom operators have consistently beefed the past year or two about high salary quotations. However, bandleaders threw the ball right back to them by outlining the wartime costs of operation, which haven't yet begun to return to normal, at least not noticeably. High musician salaries, doubled costs of transportation, etc. forced prices up.

Rated Tops Among The New Hits!

Featured in the 20th Century-Fox Picture "DOLL FACE"

HERE COMES HEAVEN AGAIN

A HUBBA-HUBBA-HUBBA (DIG YOU LATER)

SOMEBODY'S WALKIN' IN MY DREAMS

CHICO, CHICO (FROM PORTO RICO)

Entire Score by HAROLD ADAMSON and JIMMY McHUGH

ROBBINS MUSIC CORPORATION · 799 Seventh Avenue, N. Y. 19 · JERRY JOHNSON, Gen. Prof. Mgr.

Black Market in Auditoriums Snafus Dance Band Dates in South

There have been black markets in virtually every commodity during the past couple of war years, but the millenium is undoubtedly a situation now existing in the south. There's a black market, so to speak, in auditoriums and other types of housing normally used by name-band dance promoters to stage dances.

It seems that, with thousands of new items, from automobiles to sewing machines, soon to begin tumbling off production lines, local distributors of the products have been reserving large halls months in advance for winter and spring exhibits of their products. And they have pushed dance promoters, who don't own their own buildings, out into the cold with nowhere to stage hops. Some of these promoters have been able to secure playdates by offering auditorium operators 'premiums' on rentals for certain dates; in some cases successfully cancelling exhibit reservations already made, and in others getting preferential treatment on a "highest bidder" basis. There's still a shortage of dance sites, however.

It so happens that during the next couple months, a fair number of top names are heading south, which makes the situation that much tighter. Sammy Kaye, Tony Pastor, Jimmy Dorsey, Bobby Byrne, are a few of the outfits that have schedules or are making southern dates.

Duke Ellington Draws Record $19,800 at Chi Mat-Eve Jazz Concert

Chicago, Jan. 22.

Duke Ellington and his orch drew a record $19,800 for a matinee and evening jazz concert at the Opera House (3,600 capacity) Sunday (21). Sellout at both shows was an eye-opener for the house management, inasmuch as customers weren't the type who come in the aisles, as they have in the past for Ellington, Lionel Hampton, et al, and 100 extra seats were installed in the pit to take care of the overflow; 2,000 were turned away.

Ellington's slice of the melon was $10,000. Top was $3.60.

Chi Tribune music critic Albert Goldberg's crack was that "only Horowitz and Toscanini can draw as well as Ellington."

Harry Moss Quits Assoc. Booking; Going It Alone?

Harry Moss, who shifted from Music Corp. of America to a spot as v.p. of Associated Booking Corp. about six months ago, is leaving the latter organization Feb. 1. Moss has severed connections with ABC to go in an undisclosed direction. It's said, but is not confirmed, that he will go into business for himself.

While with MCA, Moss was head of the agency's one-night department.

Art Mooney's B'way Date

Art Mooney's, orchestra gets its first shot at a Broadway theatre next month. Band goes into the Strand Feb. 22 with Jack Carson's radio program unit, including Arthur Treacher.

Mooney is at the Lincoln hotel, N. Y.

Musicraft Buys Guild Disk Label

Musicraft Records, which has had trouble getting records on the market in sufficient quantities since a contract with Scranton Manufacturing Co. expired recently, last week bought out the Guild disk label lock, stock and barrel. Jefferson-Travers Co., which made radio equipment for the government during the war, is backing Musicraft, and it aims to make of the company a major factor in the disk business.

In buying Guild, Musicraft took over a factory at Norwalk, Conn., with a pressing capacity not yet fully realized due to machines that have not been put into action, all its artists' contracts, masters of material already released, even the company's N. Y. office furniture. Price paid is undisclosed. Some of Guild's personnel will also go with Musicraft, but they have not yet been definitely selected.

Musicraft itself has only a small factory in California in operation currently. Another is being readied at Oss-ining, N. Y. Between the three the company expects reasonably good production by spring.

Guild artists who now move to Musicraft are Dick Brown, Enoch Light, Cosy Cole, Jesse Rogers, Vivian Garry Trio. They will be added to Musicraft's list, which includes Georgie Auld's orche-tra, Phil Brito, Orrin Tucker orchestra, Phil Morse Four, Stuff Smith, et al.

JAMES SET TO MOVE EAST AGAIN IN SUMMER

Harry James is definitely bringing his band east again this summer, according to people close to him on the Coast. When he will take to the road and what dates he will play in the east, however, are not certain. Last year, after playing a date at the Totem Pole, Auburndale, Mass., for the first time, he is said to have told Roy Gill, operator, he'd be back to play for him this year.

James' band is currently on vacation. Since returning west last fall, after a stretch at the Astor Roof, N. Y., one-nighters, two weeks at Frank Dailey's Meadowbrook, and some bookings in the midwest, it has been confined to dates in California. Incidentally, it's not likely James will work the Astor job if he does come east.

'Guesting' Via Disks

One N. Y. disc jockey uses a new gag on his regular show. His talent, on records, employ a 'guest' policy. For example, last week one night Bing Crosby hosted Connee Boswell and Bob Hope on the same program.

P. S. Both have made disks with Der Bingle.

Mutual's Collegiate Band Show Seen Boon For One-Nighter Biz

Mutual network is currently developing a program idea involving name bands which, if successful, will become another source of income to one-nighting bands. Show the net has planned and which will be tested Jan. 26 by Bobby Byrne's new orchestra on a live audition, will be a sort of "collegiate campus quiz." First show is from Rensselaer Polytechnic Institute, and will occupy the 8:30 to 9 p.m. period.

Mutual's idea is to jump around the country tapping prom dates by various name orchestras and using students who attend the hops as contestants on the shows. If it is successful and is sold to a sponsor, the idea would be of great value to the band business.

BARRY GRAY DROPS OUT OF VILLAGE INN NITERY

Barry Gray, WOR, N. Y., all-night disc-wrangler, quit the Greenwich Village Inn, N. Y., show, Monday (22) after four days of tossing gags at the customers. Gray voluntarily withdrew from his first nitery date due to his own dissatisfaction with material he was using.

He had been booked for two weeks at $750 per.

Dreyfus' Brief Unseating By ASCAP Technicality

Max Dreyfus, who has never been off the American Society of Composers, Authors and Publishers' board of directors since the inception of the Society, was deposed for a few minutes recently by a technicality in the organization's by-laws. Dreyfus has been ill and had missed three straight monthly directors' meetings. According to the by-laws this automatically expels him from his board chair.

However, as soon as the mechanics of the expulsion had been gone through, he was immediately renominated and resected by popular vote of the board members themselves. Fly in this procedure is that he must be reelected to his seat at the annual elections in April. He was returned to the board for three years last April (that's the term of electees), but the term was interrupted by his expulsion. Nobody's worried about his reelection, however.

Butterfield Forms Own Full-Sized Band in N.Y.

Billy Butterfield, ex-trumpeter with various top names in the past, has put a band of his own into rehearsal in N. Y. It's a full-sized combination for which arrangements are being done by Bob Haggert and Bill Stagmaier.

Butterfield has no financial backing and is assertedly looking for none. He has a Capitol Records contract. He is not connected with any booking agency.

Mary Marlo, new vocalist with Sammy Kaye orchestra is daughter of Jim Harkness, assistant to Fred Allen.

WM Bands Got Mucho Overtures

As a result of the drawn-out fog of rumor which surrounded the future of the William Morris agency until last week, when the whole situation was resolved, virtually all of the bandleaders under contract to that agency were at one time or another approached by a rival agency on making a deal. These agencies figured if there was even a remote possibility that Morris was planning to drop its band division, they wanted to be in the position of having a line on management contracts with certain of the bands that then might have been unattached.

Willard Alexander, who leaves as head of the agency's band department (replaced by Nat Kalcheim), will wind up his affairs and cut loose from the agency sometime this week. His future plans are still nebulous. Billy Shaw, one-night booker, who shifts to the Gale agency, won't do so until at least Feb. 1 and possibly later. He will stay until Morris secures a replacement, so far not worked out.

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WAX WORKS

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Sammy Kaye (vocal by Billy Williams) "I Didn't Mean A Word I Said"- "Atlanta, Ga." (Victor 1735). A familiar voice on Kaye wax, Billy Williams has smoothly rendered "Didn't Mean." By itself, it does well, but with this disk a new experiment is offered—the maestro reads his familiar radio poetry on record. It's hoked up but it'll sell to those that like their verse in the can. "Atlanta, Ga." is the new Sunny Skylar song. It opens with commercial horn work, a weak melody, and a much gayer Kaye in voicing his usual intro to Williams. Lyrics are the best part of the tune.

Frank Sinatra (vocal with orch) "Day By Day"-"Oh, What It Seemed to Be" (Columbia 36905). This ranks with the best work the bow-beaux has done. Backing is handled superbly by Axel Stordahl and with The Voice in shape it packs appeal. On the reverse "What It Seemed" is just average in lyric and melody construction. Doesn't give Sinatra the usual opportunity to sell.

Helen Forrest and Dick Haymes (duet with orch) "Tomorrow Is Forever"-"I'm Always Chasing Rainbows" (Decca 23472). With "Rainbows" making an unusually strong appearance at an advanced age, it is handled well here by the Forrest-Haymes duo although latter is the standout on this side. On the reverse, a tune is showcased that also is the theme of a new Orson Welles vehicle, "Tomorrow Is Forever" presents just the opposite handling by the vocalists. Miss Forrest phrases well while Haymes founders a bit on the high reaches. Good pop stuff, however, and should move with the film promotion.

Johnny Desmond (vocal with orch) "Don't You Remember Me?"-"In the Eyes of My Irish Colleen" (Victor 1796). The Glenn Miller Service Band ex-vocalist, Johnny Desmond, here makes an unimpressive disk debut. Hailed as a new find, Desmond records on this one as light-voiced and lacking the faculty for holding the high ones. Also releases his tones timidly and the Russ Case orchestration doesn't help. The other side is better. Desmond sings rhythm capably and that's what "Irish Colleen" is—a light bounce tempo with help from the Case crew in the middle turns. Collectively it's questionable song selection for an American introduction after such a big promotional job in the press for the singer.

Jack Leonard (vocal with orch) "Welcome to My Dream"-"Full Moon and Empty Arms" (Majestic 7165). Paul Baron conducts for Jack Leonard's return to the pop field. The ex-TD vocalist is back after five years in uniform. Baron leads Leonard's return to the fold very well. In addition, the vocalist is handed two tunes to sing so this record should help reestablish Leonard with the counter trade. On the B Rachmaninoff is popped up. Swell melody aptly handled by the vocalist and the instrumental group.

Elton Britt (vocal with orch) "Wave to Me, My Lady"-"Blueberry Lane" (Victor 1780). Elton Britt, backed by rural stringing, has waxed the latest Frank Loesser tune, "Wave to Me" shows the Loesser flair for lyric writing but Britt doesn't help it much. "Blueberry," on the reverse, is mountainside hoke. A prominent name might make the tune count in the southwest.

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THESE FOOLISH THINGS Remind Me of You

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10 Best Sheet Sellers

(Week Ending Jan. 19)

Symphony ..... Chappell
Let It Snow ..... Morris
I Can't Begin to Tell You..BVC
Some Sunday Morning...Harms
It Might As Well.....Williamson
Waitin' for Train .....Block
Chickery Chick.....Santly-Joy
It's Been Long Long Time..Morris
Aren't You Glad.....Burke
Little Fool Affection...Shapiro

AFM Expels Dr. Maddy, Interlochen Teacher, For By-Law Violation

Chicago, Jan. 22.

American Federation of Musicians Executive Board expelled Dr. Joseph E. Maddy, director of the National Music Camp at Interlochen, Michigan, from the union. Maddy was called before the board, headed up by union veepee Charles L. Bagley, of Los Angeles, in absence of prexy James C. Petrillo, Tuesday (15), at the Blackstone hotel, for a four-count on charges of violating union by-laws by continuing to teach at the Interlochen Camp after it had been placed on the union "unfair" list.

Trial culminated a four-year dispute between the union and Interlochen over Petrillo decrees barring music camp students from broadcasting their annual non-commercial concert series. Ban was later extended to all high school bands and orchestras. Finally, in 1945, the camp was placed on the "unfair" list and all union members were forbidden to "teach, coach, conduct, or play a musical instrument" there.

A member of the federation for 37 years, Maddy said that the situation was a result of a personal feud against him by Petrillo, and that he would very definitely continue to teach at the Interlochen Camp, as well as at the University of Michigan, where he is a professor of radio and music instruction.

Dick Jurgens Setting Postwar Band on Coast

Dick Jurgens will begin reorganizing his postwar band on the Coast next week. Outfit has already been booked into the Claremont hotel, Berkeley, to open on an indefinite date early in February, and has been set for the Aragon Ballroom, Chicago, opening in the fall. Band will be managed by Will Jurgens, leader's brother.

Outfit will consist of four brass, five sax, four strings, three rhythm.

10 Best Sellers on Coin-Machines

1. Symphony (15) (Chappell)	Freddy Martin	Victor
	Bing Crosby	Decca
2. I Can't Begin to Tell You (14) (BVC)	Bing Crosby	Decca
	Harry James	Columbia
3. Might As Well Be Spring (9) (Wm'son)	Dick Haymes	Decca
	Margaret Whiting	Capitol
4. Chickery Chick (9) (Santly-Joy)	Sammy Kaye	Victor
	Gene Krupa	Columbia
5. Doctor, Lawyer, Indian (5) (Melrose)	Betty Hutton	Capitol
6. Waiting For Train (5) (Block)	Johnny Long	Decca
	Harry James	Columbia
7. It's Been Long Long Time (9) (Morris)	Bing Crosby	Decca
	Harry James	Columbia
8. Dig You Later (Hubba) (2) (Robbins)	Perry Como	Victor
9. Aren't Glad You're You (4) (BVH)	Bing Crosby	Decca
	Tommy Dorsey	Victor
	Vaughn Monroe	Victor
10. Let It Snow (1) (Morris)	Connee Boswell	Decca

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Following are the Most Played songs of the week, Jan. 11-17, based on the copyrighted survey by Dr. John Peatman's Office of Research, using the Accurate Reporting Radio Log as basis of N. Y. info.

Aren't You Glad You're You—†"Bells St. Mary's"	Burke
As Long As I Live	Witmark
Atlanta, G. A.	‡Stevens
Bells of St. Mary's—†"Bells St. Mary's"	T. B. Harms
Chickery Chick	Santly-Joy
Come to Baby, Do	Leeds
Dearest Darling	Advanced
Dig You Later—Hubba Hubba—†"Doll Face"	Robbins
Everybody Knew But Me	Berlin
I Can't Begin To Tell You—†"Dolly Sisters"	BVC
I Can't Believe That You're In Love With Me	Mills
If I Had a Dozen Hearts—†"Stork Club"	Paramount
If I Loved You—*"Carousel"	T. B. Harms
I'm Always Chasing Rainbows	Miller
In the Middle of May	Crawford
It Might As Well Be Spring—†"State Fair"	Williamson
It's Been a Long Long Time	Morris
It's Only a Paper Moon—†"Too Young To Know"	Harms
Just a Little Fond Affection—†"Swing Parade of 1946"	Shapiro
Let It Snow	Morris
Love Me	Famous
Slowly	‡Vallee
Some Sunday Morning—†"San Antonio"	Harms
Symphony	Chappell
That Feeling In the Moonlight	Paull
That's For Me—†"State Fair"	Williamson
Wait and See	Feist
Waitin' For the Train To Come In	‡Block
Walkin' With My Honey	‡Republic
You're Nobody 'Til Somebody Loves You	Southern

† *Filmusical,* * *Legit Musical,* ‡ *BMI Licensed.*

NEW CHI DISK FIRM BIDS FOR NAME BANDS

Mercury Records, a Chicago disk firm which grew out of the combination of a Chi syndicate and the operators of the Premier label, of St. Louis, is currently going after name bands.

It has signed Chuck Foster's orchestra, a Chicago outfit that played the New Yorker hotel, N. Y., last year and also the new Buddy Rich combo.

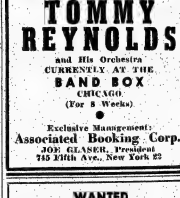
Signing of talent for the label is being done by Berle Adams, manager of Louis Jordan's orchestra.

An Idea of Musician Turnover During War

Pittsburgh, Jan. 22.

Turnover in musicians during war years was emphasized last week by Piccolo Pete, maestro at Oasis, when his original saxman, Lt. Milt Schamberg, returned to civilian life and resumed his old chair.

Bandleader checked back over his books and discovered that since Schamberg had left in 1941, he had employed exactly 46 different sax players.



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ATLANTA, G. A.

BY SUNNY SKYLAR AND ARTIE SHAFTEL

Recorded By

Sammy Kaye, Victor; Woody Herman, Columbia; Shep Fields, Vogue

1619 Broadway STEVENS MUSIC CORP. New York 19, N. Y.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Tommy Tucker	Lexington (300; 75c-$1.50)	11	1,800	118,200
Hal Aloma*	New Yorker (400; $1-$1.50)	1	2,100	2,100
Les Brown	Pennsylvania (500; $1-$1.50)	5	2,775	14,250
Emil Coleman*	Waldorf (550; $2)	15	3,250	50,450
Art Mooney	Lincoln (275; $1-$1.50)	19	925	16,975
Guy Lombardo	Roosevelt (400; $1-$1.50)	13	2,350	40,450
Jimmy Dorsey	400 Club (850; $1-$1.50)	4	2,750	10,900
Hal McIntyre	Commodore (400; $1-$1.50)	1	2,000	3,250

*Asterisks indicate a supporting floor show. New Yorker has ice show. Lexington, an Hawaiian floor show. Waldorf, Hartmans.

Chicago

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Down to a steady 5,000 after last week's hypoed convention take.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Tito Guizar, in Friday (18), and Heckscher, split a crisp 2,600 with outgoing Kitty Carlisle.

Benny Strong (Walnut Room, Bismarck hotel; 350; $1.50-$2.50 min.). Talia, Paul Rosini and maestro clicked off good 2,900 here.

Ted Weems (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). A nice 6,000 in the register for Weems.

Griff Williams (Empire Room, Palmer House; 700; $3-$3.50 min.). Plenty fat 7,300 for new Williams show (Irwin Corey, Dorothy Shay, 3 Nonchalants, etc.) which followed George Olsen, Minevitch Rascals, et al., Thursday (17).

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Maestro is an institution and guarantees over 4,300 covers weekly.

Jimmie Grier (Biltmore; 900; $1-$1.50). Boff biz at 4,200 tabs.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Robust 5,400 for Claridge, Frances Faye, Henny Youngman, Tommy Dix.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Maestro and new acts cashed ok, 3,500.

Buddy Strong (Latin Quarter; 700; $3-$3.50 min.). Willie Howard, Strong, et al, show tepid 4,300.

(Los Angeles)

Gene Krupa (Palladium, B, Hollywood, 4th week). Took another drop but coin is still solid with 26,000 admishes.

Jan Garber (Trianon, B, South Gate, 6th week). Upped considerably to hefty returns, 8,775 customers.

Matty Malneck (Slapsy Maxie's, N, Los Angeles, 18th week). Still the same old 4,000 capacity.

Ross Morgan (Trocadero, N, Hollywood, 3rd week). Business spotty but still getting around 1,500 tabs.

Desi Arnaz (Ciro's, N, Hollywood, 3rd week). Plenty of top drawer draw in this new musicrew, which rates 3,250 covers.

U.S. Clarinetist Played 'Star Spangled Banner' In Jap Prison Camp

By HAL P. MILLS

Shanghai, Jan. 5.

Shanghai is by no means normal, but the majority of American musicians who were liberated from Jap prisons after V-J Day are doing okay. They are making with their instruments under contract to the U. S. Army and are being paid $90 (U. S.) a week each. That's lotta money in Chinese currency these days, the rate of exchange ranging from 1,000 to 1,500 Chinese dollars for every American buck.

Jap prison camp at Pootung, just across the Whangpoo River from Shanghai, boasted a Yankee jive band, which not only boosted the morale of the more than 1,500 prisoners, but included some of the best hep-cats ever to play in China. Such men as Henry B. Nathan, who for years was leader of the tony Cathay hotel orchestra; Henry Francis Parks, ace pianist and organist and one-time assistant conductor of the Chicago Symphony orchestra; Tommy Missman, former Shanghai bandleader from National City, Calif; Dick Reynolds, Bob Hill and Bill Hegamin. Parks was the first prison band leader, Missman the second, and Nathan the third and last. Nathan has since returned to America, as has Hegamin.

At the Pootung camp the men were badly treated, despite the fact that the their Jap guards liked to hear them play. They were subjected to indignities, underfed and in general slapped around. All lost considerable weight.

One day in August, 1945, word got around that Japan had surrendered.

(Continued on page 42)

Zigler Quits Terrace Room

Joe Zigler, who had been operating the Terrace Room, Newark, for the Rosenbaus Brothers, owners, quit the spot last week. Reason for his walkout is said to be that the job was too heavy to handle, considering that he supervises three other Newark restaurants run by him and his brothers.

Inside Orchestras—Music

About two months ago Freddy Martin's music publishing firm and Frank Sinatra's firm (Barton Music) became entangled in an argument over prior rights to adaptations of Rachmaninoff's "2d Concerto," which is in public domain. Martin had recorded the melody instrumentally for RCA-Victor, but his firm had a lyric written for it which it was going to market later. Before they could, however, another of the firm's songs, "Lilly Belle," became a hit, which deferred the plugging of the other. In the meantime, Barton had taken on a song called "Full Moon and Empty Arms," adapted from the Rachmaninoff piece by Ted Mossman and Buddy Kaye and started to work on it, precipitating an argument which resulted in Martin's firm shelving its lyrics. Ironical twist to the affair, however, is in the fact that Martin's instrumental record is in many cases causing the sale of "Full Moon" sheet copies. People who have heard Martin's disk ask music stores for the words to the music, and the dealers hand them Barton's song.

There seems to be a bit of confusion currently between two bands in N. Y. over their connection with the song, "Sentimental Journey," a big hit of 1945. Les Brown, who wrote the tune with Ben Homer, and whose Columbia recording of it was a big hit, uses the number from the Pennsylvania hotel, N. Y., as a signoff theme on broadcasts. Hal McIntyre, who recorded the song for RCA-Victor, opens his broadcasts from the opposition Commodore hotel, N. Y., with a salutation which labels him as "The Sentimental Journey Man." He doesn't use the tune as a theme.

Helen Forrest's name was inadvertently omitted from an ad on the back page of last week's (Jan. 16) VARIETY which exploited the new Santly-Joy song, "Oh, What It Seemed To Be." Miss Forrest's name should have been coupled with that of Dick Haymes, with whom she made a recording of the tune for Decca Records.

Ted Lewis Nixes Vaude, To Do Niteries Only Now

Ted Lewis won't play any more theatres if he can avoid that form of work in the future. Lewis has been very successful playing night clubs, for which he commands $7,500 weekly (with a unit) for only two shows a night. He figures this kind of money for that much work is far superior to the $8,500 and up he's been drawing for four and five shows a day, seven days a week, in theatres. He is said to have turned down $12,000 flat at the Chicago theatre, Chicago.

Lewis is booked into the Latin Quarter, N. Y., June 30 for six weeks with options up to six months. He's drawing $4,200 weekly here with the spot putting in the remainder of the show. Only two people come in with Lewis.

M'KINLEY COMPLETES LINEUP OF KEY MEN

Ray McKinley's new orchestra, which follows Hal McIntyre's into the Commodore hotel, N. Y., next month, is completely staffed, although some changes may still be made. In the group, there are two former members of the late Major Glenn Miller's Air Force orchestra (27 of that outfit, plus the Crew Chiefs, vocal group, are under Tex Beneke's baton), with which McKinley played drums while in uniform.

Lineup McKinley says he will open with at the Commodore includes Peanuts Hucko, Charlie Grant, Ray Beller, Claire Widdows, Charles Genduso, saxes; Jack Steele, Al Cuozzo, trumpets; Charles Costoldo, Jim Horwood, trombones; Louis Stein, piano; Mundell Lowe, guitar, Ward Irwin, bass; Joe Gerace, drums. Hucko and Steele are former Miller members.

It couldn't have happened to a nicer guy



Leeds is proud to have General Somervell's warm words of praise for Archie Levington's war work. Archie did a wonderful job for us in Chicago from 1938 until 1942 when he became Private Levington. And we were really pleased to learn of his successive promotions to the Captaincy.

Now that Archie's back with us, we've promoted him too. As Lou Levy's executive trouble-shooter, he will personally deal with the transcription companies, radio agencies, and record firms. We know that Archie will do a bang-up job. And we are certain that the executives of these firms will derive great pleasure and satisfaction from working with him.

We're proud of you, Captain Levington . . . but welcome home, Archie!

HEADQUARTERS ARMY SERVICE FORCES
WASHINGTON 25, D. C.

Captain Archie Levington, Infantry
Leeds Music Corporation
1270 Sixth Avenue
New York, New York

Dear Captain Levington:

The war mission of Army Service Forces was performed with speed, thoroughness, and accuracy. I want you to know how much I appreciate your personal contribution to that success. In the years to come, I know that we all can look back with pride to those accomplishments in which you played a part. As you return to civilian life, you take with you my deepest appreciation of your patriotism and your service.

Sincerely,

BREHON SOMERVELL
General, Commanding

LEEDS MUSIC CORPORATION
NEW YORK • CHICAGO • HOLLYWOOD

AGVA Launches Crackdown on Agent Orgs for Ignoring Franchise Rules

American Guild of Variety Artists is cracking down on small agents' organizations set up primarily for purpose of ducking the $50 annual fee for AGVA franchises exacted from agents who operate independently.

Move was inaugurated last week when renewals of franchises were withheld from several rump groups and three other agents' orgs that had been formerly recognized by AGVA. They have been ordered to "put their houses in order" by Matt Shelvey, national head of AGVA, or come into the fold as individual independents at the $50 fee. Those involved are Variety Bookers Assn., Entertainment Managers Assn., both of Philadelphia, and Theatrical Agents of New England, headquartering in Boston.

Shelvey claims the groups involved have not fully lived up to AGVA requirements as agent organizations and has given them 30 days to convince AGVA they are responsible groups before they can regain recognition. These outfits, along with others which have and retain AGVA's complete blessing (such as Artists Representatives Assn., Associated Agents of America, both N. Y.; Michigan State Bookers Assn., Detroit; Ohio Guild of Theatrical Agents, California Theatrical Agents Assn. and Artists Managers Guild) are granted AGVA franchises without cost, if they received franchises as individuals the $30 per year fee would apply.

Shelvey has long suspected that many of the smaller groups have premeditatedly been set up for the sole purpose of beating the $50 franchise and nothing more. This is the reason for AGVA's crackdown. In these franchises, it's stipulated that organizations composed of individual agents must charge the latter-members a per-year membership fee comparable to the $50 AGVA tap for individual agent franchises. This clause was laid out to preclude just what Shelvey suspects, that some of the smaller agent groups banded together to save the $50 AGVA fee and are not, by mutual agreement, kicking in to their own organizations with a membership fee.

Arbitration Expected To Settle Borde-Morris Huff Over Joan Merrill

Arbitration between Al Borde, Chicago agent, and the William Morris agency is due over recent switch of Joan Merrill from Borde to latter office.

Borde declared that his pact with Miss Merrill runs until 1948. He says that the singer originally signed a one-year contract with him with an option for an additional three years. Option, he said, was picked up last year. He declared he will ask the American Guild of Variety Artists to decide the issue.

BILLIE HOLLIDAY HEADS PHILLY CONCERT FEB. 13

Billie Holiday makes her concert bow Feb. 13 at the Academy of Music Philadelphia. Others on the bill include Al Casey trio, J. C. Heard, drummer; Buck Clayton, trumpet; Bud Freeman, tenor sax; Joe Bushkin, piano and John Simmons, bass.

Concert will also feature two local outfits, Jimmy Golden quintet and Elliot Lawrence band. It's a promotion by Nat Segall and Bob Horne.

Chi Daily Buying Shows For Vet-Hospital Work

Chicago, Jan. 22.

Wounded vets at Hines Hospital here, can look forward to a year of headline shows under new Chi Herald-American sked, arranged by Roy Topper, heading up the daily's promotion.

Whole thing started with a $36,000 surplus in "Purple Heart Fund," originally raised by the paper for gifts to hospitalized servicemen. Disposal of the cash was channelled by Topper into twelve one-a-month variety shows, each to cost $3,000 at AGVA scale or above.

Example of the live packages for vets was unit of Monday (21) which offered entire Latin Quarter show, including line and headliner Willie Howard, plus Cross & Dunn from Glo Cabana.

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ROSEN-ANGER ASSOCIATES

Milton Berger Quits GAC, Joins Rosen-Anger

Milton Berger has resigned General Artists Corp. to join Matty Rosen in Rosen-Anger Associates. Berger was to have been succeeded by Val Irving, but will remain in the GAC cafe department. Berger has been with the agency as assistant to Harry Romm for three years, coming in from Paramount, where he aided Harry Levine, vaude booker. Previous to that he was with Jack Dempsey.

The Rosen-Anger Associates is a new outfit formed early this month when Harry Anger, who recently resigned from Warner Bros. in Washington, joined with Matty Rosen. Berger will continue to handle theatres, while Rosen will take care of legit shows and cafes, with Anger assigned to production. Anger will also continue to operate the Little theatre, Washington.

EMBASSY CLUB, N.Y., TO RETAIN FLOOR SHOWS

Embassy club, N. Y., will continue shows despite earlier plans by Bill Miller, club's operator to drop floor displays and continue with sole entertainment by two bands. It was Miller's contention that the approximate $20,000 weekly draw of the club was based upon the room, music and food rather than the show.

Miller also claimed that the scarcity of acts now and high prices of talent were important factors in the contemplated step.

Jackie Green and Fanchon move in tomorrow (Thursday) as replacements for Ethel Waters and Wesson Bros. Rest of the layout continues as is with Greb and Lober, Darlene Zito and Jack Spano.

Chi's Merchandise Mart Planning Entertainment

Chicago, Jan. 22.

Chi's Merchandise Mart, largest commercial building in the world, is in for a big public relations hypo under the new ownership of ex-diplomat Joseph Kennedy. Lou Ruppel, former CBS publicity chief and Hearst executive, will head up plans for a publicity campaign designed to bring in commercial possibilities from all over the world.

Projects still in the embryonic stage include scheme for a large dance hall and extensive bowling alley facilities for after hours recreation of the more than 20,000 employees working in the building plus any "outsiders" who want to make the mart their funhouse. Feature bands and entertainers will be booked regularly if present plans carry through.

Yeggs Get $8,000 From Havana-Madrid, N.Y. Cafe

A trio of yeggs broke into the safe of the Havana-Madrid, N. Y., early Monday (21) and escaped with $8,000. Entry was made by drilling through the floor from an upstairs office. They cowed several employees while breaking into the till.

The crackmen, who required two hours to accomplish their task, were unable to break into the safe's strongbox, which contained additional dough. They escaped by mingling with the Broadway crowds.

Charles Toffler, of Fanchon & Marco's New York office, will leave the agency Feb. 1. His duties will be absorbed by Ralph McGowan, manager.

U. S. Acts Anxious for Foreign (Mostly Brit.) Dates, Hoping to Establish Rep

American acts are incredibly anxious to play foreign countries, despite discouraging conditions prevailing in England and all parts of the continent, according to bookers. They are getting, it's claimed, daily inquiries about British and Continental dates and methods of getting into those countries.

These acts are willing to go across for the experience despite the fact that they know they'll have to take a sizable salary slice and may be forced to leave a big percentage of their earnings abroad, because of monetary restrictions and heavy taxes. One reason given is that they'd like to go across while few American acts are able to, hoping to establish a name. Pre-war US performers such as Larry Adler and Josephine Baker were hits in London and Paris and became top-salaried performers.

Val Parnell, managing director of Moss Empire, arrived here this week, along with Harry Foster, head of the Foster agency and William Morris representative in England. Charles L. Tucker, a major indie agent, is scheduled to arrive around March 1. Prince Littler, British theatre magnet, has been in this country for several weeks. All are here on talent surveys and buying expeditions.

Jackson Lines Up New 'Bowery Frolics' Unit

Billy Jackson, agent, is lining up a new oldtimers unit to be called "The Bowery Frolics" for spotting in one and two-day stands of RKO theatres in and around New York.

Asking price for the unit will be $750 weekly.

Nitery M.C. Quits Telling Jokes to Talk Labor Turkey for Club Ops

Pittsburgh, Jan. 22.

Joe Dieber, ex-cafe entertainer recently released from service, has gone over to the other side of the nitery fence. He has been appointed executive secretary of the Night Club Owners Guild of Pittsburgh. For years before turning to the footlights Lieber was actively associated with the American Federation of Labor work locally.

Prior to going into the service, Lieber toured the ETO as an m.c. with a USO show for six months, then sailed back from overseas before his draft board. He was for a long time a featured comic at Don Metz' Club Casino, owned by president of the local guild.

COIN TIFFS CALL OFF EDDIE BRACKEN TOUR

Eddie Bracken has called off his series of vaude appearances because of a reported dissatisfaction about guarantees. It's understood that Bracken, who was being offered as much as $12,500 at the head of a unit of vaude acts, sought to get overages on top of that salary, but was turned down.

William Morris agency had already lined up dates at the Chicago theatre, Chicago; Palace theatres, Cleveland and Columbus; pending final confirmation by Bracken.

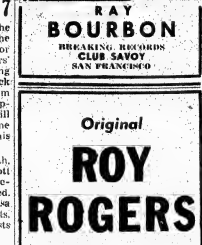
NVA Posts Nominations For Elections Feb. 17

Lou Handin, who has headed the National Variety Artists, Inc., for the past nine years, was renominated for the presidency of the vaude actors' benevolent organization at a meeting held in New York Sunday (20). Jack Boyle, formerly of the vaude team of Pinto & Boyle, was named to oppose him for the post. Elections will be held Feb. 17. This is the first time Handin has been opposed during his long tenure.

John K. Hawley vs. Tom Smith, for first vice-presidency; Nick Elliott vs. Harry Alt, for second vice-presidency; were also ticketed. Frank O'Connell, treasurer, and Rose Crouch, secretary, both incumbents, were renominated for same posts without opposition.

Eight nominees also were chosen to fill three vacancies for three-year terms on the board of directors. These include Charles Preston, Phil Kelly, Juliet Heath, Pat Peroni, Joe Rose, Harry Ferguson, Lottie Dixon and Vesta Wallace. Four nominations were made from which two will be elected to vacancies on the board of trustees. They are: Julio Roig, George Matthews, Happy Lynch and Evelyn Kelly.

Slate Brothers, comedy trio, currently playing the Capitol, N. Y., have been re-signed for another date at that house.



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GEORGE BOURKE, Miami Herald: "Hal has proved that on A-1 comedian can get A-1 results. He has a naive nonchalance and studied manner of doing his rolling bits . . . tears rolled out of the corner of our eyes and it's hitting the laugh-meter in the upper register to do that to us. He busted the 'comic's graveyard' jinx and drove it permanently from the Club Bell."

DOROTHY RAYMER, Miami Daily News: "A wealth of material, new and funny, characterizes zealous Hal Fisher. His witty satire brings steady laughter."

LARRY SOLLOWAY, New Magazine: "It is refreshing to view a comedian whose art is born of pantomime . . . a laugh producer who never seems to fail, no matter how tough the audience."

BILLBOARD: "Varied offering in a style all his own . . . insistent applause . . . really socks the customers . . . clicks heavily . . . bringing in capacity audiences."

VARIETY: "Topper of revue is Hal Fisher. Scores solidly . . . socko with 'Everybody Loves Me' and satire on Ozark Mountaineers."

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Bookings by FREDERICK BROS.-JOE ROLLO, New York—JOHNNY KING, Chicago

Poor Florida Nitery B.O. Expected To Have Drastic Effect on Salaries

Because of poor b.o. in Florida niteries this season, bookers and agents expect this to be the last year of hot salaries in Miami and Miami Beach. Operators, they think, when buying for next year won't be shelling out the super-salaries prevalent this season, and many expect the circumstance will ultimately have a nationwide effect on talent prices.

Although the basic reason for the poor Florida showings this year is the overabundance of niteries, brought on by operators' anticipation of big business, it's argued that even names can't stand the competition of other names—and if they don't draw the business, then they're not worth all that moo.

Despite the heaviest use of names in many years, Miami and Miami Beach niteries are terrifically in the red. One Beach spot is reported losing $1,000 daily. Ciro's has dropped shows and is operating as a straight eatery, while the Blue Angel has shut up shop completely. Very few spots are on a paying basis, despite the fact that Florida vacationers number about the same as last year. It's simply a question of too many cafes.

One reason for the bad business is the Dade county clamp on gambling. Lid is on in Miami and Miami Beach and vacationers with the urge to take a chance have to go to Hallendale, in the adjoining county, where the Colonial Inn is operating full blast. Latter spot is doing a sensational business for the first time since it was built about five years ago by Ben Marden.

Work on another spot, the Beach Riviera, Miami, has been stopped completely and it will not open this year. This represents a loss of nearly $200,000, representing cost of the structure, furnishings and more than $30,000 shelled out as guarantees to Ethel Merman and Enric Madriguera's orch. Both had been booked to open early this month and spot posted $18,000 guaranteeing Miss Merman's salary for three weeks and an additional sum as bond for Madriguera's take. Both were forfeited, although Riviera ops attempted to salvage part of their investment by getting the Colonial Inn to take over Miss Merman's pact. Singer couldn't accept the engagement because available Colonial Inn dates interfered with start of rehearsals for the forthcoming legiter, "Annie Oakley", in which she's scheduled to appear.

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N.Y. Senate Bill To Ban Barmaids

Albany, N. Y., Jan. 22.

Senator William Bewley, (R) of Lockport, has introduced a bill prohibiting women from acting as barmaids in New York state unless they be licensees or wives of licensees. Bewley also is sponsoring another measure amending the labor law to bar the use of women in hotels or restaurants between nine p.m. and six a.m., except "hat check girls, cigarette girls, flower girls, attendants in ladies' cloak rooms, chambermaids, or charwomen."

Present labor law prohibits employment of females under 21 in hotels and restaurants between 10 p.m. and six a.m.

Bewley's bar maid proposal is believed to have the support of the bartender's union.

Vets Vice Gals in St. L.

St. Louis, Jan. 22.

More than 100 barmaids, attired in slacks, etc., who served drinks in E. St. Louis taverns are rapidly disappearing from the scene with the return of war veterans, E. J. McGrath, business agent of the local Bartenders' Union, says that femme drink mixologists will soon be a thing of the past here.

McGrath said that most veterans who are bartenders are happy to resume their old jobs rather than start anew in other fields.

Jackie Heller Beats Flu

Pittsburgh, Jan. 22.

Fully recovered from the flu, which caused him to quit a Saginaw, Mich., booking after two days, and postpone another at Kitty Davis' Airliner, Miami, Little Jackie Heller, vaude and radio singer, pulled out over weekend for Florida. He'll work out the Davis contract and also play a week at Olympia theatre there.

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Rollo Leaves FB

Joe Rollo has resigned from the cafe department of Frederick Bros. effective Feb. 1. He plans to go to the Coast shortly.

Rollo came to the organization in November after being discharged from the Army.

Pitt Agent Attaches Joan Barry's Salary At Detroit Night Spot

Pittsburgh, Jan. 22.

Don D'Carlo, local agent, last week filed an attachment against Joan Barry's Detroit nitery salary, charging violation of contract. In New York short time ago, AGVA officials ordered D'Carlo's pact with Charlie Chaplin's former protegee abrogated on grounds that he was a licensed booker, entitled only to regular commission, and could not sign 50-50 agreements with any performer.

D'Carlo charged in his writ of attachment that he brought Miss Barry here from Los Angeles, paid all her expenses, advanced her $1,000 in cash, bought her a $2,000 wardrobe, and hired two teachers to coach her in singing and dramatics. He said he had a two-year deal with her.

D'Carlo claims he obtained a two-week engagement for her here at the Riviera at $1,250 a week. Of this, he said, he received nothing, and had to pay a $450 food and liquor bill incurred by Miss Barry during her run there.

Salary Released By Court

Detroit, Jan. 22.

Joan Barry beat a garnishment suit filed in Circuit Court by Don D'Carlo, Pittsburgh booker, against her $1,250 salary at Club 509 here. Circuit Judge Theodore J. Richter ordered she be paid 60% of the salary she played two weeks ending Saturday (19), and gave D'Carlo 20 days for appeal.

Miss Barry testified that D'Carlo took 50% of her pay and pursued her with unwelcome attentions. Jealousy of D'Carlo's wife interfered with her work, she further testified.

In his petition for garnishment, D'Carlo charged that she had not paid him a cent since she signed with him.

TICKLE TEES OFF ONE WILD NIGHT IN CHI

Chicago, Jan. 22.

Customer who got fresh with one of the stripperoos at the Club Aloha one night last week, started a shooting affray that put another stripteuse, the customer and his brother in the hospital.

It all started, according to police, when peeler Elaine Bisek ducked under the club's circular bar after her number. As she stooped, payee John Fitza, shall we say, tickled her? She bopped him. Fitza and his brother, Walthey, whose return from the Merchant Marine the brothers were celebrating, went into action with bottles. Bartender Herb Jones whipped out a gun and started shooting.

One bullet hit John Fitza in the stomach. Another went wild and hit Suzanne McGowan, an innocent bystripper, in the leg. Walthey was downed with the butt of the gun.

Jones, who was held by police on an open charge, said the most logical thing to do when the brothers started pegging bottles was to peg bullets back at them.

MCA Would Like Vaude Back In for Philly

Overtures to return vaudeville to the Fox theatre, Philadelphia, are being made by Music Corp. of America to 20th-Fox, operators of the house. So far there have been no tangible results of the parleys.

It's figured that the future of the Earle, Philadelphia, as a vaudehouse is uncertain because of the purchase of the building which houses the Earle, five years ago, by the Kresge store interests. Plans then were made to tear down the present structure and build a large store on the site. War, however, interrupted this idea, but with increasing availability of building materials, Kresge may pick up that project.

Fox was built around 1924 and operated as a filmvaudeerie for the greater part of its existence. It was built by William Fox and later passed on to Warner Bros. control. Last year it reverted to Fox.

AGVA Executes 1st Foreign Basic Pacts With Four Panama Niteries

Joe E. Lewis Signed For Ciro's, Hollywood

Joe E. Lewis has been signed to open at Ciro's, Hollywood. Date will be determined when the closing date of the comic's current engagement at the Copacabana, Miami Beach, is known.

Panama Club Ops Set Up Own Org

Panama City, Jan. 22.

Night club owners of this city have gotten together, as a result of recent stringent restrictions placed on their operations by the government, and have organized a bistro owners association. Their purpose is to fight the restrictive rules, to see to it that the entry and exit of U.S. acts coming to this country is made easier, and to establish some sort of minimum charge, or cover, to be charged patrons. These spots have gone along for 20 years without the latter, for example.

One of the new government rules which has the Panama operators in an uproar, because they foresee the refusal of U. S. femme acts to travel here, requires the latter to submit to weekly examinations for venereal deseases, the same as hostesses. It's figured that this law, more than anything else, will hurt talent-buying possibilities.

Officers of the new organization are: Pablo Paz, Club Lido, president; Gene Pitt, Palm Terrace, v.p.; Carlos Cowes, Casanova Club, secretary; Luis Donald, Happyland, treasurer. Remainder of the members are Hector Bownes, Kelley's; Tony Vecchio, Copacabana; Luis Guizado, Rivoli; Camilo Cedeno, Florida Club. Organization will be represented in the U. S. by Stan Willis, who will headquarter in N. Y.

In response to recent ultimatum of American Guild of Variety Artists demanding salary bonds plus return transportation for U. S. acts booked into Mexico or Panama, four spots in the latter territory have signed AGVA basic minimum agreements and have posted required security. It's the first time the talent union has been able to get Panamanian operators to agree to protect U. S. talent.

Spots signed are: Club Missouri, Jardin el Monaco, Club Lido and Happyland, all Panama City. AGVA has consequently bulletined talent and managers that these spots are open to bookings. It's emphasized, however, that the four are the only ones thus far okayed. Other clubs in that territory are verboten until they see the light.

AGVA was compelled to forbid Mex and Panama bookings due to recent strandings in Mexico of girl units, which the union was forced to bring home. AGVA has also had trouble with Panamanian spots. Acts and girl lines accepted dates without clearing with their organization and as a result, the Mex stories were duplicated.

AGVA has since bulletined its membership to the effect that performers must consult their AGVA local or national headquarters before commiting themselves on such bookings. Unless they do so and insist upon standard AGVA contracts the union will not succor them when they get into trouble.

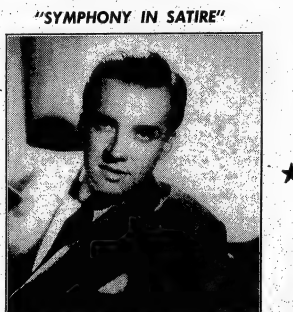
Blue Angel, Miami, May Reopen After Quick Fold

Blue Angel, Miami, which folded two weeks ago after brief operation, due to internal strife among operators rather than bad biz, may reopen after a reshuffling of partners.

Acts that had been booked in on one and two-week contracts with options for further time were all paid off in full security posted at American Guild of Variety Artists. They worked only three days.

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"SYMPHONY IN SATIRE"



Variety Says:

"There is Arthur Blake with smash satirizing of show biz personalities. There doesn't seem to be another mimic around who can do those dames so devastatingly as does Blake."

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Billboard Says:

"Arthur Blake, impressionist," follows with a keister of new material. Fellow is not only a supple and talented performer but, what is more, he is one imitator who has more to offer than carbon copies of voice and gesture. His biz is funny and he makes the most of it. Closing bit, a take-off of Carmen Miranda, is sock."

Paul Ross.

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Night Club Reviews

Latin Quarter, Miami

Miami Beach, Jan. 19.

Sophie Tucker with Ted Shapiro; Galli-Galli, Alexis Rotor, 3 Rays, Phil Tully, Line (14), Dave Lester Orch (10), Jose Curbello Orch (8); staged by Theodor Adolphus; costumes by Mme. Berthe; minimum $3 and $5.

Sophie Tucker last night again proved that she is one of the few sock draws in the nitery field when she filled the big Latin Quarter to capacity, with many waiting in the huge lobby to get in. They were still coming, long after midnight, and many of those turned away made sure of reservations for other nights before leaving.

E. M. Loew, who operates the swank room, can look to a lush season, after some lean years in which he kept the place going, de-pite box-office staggers, no matter whom he booked in.

Nittily gowned and furred, Miss Tucker came on to a big ovation. And seasoned showman that she is, she belted out 40 minutes of songstering which had them begging for more. Toppers are her "Red Hot Momma's Gone Hepcat," "After He's Out of the Army," a yock-bringing bit of ditty writing by Jack Yellen anent how gal should haodle her G. I. just out of service, and then her sock bit of nostalgia in which she and Ted Shapiro acrieds pate, via bar "diary," which features the songs she infroed through the years. The sequence winds into "Some of These Days" to bring the house down. Encores with another laugh-getter, "The Older They Get," and comes back again for another giggler, "Why Go to Havana?" Had them whistling, cheering and stamping for more, but begged off.

Production in support is well staged by Ted Adolphus. Held over from previous show are the production numbers, which feature Alexis Rotor, a topper in ballet burlesquing. Gets plenty of guffaws in his "Persian Market-Snake Charmer" routine. Phil Tully sings in robust fashion to back up the numbers, and the Three Rays are one of the better femme tumbling-acrobatic balancing acts around. Galli-Galli, with his chicks, cork and card tricks, clicks solidly with the overflow crowd. Stops show with bit in which he uses two males from audience. Oil is heavy palm-wheeling. The line shows results of careful routining.

Dave Lester and orch background the show and Miss Tucker's numbers in top manner, while Jose Cogbello and unit play for the rhumba addicts. Entire production is tastefully costumed and expertly staged. *Larry.*

Panther Room, Chi

Chicago, Jan. 17.

Cab Calloway Orch (17) with Dottie Sautter, Mardoni & Louie, Frank Cook, Line (8) with Bob Darey; $1.50-$2.50 minimum.

Cab Calloway's driving personality and deliberate showmanship completely dominate this layout and pivtans love it.

Leader opens show himself with an oldie favorite "Minnie the Moocher," "St. James Infirmary Blues" and "Jumpin' Jive," inviting audience to join him on the hi-de-hos. Band then swings into torrid instrumental on "Russian Lullaby." Dottie Sautter puts over a small blues voice in "Surprise Party" and follows up by duetting with maestro on "Calidonia."

Frank Cook's musical-novelty act has cute comic angle as guy strums guitar and plays mouthfill of harmonica in "Lady Be Good." William Tell Overture" and winds up with "Honeysuckle Rose." Mardoni and Louise keep folks thoroughly mystified with magic stint, largest portion of which is rope escapes. Mardoni keeps up steady patter, working in with sallies picked from crowd to tie knots and manages hand-getways smoothly enough to keep everyone guessing. Its topper is w. k. guillotine trick in which victim's neck is placed in machine with cut-out cabbage and latter is neatly halved while stooge remains untouched.

Calloway orch (3 rhythm, 5 reed, 3 brass) does smooth and hot arrangement of "Moneydripper" with maestro taking vocal, backed by band in chorus. Featured tenor sax, Ike Quebec, does fine work on quick solo. Hand-picked combo called "Cab Jivers" follows with steaming "12th Street Rag." Group consists of vibes, tenor sax, trumpet, bass, drums, clarinet and guitar.

Finale is provided by line in "Hollywood Hair Do." Each gal selected for likeness to star, has coif identical to that of Hollywood counterpart in recent pic, while Bob Darey croons songs from pictures mentioned. Stars imitated are Gene Tierney, Alexis Smith, Joan Leslie, Barbara Stanwyck, June Haver, Ginger Rogers, Lana Turner, and Hedy Lamarr. Davey emcees this portion and sings "Some Sunday Morning," "Embraceable You," "I Can't Begin To Tell You," "And There You Are," and "Honey." Resemblances are not startling.

Calloway keeps dance floor packed with his brassy arrangements, pitched straight to the hepsters. *Hunt.*

Playgoers Club, N. Y.

Morey Amsterdam, Carole Horton, Steve Bennett, Cool, Calm & Collected; $2.50 minimum.

New postage-stamp-size nitery has every economic chance of catching on. Its nut is exceedingly small, being located in the basement of a bar and grill operated by one of the owners of the spot. Consequently the rent problem is virtually nil. Besides the main lure of the room, Morey Amsterdam is in on either a percentage and or partnership deal with Irving Huber, owner of the upstairs room. As for the rest of the talent, it's only atmospheric. Amsterdam is the spark-plug that will keep the spot going.

The room has another angle of making the grade. Since the Club 18 folded, Broadwayites are left without a spot where the heckle is the main order of business. Amsterdam promises to fill that void. He's sharp on the ad-lib, gets on conversant and familiar-with-each-heckle terms with the customers in short order. Another factor that will undoubtedly contribute to the room's business is the fact that Amsterdam can plug this spot on his WHN airshow, "Gloom Dodgers." Since his show has a sizable following, he'll be able to call upon them for support whenever the occasion warrants. Show has Steve Bennett, Carole Horton (New Acts) with Cool, Calm and Collected, a femme sepia trio consisting of piano, bass and electric guitar, who provide competent backing for the layout. Amsterdam does a running commentary tied around the song which he wrote, "Rum and Coke," which provides a peg to hang some funny throwaways. The stanzas are blue, for the most part, but are well received.

Amsterdam is confident of attracting a large theatrical following. He says that, shortly after the openine night, he's going to provide pads and pencils for visiting comics, and will run guest nights for backstage employees of theatres. Itinerant salesmen and other little knowns. Opening night (18) was jammed to capacity. *Jose.*

This Method of Following Doc's Orders Is Risky

Pittsburgh, Jan. 22.

Bonnie Bey apparently believes in taking medical advice seriously, whether by accident or design. Night club singer-m.c., who's been at the Paddock here for more than a year, was recently advised to take a month's rest or risk a nervous breakdown.

Next day, while stepping out of a car, she fell and suffered spinal injuries. She's at Mercy Hospital, where doctors put her in bed for at least month.

'ROXY OVERSEAS REV.' BACK AFTER 6 MONTHS

"Roxy Overseas Revue," produced by Arthur Knorr and Gae Foster of the Roxy, N. Y., returned to N. Y. last week after a six-months' tour of Europe as a USO-Camp Shows unit. During its overseas stint, group toured Mediterranean area by plane, boat, jeep, truck and train, giving 180 performances.

Revue featured the Three Sailors, Wynn Murray, Jean Jack and Judy, Don Francisco, the Leo Diamond Trio and 17 Roxyettes from the Roxy theatre's line.

Saranac Lake

By Happy Benway

Saranac Lake, Jan. 22.

Just to be near their daughter, who is putting up nicely at the Rogers, Max and Gertrude Shapiro have taken over the Rathskeller and re-named it the Bridge Cafe & Grill.

Sig Mealy, last of Welsh, Mealy & Montrose act, upped for all meals and added exercise. He now has his eyes on California, where he may resume work.

Katherine Wolfe, who has been too much bed rontine, upped for breakfast and flashing extra good clinic reports.

Radio station WNBZ moved to larger quarters in the Berkeley Hotel bldg. Now bills itself as the "Voice of the Adirondacks."

Josephina Taus Valderrama, newscomer from Havana, perking up with clinic O.K.'s, excited over visit from a member of her family from Florida.

Bert Jeter, from N. Y., is taking the rest routine like a vet. An exvaudeville-artist and dancer who recently conducted his own theatre studio.

Cpl. Julius Bernard spending Army furlough with his mother, Kitty Bernard, who is perking up ok, at the Will Rogers. She is the wife of the late Mike Bernard of ragtime piano fame.

Harold Redner, Roger-Fund" executive, handed out belated Yuletide gifts to every patient at the hilltop lodge.

Helen Phelps agog over the gift of added exercise and the upped routine for meals.

Vilmos Gymes, Viennese impresario, returned to the Rogers for a needed rest period after trying N. Y. for a while.

Via the efforts of James Wotton, a silver screen was donated to the Will Rogers by G. Fellman of the Walker-American Corp. of St. Louis. Charles Kenny, of Kenny Studios, Malverne, N. Y., donated the Velvet mask for the screen.

Johnny Jones in from Philadelphia, to ogle the patients; Mel Alexander in from N. Y. to bedside Mathea Merryfield; Harmon Tupper and frau agled Betty Haffmann, who is doing well.

Lillian Pearson agog over a recent clinic report, expects an added "upped" O.K.

Write to those who are ill.

New Ice Show to Tote All Its Own Equipment Circus Style; Out Mar. 1

New ice revue, "Ice Gayety," with several circus-style innovations, will start a tour March 1, at Sarasota, Fla., to cover 100 cities in south and midwest. Operators claim their show is unique in that it will carry the only complete portable ice arena, and capable of setting up a complete show on a day's notice.

James Edgar, formerly with Al G. Barnes Circus, is prez and gen. mgr. of Ice Skating Enterprises, Inc., handling the venture. Show will carry a 30 by 60 foot rink, icing plant, its own circus tent, and own lighting and seating (3,000 capacity) equipment.

Cast will be headed by Ariane, Swiss skater; Bobby McLean, Frank Sawers, Yvonne Broder, Dick Norris, Babe Voorhis, Gusti Glanston, Marianne Heller and Gloria Haupt. Harry Hirsch is supervising the production. Anne Haroldson, former "Ice Follies" skater, is doing choreography.

Zero Mostel Set For Philly Nitery at $2,750

Philadelphia, Jan. 22.

Zero Mostel is set for return visit to Philly this season, but at a different boite being set for Latin Casino end of March at $2,750 per week. This marks considerable hike over $1,500 plus 25% above $11,000 gross which he got from the Coronet for first two weeks in December.

Mostel, who averaged almost $2,500 weekly on the deal, was asked to return by the Coronet, who offered a guarantee this time of $2,250 weekly. Boite balked at paying anything higher, whereupon Jerry Rosen sold Mostel's services to Latin Casino at the higher figure. Mostel is booked for three weeks at Boston's Bradford Roof prior to Philly, starting Feb. 28.

PAUL REGAN

COMIC-SATIRIST
Opening Jan. 24th
CAPITOL
New York
Management: M.C.A.

ROY DOUGLAS
America's DIFFERENT Ventriloquist
STATE THEATRE
HARTFORD, CONN.
'Sings a Duet With Himself'
Manager HARRY LEE New York
Direction EDDIE SMITH New York

ALWAYS WORKING
"Whitey" Roberts
Now Palomar Theo., Seattle
Wk. Jan. 28 Beacon Theo., Vancouver
Dir. WM. MORRIS AGENCY

HE'S BACK

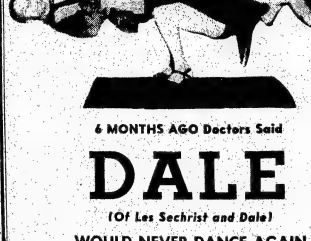


YES, HE'S BACK . . . After four years and four months of service in the ARMY OF THE UNITED STATES, three years and three months of which were served in IRVING BERLIN'S "THIS IS THE ARMY" . . . in the stage version (since its inception), the motion picture (filmed by WARNER BROS.), and the overseas World Tour which covered eighteen countries.

OUT OF THE SERVICE — AT YOUR SERVICE

JOHN PRINCE MENDES

Direction:—HARRY ADLER, 165 W. 46th St., New York, BRyant 9-1320



6 MONTHS AGO Doctors Said

DALE

(Of Les Sechrist and Dale)

WOULD NEVER DANCE AGAIN

(Due to Injuries Received on Overseas USO Show)

BUT SHE FOOLED 'EM

See Her at LEON AND EDDIES
From Jan. 25th to Feb. 7th ONLY
and be ASTOUNDED

Click for Sonja Costs Plenty Monja; 380G for Prod., 268G on Costumes

By JACK PULASKI

Sonja Henie, with her 1946 Hollywood Ice Revue," bowed into Madison Square Garden Saturday (19) evening, starting a split date that will allow the skating star to relax at weekends from now until Feb. 7. The top rink boxoffice name is again seen in action aplenty, rigged out in gorgeous trappings. Outlay for the show is stated to be $380,000, yet which amount the costume tab is $268,000.

Show is an eyefiller, as it always has been, and musically it is nostalgic. Almost the entire orchestral assignment is made up of numbers from former Broadway musicals. There are such melodic songs as "Fine and Dandy," reminditul of Joe Cook in his prime; a number from "Little Jessie James"; another from "Three's a Crowd," and there's also "Lazybones" for one of the comedy interludes, the program describing it all, and rightly so, "the charm of yesteryear and today."

Miss Henie is in seven numbers, sometimes appearing from a revolving stage, entrancing, too, on various movable props, including an elephant. Latter is at the finale "Durbar," and the blonde Norwegian, who regularly trapped Olympic honors before making America skate-conscious, is taking the bows alone instead of the former fanfare which had the supporting artists in attendance.

There are two male skaters teaming with Miss Henie, Larry Steffen, son of the former lightweight champ,—Willie Ritchie, and Gene Berg. Latter scores with her in two adagio numbers, there being two this season. Theslot is credited with devising the freezy ballet effect, originated in Hollywood.

The hula has become standard in the Henie shows, and it's her most popular number. Backgrounded with Hawaiian string quartet and accompanying song effects, the pelvis-type wiggling is something to watch. In the second part there's a matching number, billed "Pan-American," which is a samba on steel runners; it draws encores too, both retained from last season's routine.

Freddie Trenkler has two major comedy numbers, "the bounding ball of the ice" being a runnerup to the star in audience reaction. He's borrowed from "Hats Off to Ice," at the Center, Radio City, when Miss Henie is on tour. Trenkler's an acrobatic marvel in his way, nearly came a cropper when bnishing against the rink bank on opening night. A third number has him on with Charles Story, they characterizing cake and rabbit eating.

Production numbers are long on ensemble costumes, mirror effects on the stage being an aid. One of the most effective groupings is billed "challenge precision." Rather dazzling is an ensemble with costumes having a motif of sequins, including emeralds and diamonds, it opening the second part. "Land of the Midnight Sun," closing the show, is also a gesture to Miss Henie's native land. Charles Slagle is the stilt-skate specialist also teamed in the comedy number with Bruce Elford. Rhythm skating by a mixed octet consisting of Elouise Cumbow, Elisabeth Kenny, Pat Mahoney, Janet Van Sickle, John Farris, Alex Lindgren, Gale Raffner and Betty Travers, scores. In Trenkler's fire-brigade number are Storey, Lingren, Buck Pennington and George Flaherty.

As last season, the revue's tour is limited, show having played Detroit and Chicago after an Indianapolis opening. New York is the only eastern date, but when that is completed the outfit jumps to the Coast for a new stand, it being the arena at Westwood Village, Cal., the attraction will actually originate there from now on. Wirtz, who presents Miss Henie, was not on hand at the debut, having gone to Hollywood to prepare for the finale showing at the newly named Sonja Henie Ice Palace.

William H. Burke is production director in complete charge of the show, and Catherine Littlefield is again the stager, both having similar connection with "Hats." Miss Henie's costumes were designed by Billy Livingston and made by Eaves, while the ensemble duds were designed and executed by Kathryn Kuhn. Credit for the lighting arrangements is given Paul Van Loan and Kendall Burgess.

Ciro's Settles With OPA

Los Angeles, Jan. 22.

Compromise settlement of $2,048 was paid by Ciro's nitery to the OPA to allay charges of price ceiling violation.

OPA had asked triple damages of $12,342, declaring the nitery had collected sales taxes on cover charges in addition to the food sales tax.

Chicago Chi

Chicago, Jan. 18.

Victor Borge, Cabot & Dresden, Carlton Emmy's Canines, Lou Breese Orch in with Marshall Gill and Jerome Sieyen; "She Wouldn't Say Yes" (Col).

Making his first Chi vaudilm appearance at the Balaban & Katz flagship, Victor Borge, the Danish Comedian, heads a sock bill.

Lou Breese's band kicks off with a stirring version of "Meadowland," in which Marshall Gill does the vocal with a temple-block background only, building in the fine climax as Gill joins in. Opening act, Carlton Emmy's dozen jumping canines, impresses nicely. Elevated platform for the pups is a swell idea, keeping 'em in full view at all times.

Cabot and Dresden slam over a solid trio of ballroom routines. "Music Box Polka" is a nice breather between the flashy poso doble, topped with a terrific one-arm lift, to open, and the waltz to strains of Tschaikowsky's Sixth Symphony, in which house organist Jerome Sieyen joins with the orch to send the cleancut couple off with a salvo. Definitely a big click here.

Borge warms 'em up with the always enjoyable phonetic pronunciation stuff from the works of "Johann Sebastian Shakespeare," leading easily into "old folk songs for the old folks," upside-down "Blue Danube," hash of "Hora Staccato," "Mairzy Doats," "Minuet in G," et al. Also does "Holiday for Strings," with much added mugging and nose and tooth-picking, and gets off loudly after answering audience requests with "Tchaikowsky's Piano Concerto" (including fall off stool), "Rhapsody in Blue" and "Clair de Lune" embroidered with "Happy Birthday to You," and a boogie with the band. *Mike.*

Downtown, Detroit

Detroit, Jan. 19.

Frankie "Sugarchile" Robinson, Peter Lind Hayes, Duke Art, Jr., Bobby Sherwood Orch, with Patricia Johnson and Patricia O'Conner; "Daltons Ride Again" (U).

Frankie "Sugarchile" Robinson is a six-year-old boogie prodigy, Detroit-born, just finished with a run and starting on a personal appearance tour. With all the aplomb of a seasoned mimic, he tickles the keys for laughs as well as for music. What keys he can't finger for reason of physical limitations, he slaps with his fist or elbow and never misses a note. Best number is "Caldonia" which he sings in an eerily husky pitch. He stops show cold on "No Leave, No Love," the song of his unreleased Army discharge epic.

Peter Lind Hayes lost none of his comedy touch in two years in service. Winds up his act with an imitation of Cab Calloway that has much good humor in it.

Duke Art, Jr., goes on a steady line of patter while making clever clay models, an unusual act with good audience appeal.

Bobby Sherwood's band accents youth both in members and arrangements. Especially good are "Parade," "Snap Your Fingers" and "Cotton Tail." Singers Jap Johnson and Patricia O'Connor please in looks and voice, balancing hot and sweet stuff nicely. *Murr.*

Oriental, Chi

Chicago, Jan. 18.

Marie McDonald, Gil Lamb, Saul Grauman & Co. (4), Bob Coffey, Grauman Troupe (7), Ray Carter Orch (12); "Paris Underground" (UA)

This week's doings at the Oriental is a bangup sesh.

Saul Grauman's "Stairatone" stint follows emcee Gil Lamb's sock warmup with gags about "me & Van Johnson," etc. Two of the Grauman gals do a sword dancing tap routine, and a third comes on for more cleats to "Tea for Two." That's a little too much terping for a start, but the payees' curiosity about the stairs in the background is repaid, finally, when the trio of good-looking gals pop up and down, ringing out "Bells of St. Mary's" and suchlike as their soloist contact the steps. Brandy on Swiss-bellringing winds up big as they get off with a fast boogie. Good-sounding novelty. Broadly.

Lamb's on again with a weird vocalization of "Little Jack Horner" as it might have been composed by Vincent ("Without a Song") Youmans, Cole ("Night and Day") Porter, and a couple of Russians, rubberlegging and mugging his way to another salvo. Comedy peak of layout is reached when he joins with the Slaiman All tumblers, who follow, in a couple of handsprings and balancing numbers at the windup of their always sock bouncing act.

Comic's own spot, on next, includes sax solo, some more fine rubberlegging, and a nifty impresh of a jitterbug disturbing his neighbors at an early morning show. Lean hoofer-saxist-comic merits big hand for knocking himself out to provide a lot of the stuff that makes a stanza like this tick. Begoff.

Marie McDonald's blond ringlets atop an eye-filling ice-blue and purple outfit that surrounds her 36-bassis classily mark her as the sexiest number to hit a Loop stage in many a month, and the way calls are various and long-drawn-out. She smartly bypasses any patter about her adventures in Flickerland, simply singing "Feeling in the Moonlight," "Symphony," "Can't Help Lovin' That Man" and "I Ain't Got No-Bass-a (that would be the tie-in with that "Body" nickname). Encores with a novelty with Lamb on "I'll Buy That Dream." Nerves were apparent in her first p.a. but by closing time, but the gal is very much okay with the audience, who are definitely loath to let her go.

Lamb-on Coffey's harmonica bit on "Rhapsody in Blue" is well done, windup centering on Lamb swallowing a baby mouthorgan and sounding his midriff to produce a number of sounds while Coffey grinds same through over-the-shoulder mike. Ray Lang's house orch, onstage, backs things up in its usual okay manner. *Mike.*

Keith's, Indpls.

Indianapolis, Jan. 19.

Gautier's Bricklayers, Noble Trio, Johnny Patterson, Hal Corrine, the Denros, Stevens Bros. & Big Boy; "I'll Tell the World" (U).

Keith's, which works up a "circus days" bill once or twice each season, several times a year, is offering again this week, with the usual good results. The happy combination of sensational, novelty and aerial acts, getting a nice audience reaction, with a particularly heavy play from wkday and Sunday kids were numerous at the early shows and they went for it in a big way. The house has a fair set of juves in the teen age count of customer interest still is Gautier's Bricklayers, current headliners. The stunting by these agile canines haven't lost their edge through movie work and frequent stage playing. Pups perform on walking ladders, hauling up cement, driving carts, wandering into corner saloon, playing pool, bus and station, human interest and plenty of comedy that clicks with oldsters and juveniles alike.

Other animal act on bill, Stevens Bros., and their trained bear, Big Boy, is a special for the kids. Big Boy wrestles with the brothers, then plays gentle to let kids from the audience come up and ride his back. Bear's a stampede for the stage when bid is made. Bruno also is being used effectively as attention-getter on downtown street shows.

The Denros open show with some expert balance and precision work on slack wires. Noble Trio, two men and girl, deal attention with their nimble acrobatics on the high bars. Act has comedy values, particularly the boy's breathless slides. Miss Corinne impresses with her swing and rope routines in aerial turn. Johnny Patterson handles heavy duties as emcee, due to necessity of covering for other acts while apparatus is changed. His style and chicks on his own with pleasing variety of hokum magic, impressions and tap dancing. Biz good when caught. *Corb.*

Apollo, N. Y.

Andy Kirk Orch (17), with Floyd Smith, Beverly White; Billy & Eleanor, Tato & Marta, Dynamite Jefferson, Marie Marchena, Bill Bunn, Baby Joyce; "Jungle Woman" (U).

Apollo layout with Andy Kirk's orch as bulk of entertainment gives the Apollo's one-year powwow session this week. Bill is well placed to make up of faces familiar to house patronage.

Kirk's orch, recently concluded a date at Harlem's Club Sudan, has strength and balance sans blast and on demonstration of seven brass, five reeds and four rhythm. Outfit sets a fine gait with "Sweet Georgia Brown" and "Cherokee," and maintains a lively large number of acts doesn't let too much of a chance to let out. A pair of the band's instrumentalists are devoted to its guitarist, Floyd Smith, who on the amplified steel and box bass produces numbers that get the hottest applause of any turn on the session. Beverly White, vocalist, contributed towards the overall program, also gets off to heavy mitts with three tunes including her standard, "Trouble," and then number, "Somebody's Got to Go."

Among the surrounding acts, Dynamite Jefferson, young-jaw sock perks up mass-amazement with his windup of lifting four tables and several chairs between his teeth. He has up to this herculean feat by slow degrees whilst doing some top work and chatter.

Billy and Eleanor, tap-team, offer little that is unusual or expert, but fill the needs of their spot satisfactorily, while rest of the dance-department, Tato and Marta, offer Latin and jungle numbers in so-so manner.

Comedy skit this week is by Pigmeat Markham, John Bunn and Baby Joyce. Nowhere else but at the Apollo would it produce yocks. *Jose.*

RKO, Boston

Boston, Jan. 18.

Charlie Spivak Orch, Phil Brito, Wallace Puppets, Wilky & Dare; "Riverboat Rhythm" (U).

Phil Brito, concluding a three weeks' run at the Bradford Roof here day before opening at the RKO, shares the kudos with the Spivak band for cramming them into the RKO this week. Bobby sockeye so be him, and in his opening show when he ventured into the audience with a mike, mobbed him and tore his clothes to shreds and gave him a bad time. Thereafter did his chore from the stage, and got the Sinatra-swoon-ies throughout.

He's in the ace spot, and does "I Used to Love You," "It Might As Well Be spring," "Come Back Sorrento" (in an arrangement by Joe Sherman, Frankie's cousin, who's in the Renard band at the Bradford), "If I Could Be With You" and "Waiting For the Train." Solid hit all the way and had to lose 'em.

Spivak band, loud, brassy and sharp, goes big, too. Does "I Know," "Begin the Beguine," "Flight of the Bumble Bee," etc., and draws stomps from the audience. The Star Dreamers' group of plaudits and Spivak does a couple of trumpet takes for a hand. Specialties are Wallace's clowning puppets in a novelized novelty, and Wilky and Dare, who go well too. Show is right up this house's groove. *Ellie.*

Earle, Philly

Philadelphia, Jan. 19.

Vaughn Monroe Orch, with Norton Sisters (4), Ziggy Stuart, Eddie Allen, Andy Bagni, Ziggy Talent; Fred (Pansy) Sanborn, Gerardos (2); "Snafu" (WB).

Crowds reminiscent of those which used to pack the Earle during the first Benny Goodman appearance here and as big as those which packed the Earle to catch Sinatra are the vogue at the Earle this week.

Appearance of Vaughn Monroe has got the kids queuing up despite the freezing weather and it's also virtually from the time the doors open. The guy is that hot.

Popularity of Monroe's recordings are evidenced by reception which greets presentation of stuff like "Let It Snow, Let It Snow, Let It Snow" and others. Monroe is ably assisted in the vocal chores by the talented Norton Sisters and Sully Stuart in a whistle-producing goon, warbling "Symphony" and "I Don't Want to Do It Alone."

Ziggy Talent scores with his comedy vocalizing of "Josephine" and teaming up with the femme Norton quartet for "Bim Bam Baby" and "Gonzales."

Instrumentalists featured are Andy Bagni, with a solo sax rendition of "Night and Day," and drummer Eddie Allen.

The Gerardos, familiar to Philly nitery goers, return in their first vaude date here and provide a dash of class with the Latinesque terning. The team is smooth and deft.

Fred (Pansy) Sanborn's pantomime xylophone act still is plenty laugh-provoking. *Shal.*

Tower, K. C.

Kansas City, Jan. 18.

Dod Dodson's Simians, Dot & Dave Workman, Don Roy, Bert Henry, Tower Orch (9) with Don Tiff & Nell Shelton; "Girl of Limberlost" (Col) and "Pursuit to Algiers" (U).

Tower layout is well diversified combo of vaude headliners with the reorganized house band, and clicks all the way.

Tiff and the orch launch proceedings with the pop, "Symphony." Nell Shelton, blond chirper, gives forth with the vocal to rate heavy mitting.

Don Roy, baton twirler, follows for a diverting exhibition which is tops for its kind. Lad also works some fancy somersaults and bends into his routine a skeleton which got through their stunts aided by clever patter from trainer.

Bert Henry, next-to-closing, gets laughs with a running fire of gags and mimicry of such well-knowns as Carmen Miranda and Danny Kaye, but the top off with a jitterbug impresh that is okay.

Dot and Dave Workman close with their music-making on unusual instruments. They open with "Eye Eye Blues" on brandy glasses and follow through with "Song of the Islands." Finale is medley with bells. *Earl.*

Major Ballet Units

Continued from page 1

and an augmented, full-size Massine troupe. Week is talk Massine has been offered $100.000 by a Scranton, Pa., ballet-fan to build a full size ballet company.

In addition, the dance scene will be enlivened by the return of the Trudi Schoop ballet, under Sol Hurok management, and the Jooss Ballet, under Charles L. Wagner's aegis.

New Acts

ROY BENSON
Comedy-Magic
10 Mins.
Latin Quarter, N. Y.

Roy Benson has been around, but he's a New Act as far as New York is concerned. In his first major cafe appearance here, he impresses as a smooth and personable chap with an affable line of chatter and pleasing assortment of tricks.

He sets flimself off nicely by kidding himself and his craft in a pleasant manner, while displaying sufficiently mystifying bits of legerdemain. He does the linked cigaret bit and palming of spheres to win accolades on the magic. As an encore he does the salt trick, emptying the contents of a shaker in one hand and having it reappear in the other. He's bolt material in clubs and could do equally well in vauderies. *Jose.*

CAROLE NORTON
Songs
7 Mins.
Playgoers Club, N. Y.

Carole Norton, a personable blonde, is solid in her smaller rooms. Relying more on personality than strength of pipes, she puts over a number in a manner that gets attention and makes a nice impression during her brief floor time.

She's stronger on rhythm numbers than ballads and for that reason should open with the raucous "Old Man Mose" than with the slower tempoed items. Efficient in larger rooms or vaude houses is doubtful. *Jose.*

STEVE BENNET
Songs, Accordion
15 Mins.
Playgoers Club, N. Y.

Steve Bennet on songs and accordion is clicking for strolling type of entertainment but is not yet strong enough to work in a stationary spot. Accordionistics are good, but vocally he needs additional experience.

Does straights and special material with accent on the indigo mood. Latter type of material isn't too forte. *Jose.*

'Forever Amber'

Continued from page 3

remained obdurate, feeling that patrons would be deceived if they paid their way in expecting to see the "Amber" picture when it actually has not been okayed for the screen.

The industry toppers who set up the code apparently still want to stand by it. They feel that the PCA code, as is, represents the best interests of the combined good business via family trade. Much as some producers would like to veer to double-meaning gags and outright material that's unfit for a mixed audience, film biz executives realize that women and children constitute a big portion of today's film audience. They also appreciate that once the double-meaning gags get a toothold, burlesque material, sexy stories and nudity soon will follow.

Rank Bubble

Continued from page 31

thought of nationalizing the English picture industry, since it is classed as a medium of public information. Parliamentarians feel that the combine seems to have its source in domestic problems only. Rank's Anglo-American film tieup is popular with the press, having created a long time controversy over the amount of money leaving England for American pix with no apparent trade reciprocity. One thing should be made clear, the M. P. maintained in parting, and that is that there is no connection, unofficial or otherwise, between Rank's organization and the British government.

$45,500,000

Continued from page 1

excises effective June 30, would cut the levies to 10% and the nitery bite to its old 5% level.

However, indications are that the measure will not become law at this time. In the tax reduction bill last year the House did vote tax cuts, but the Senate nixed them, and in joint conference committee the Senate won out.

With a new broad-gauge tax bill now being shaped up in Congress, there appears little likelihood that Senator Walter F. George (D., Ga.), chairman of the finance committee, would let the Knutson bill slip through in advance, even if the House should pass it.

OBITUARIES

LEW POLLACK

Lew Pollack, 50, popular songwriter for many years and composer of music for many films, died after a heart attack in Hollywood, Jan. 16. He entered the music field in 1918 as a piano player for the Will Von Tilzer Music Co. in N. Y. Since then he is said to have written more than 500 songs.

Perhaps his greatest hit was "Charmaine," featured in film version of the stage play, "What Price Glory?" Other popular numbers were "Dinner," from "Seventh Heaven"; "Miss Anabelle Lee," "Angela Mia" (from "Four Sons"), "That's a Plenty" and "Two Cigarettes in Dark." He also wrote "Yiddisher Momme," in collaboration with Jack Yellen, for Sophie Tucker, which also was a big success.

Some of Pollack's songs for pictures were written in collaboration with Erno Rapee, who died last June. However, the lyrics and score for "Pigskin Parade" were entirely Pollack's work. One of his recent hits was the war song, "He's My Uncle."

Born in N. Y and educated in the public schools, Pollack began writing songs at an early age, composing music for the leading Broadway music publishers until he went to Hollywood in 1928. He went to the Coast under contract to 20th-Fox to write for early sound pictures. He stayed with that company for eight years, and for the last three years had been with RKO.

One of the early members of the American Society of Composers, Authors and Publishers, Pollack was a Shriner and belonged to the Song Writers Protective Assn.

Survived by two sons and a sister.

OLLIE ALGER

Ollie Alger, 64, veteran company and theatre manager, died at his home in Bayside, L. I., Jan 16. He was the husband of Rose Stahl, retired legit star, probably best remembered for her stellar performance in "The Chorus Lady" many years ago. They met while Alger was company manager of that attraction for the late Henry B. Harris, who produced it. Subsequently, he had managed Miss Stahl in succeeding vehicles under the Harris management.

Alger got his start in showbusiness as advance agent for Riley & Fisher's original production of "Floradora." After three seasons with that, he became manager for Harris' production of "The Lion and the Mouse" prior to taking over management of Miss Stahl's companies. When the latter retired from the stage, Alger had been company manager for a number of the late Charles B. Dillingham productions where he remained until the late Henry Miller built the Henry Miller theatre in N. Y. There he directed the house and company manager for Miller's own productions. He retained that post until Miller's death, resigning because of illness.

Alger's services were held last Saturday (19) from Lloyd Funeral Chapel, Bayside, and was followed by cremation. In line with wishes of her late husband, Mrs. Alger, had planned for private funeral services but many of those who had known or been associated with him through the years attended.

BARNEY RIEGER

John Bernard (Barney) Rieger, 62, died of cerebral hemmorhage at his home, Jan. 16, after an illness of two years. He was one of the best known bank officials along Broadway and for 40 years was on the staff of National City bank, 41st and Broadway, N. Y., where he rose to assistant cashier.

It was originally the Commercial Trust and was called the first theatrical bank, A. L. Erlanger, Al Hayman, Henry Dasian and John Golden being on the board. Later after a change in control it became the East River National Bank, then the Bank of America, headed by the late A. P. Giannini.

Rieger, who belonged to the Hot Air club, a group of showmen, was the bank's theatrical specialist.

JESSIE CARLYLE

Jessie Carlyle, musical comedy actress, died Jan. 21 in the Wickersham hospital, N. Y.

Miss Carlyle had appeared in several musical shows produced by George W. Lederer and had once followed Edna May in the title role of "The Belle of New York" in England. Her name in private life was Mrs. Jessie Edie Cholot.

Survived by husband.

HARRY P. WOLFE

Harry P. Wolfe, 73, publisher of the Columbus (O.) Dispatch and also part-owner of WBNS and its FM affiliate, WELD, died in that city Jan. 10. He and his late brother acquired the Dispatch and Ohio State Journal, morning paper, early in the 1900's.

Three sons survive, Robert H., president of WBNS; H. Preston, assistant editor of the Dispatch; and Major Robert S. Wolfe.

JIM WONG

Jim Wong, head of the Chinese novelty act, Jim Wong Troupe, died Jan. 15, in New York. He had been ill since April with rheumatic fever and has been out of his act since then. Rest of the act has been on the boards and will continue.

Wong, born in China, came to this country at an early age.

Survived by widow and two brothers.

JOSEPH L. HIGGINS

Joseph L. Higgins, 87, who years ago had done a sharpshooting act with the old Barnum and Bailey Circus and Buffalo Bill shows, died Jan. 19 at New Rochelle, N. Y. At the time of death he was caretaker of the Huguenot Yacht Club there.

Survived by widow, six daughters, a son, five brothers and a sister.

FRANK L. GATES

Frank L. Gates, 57, manager of Warner Bros. insurance department, at the homeoffice, died at his home in Oakdale, L. I., Jan. 16. Funeral services were held in Garden City, L. I., Jan. 18. He had been with Warners for 17 years.

Surviving are a widow, son, mother and two brothers.

JOE KALLISON

Joe Kallison, 48, former booker for the Goodman-Harrison theatres Chicago, died in Miami of heart attack, Jan. 15.

Kallison, who booked all Marx Bros. pictures for the circuit for more than 25 years, was a drug store proprietor in the Crillon hotel, on the Chicago Film Row.

HENRY SINDT

Henry H. Sindt, 93, who was the oldest living musician in Davenport, Iowa, died at his home there Jan. 13.

He was a member of the famous Strasser band for 26 years, acting as manager for 12 years. He was also a member of the tri-city symphony orchestra for 15 years.

JOSEPH HAMILTON

Joseph Hamilton, 70, oldtime minstrel, died in Philadelphia last week. He was the father of Kay Hamilton, nitery singer.

He started with minstrel troupe in Philly in 1893 and worked at Steel Pier, Atlantic City, for many years.

FRED A. PLESS

Fred A. Pless, 39, former manager of the Lincoln theatre, Des Moines, Iowa, died after a heart attack Jan. 12.

Survived by widow and daughter.

Widow. 85, of Hyman Stiefel, founder of Stiefel chain of indie theatres in Philadelphia, died in that city last week. Survived by four sons, Morris, Harry, Barney and Oscar, all operators of the Roxy Theatre chain with houses in Philly and upstate Pennsylvania.

Abraham Kann, 73, father of Sol-Alex Kann, scripter and lyricist who has written Army network program, "This Is Hollaran," for last couple of years, died last week in Pittsburgh. Widow and five other children survive.

Wife, 34, of William O'Brien, ASCAP representative in the Pittsburgh territory, died at her home there last week of a cerebral hemorrhage.

Mother, 73, of Otis Bowes, manager of the Orpheum theatre, Moose Jaw, Sask., died at Regina, Sask., Jan. 13.

Mrs. Oscar Hammerstein, widow of the opera impresario, died Jan. 14 in Syracuse, N. Y. A brother and sister survive.

MARRIAGES

Kay Coulter to Jack F. White, New York, Jan. 18. Bride is legit actress, currently appearing in "Dear Ruth" (Henry Miller, N. Y.); groom is film director.

Esperanza Baur to John Wayne, Long Beach, Calif., Jan. 18. Bride is Mexican actress; groom is film star.

Nora Perry to Thomas W. Warner, Jr., Los Angeles, Jan. 14. Bride is a screen actress.

Joyce Linden to RAF Flight Lt. Geoffrey Harper, London. Bride is legit actress currently appearing in "The Young Mrs. Harrington" in London.

Jean Hamilton to Norman Wrobel, Chicago, Jan. 19. Bride is Universal contract player and boogie pianist; groom is manager of RKO-Orpheum theatre, St. Paul.

Jean Sharp to George Dvorak, Los Angeles, Jan. 9. Groom is a radio announcer.

Gretchen Robinson to Jean Paul King, Las Vegas, Jan. 16. Groom is a radio announcer.

Bernice Edlund to Lt. Cmdr. Lawrence S. Burtis, Chicago, Jan. 20. Bride is secretary of Olsen & Johnson.

Lt. Priscilla Miner Morgan (jg) to Lt. Ralph Waldo Cummings, New York, Dec. 18. Bride, formerly in Young & Rubicam radio dept., now handling Music for Waves at Hunter College, N. Y.; groom is former radio-legit actor.

Eleanor Parker to Bert Friedlob, Las Vegas, Jan. 5. Bride is screen star.

BIRTHS

Mr. and Mrs. Douglas L. Netter, Jr., son, Bronxville, N. Y., Jan. 3. Father is salesman for the PRC exchange in New York.

Mr. and Mrs. Ed Young, son, Pittsburgh, Jan. 11. Father is a producer at KDKA in that city.

Mr. and Mrs. Eddy Powell, daughter, Hollywood, Jan 13. Father is musical arranger at 20th-Fox studio.

Mr. and Mrs. Sam Sheaffer daughter, Pittsburgh, Jan. 12. Father plays trumpet with Al Marsico orch.

Mr. and Mrs. Milt Schaffer, son, Hollywood, Jan. 15. Father is a screen writer.

Mr. and Mrs. Bernie Kamins, daughter, Hollywood, Jan. 16. Father publicity director for Charles R. Rogers.

Mr. and Mrs. Jimmy Edmondson, son, Atlanta, Jan. 2. Father is Professor Backwards of vaude and radio.

Mr. and Mrs. Jules Kleinman, daughter, Astoria, L. I., Jan. 20. Parents are comedy material writers.

Mr. and Mrs. Ben M. Cohn, daughter, New Haven, Jan. 6. Father is with Loew's foreign department.

Mr. and Mrs. Ira Bloom, son, Jan. 18, New York. Father is N. Y. branch manager for 20th-Fox.

Clarinetist

Continued from page 37

That was enough for Missman, who has lived in Japan and who speaks the language. Clarinet in hand, he mounted to the top of a 30-foot stairway and played "The Star Spangled Banner." Every prisoner able to stand stood at attention, smiling broadly, but it was just too bad for Missman. A Nip infuriated and grand recognized the anthem and knocked Missman to the ground, 30 feet below, fracturing his hand and arm. He never fully recovered and can no longer play the clarinet, but plays other instruments.

During the war, unable to obtain new music, many of the hep-cats chiefly Parks and Nathan, turned composer, Parks turning out some highly popular long hair and jive numbers.

Jimmy James, father of the prewar musicians union of Shanghai, and owner of the world-famous Jimmy's Kitchen, was a prisoner for more than three years, but is now owner of five flourishing eateries and night spots in Shanghai.

Bob Fockler, who once was leader of the Del Monte Cafe band and who, after Pearl Harbor, broadcast for a Nazi radio station at Shanghai, has been forgiven by his fellow Americans for the time during his period of broadcasting did Fockler express his own views, but merely read copy submitted to him. Fockler had to eat.

The $90 per week being paid the hep-cats by the army is the highest salary American musicians ever drew in Shanghai. Ten years ago the standard pay per week for American-ians was about $50.

Variety Bills

WEEK OF JAN. 24

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (24)
Glenn Miller Orc
Tex Beneke
Paul Regan
Ladd Tyson
Skaters (24)
Candido Sis
George Guest
Gus Van

Edmund Lowe
Coley Wallen
Modernaires
Faith Kelly
WASHINGTON
Capitol (24)
Allen & Kent
Sammy White
Peggy Green
Vic Hyde

PROVIDENCE
Metrop'n (25-27)
Al Stevens
Bob Eberly
Ben Beri
Three Suns
(Three to fill)
BOSTON
Palace (25)
Stevens & Big Boy
Johnny Mack
Sid Hale
Murphy & Mar'ettes
Marian Burroughs
SPRINGFIELD
Court Sq. (24-27)
George & Murphy

Lee Sullivan
Kelvin & Lujan
3 Little Sis
Lee Youn
(One to fill)
WASHINGTON
Howard (25)
Jordan & Tympany
Renee Fields Ore
Nagle & Hilda
Manhattan Duo
WOONSOCKET
Strand (27-29)
Y & H Waters
Farrell & Boots
Barkley Sis
(Two to fill)

Paramount

NEW YORK CITY
Paramount (25)
Woody Herman Bd
Buddy Rogers
Dorothy Keller

CHICAGO
Chicago (25)
Victor Borge
Cabot & Dresslen
C Emmy's Pets

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Chester Fairchland
Jack Ryan

Hotel Lexington
Miami Kai
Tano Sisto
Tuliana

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RKO

BOSTON
Boston (21)
Buddy Rich Orc
Donal Merle & Lee
Red Sweeney
Kitty Kallen
COLUMBUS
Palace (25-27)
Jack Tengarden O

The Del Martins
Ray Davis
Buddy Edwards
SAN FRANCISCO
Golden Gate (25)
Burns & Evelyn
Andriel Bros
Don Cummings
4 King Sis

BUFFALO
Buffalo (25)
Vaughn Monroe Bd
Fred Sanborn Co
Hiraishi
Norton Sis

MIAMI
Olympia (28)
The Pitchmen
Johnny Desmond
Gonzales Sis
Tommy Haskin Co
Bert Wheeler Co

Warner

NEW YORK CITY
Strand (25)
Orrin Tucker Orc
Peter Lind Hayes
Lane & Chilton

PHILADELPHIA
Earle (25)
J. Lunceford Orc
Bill Bailey
Zeehirs
Bobby Wallace

Independent

NEW YORK CITY
Music Hall (25)
Patricia Dunlavy
Rudolph Kreeller
Betty Jane Rhodes
Margaret Gemon
Dave Bennefield
Sharkey & Seal
Roxy (25)
T & S Mercer
Remos & Tro Boys
Carl Ritchie
Paul Winchell
Dexter Reavies
Apollo (25)
4 Starling Sisters
Flatbush (26-27)
Duke Goss
Cyrene Berry
Alan Tone
(One to fill)
Jamaica (24-27)
Crosby Sis
Irma & Jim
Sinclair & Martin
Al Gentry
(One to fill)
Fox (25)
2 Colleeians
Linda Parish

CHICAGO
Oriental (21)
Dyck, Dix & Orr
The Kemmys (2)
Berg & Lee
2 Swifts
ELIZABETH
Liberty (24-27)
Bert Kind
Smith & Hart
Betty Lou Drake
Al & Lazaro
Eleanor Bowers
HARTFORD
State (22-27)
Chyrelle Beliak Orc
Bul Stone Co
Danny Dayton
Martin Bros
INDIANAPOLIS
Keith's (25)
Pepper & Mack
Del Martins (2)
Jack Leonard
Irma & Jim
June Hart
Bill Carlisle Co
KANSAS CITY
Tower (25)
Lovey Story
Tweeny & Lucky

Harold Wirtard
Dimsy Lanay
Bill Kelsey
Johnny Bruce Co
Blue Angel
Jerry Lester
Jimmy Daniels
Claude Alphand
Cafe Society (Downtown)
Josh White
Dolores Martin
Lee Brown
Benny Morton Orc
Hal Jackson
Cafe Society (Uptown)
Susan Reed
Bill Greaves
Bonnette Coon
Mary Lou Williams
Edmund Hall Orc
Gene Field
Carnival
Martha Raye
Cyril Huffman
Christiani Troupe
Ben Van Rogers
Walter John
Miriam Davies
William Lavelle
Gaynor & Ross
Copacabana
Diana Dale
Johnny Bauman
Jules DeSalvo
Patricia Dorsey
Club Sudan
Ruby Wallace
Willie Bryant
Teddy Mellor Orc
Ray Pearl Rae & Foye
Jackie Petit
Dorothy Dee
Hinds, Hinds, Jerry
Jerry Lester
Jack Leonard
Louise Beaty
Randy Brooks Bd
Jane Harvey
Dick Haymes
Chevers Orc
Sonny Dunham Orc
Susan Vaughn
Bandwagon
Nora Morales Orc
Diamond Horseshoe
Earl Pennington
Willie Solar
Jacqueline Farley
Michael Edward
Bill Arnold
Emma Pericles
Milton Douglas
Bill Moore
Ruth Gaskins
Vincent Travers Or
Bill Darnell
Embassy Club
Jackie Heller
Pancenos
Chris & Lober
Darlene Rio
Jack Teagan
Del Herron Orc
400 Restaurant
Jimmy Dorsey Or
Gwich Village Inn
Johnny & George
Wynn Sellers
Rhea Dupree Orc
Havana-Madrid
Josephine Del Mar
Dean Martin
The Berrenos
Jack Fields
Ramon Orc
Senabria Orc
Hotel Ambassador
Louis Bourgault Or
Jules Lande Orc
Hotel Astor
Jose Morand Orc
Hotel Belmont Plaza
Johnny Morgan
Fay Carroll
Barbara Duffy Dera
Bert Stanley
Allen Harris
Lew Fields
Parson Hall Orc
Hotel Biltmore
Bob Grant Orc
Carolyn
Estelle & LeRoy
Ralph Sargent Orc
Wylie Tortiade
H. Hudson Rm.
Hal Melntyres Orc
Hotel Dixie
McFarland Ore
Roberta Hollywood
Al Perrari
Jack Argiel
Hotel Edison
Gloria Parker Orc
Roy Douglas
Maribeth Old
B & H Roland

Mailie
Mohlman
J Plummille Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Tommy Tucker Orc
Three-in-a Tempo
Don Reese
Kerwin Somerville
Billie De
Hotel Pennsylvania
Henry King Orc
Hotel Pierre
Renee Clarice
Senor Wences
Artist & Cossacks
Bobby Baxter
Basha Rodel
Mary Alba Ore
Hotel Plaza
Hildegarde
Arthur Ravel Ore
Mark Monte Ore
Hotel Roosevelt
Guy Lombardo Ore
Hotel St. Regis
Dorothy Shay
George Koch
Whitney Sis
Lewis Orc
George Arnold
Alex Farmer
Bob & Peggy White
Jeanne Sesk
Brinkman Sis
Woody Stearns
Paul Sparoo
Gordon Brooks
Hotel Taft
Vincent Lopez Ore
Henri Wenter-A
Jean Sablon
Les Baxtanos Ore
Andre, Andree & B.
Ireland
Danny White
Angelo Ore
Lou Martin Ore
Kelly's Stables
Savannah Churchill
Bill Coates
Teddy Qualles
Sheila
Vickie Zimmer Trio
La Martinique
Danny Thomas
Toni Carl
Phil Wayne Ore
Sarmaso Ore
Latin Quarter
A. I. Simplicia
Pat Rhodes
Ray Benson
Ming Ling Hoo
Hoo Shee
Sheila Bond
B. Wells 4 Fays
Marjorie
Wanger Girls
Will Wahan
Don Scott
Marty Beck Ore
Leon & Eddie's
Eddie Davis
Jimmy Nolan
Fay & Andre
Phil Wayne
Orlando Sis
Jimmy Dean
Helene & Howard
Art Waner Ore
Madison Cafe
Mary Jane Walsh
Clifford Newland
Helen Bailey
Hugo Diaz Ore
Ernie Holst Ore
Monte Carlo
Ray Benson Ore
Jean & Murray
Lady Anne
Becker Vanchitta O
Old Romanian
Nicholas Phillips
Jerome Lewis
Jacobus & Jarvis
Dolly Dawn
Mimi Kellerman
4 Chalos Sis
Helen Bower
Ben Yost Orc
Ruban Bleu
Doodles Weaver
Daphne Dillman
Mack Pinkett
Sandra Gale
Muriel Wilson
Dan Davis & Dunk
Odette Wardlow Trio
Celeste Wardlow
Blanka
Basil Pemeen
Sari Gorbi
Blanka Thalandi
Irene Foodora
Dora Bros
Karavaeff
Sally's Roof
Spivy
Jayne Manners
Stork Club
Morales Ore
Tony Pastor
Steve Murray

(Continued on page 40)

WHITSON BROS.
BLIND STRUBS and STEUBENS
BOSTON
NEXT 4 WEEKS
Mgt.: EDDIE SMITH
1501 Broadway, New York

N. Y. Drama Critics Boxscore

(As of Jan. 1, 1946)

Key to abbreviations: SR (shows reviewed), R (right), W (wrong), Pct. (percentage).

	SR.	R.	W.	Pct.
LEWIS NICHOLS (Times)	34	31	3	.912
HOWARD BARNES (Herald Tribune)	31	28	3	.903
LOUIS KRONENBERGER (PM)	34	30	4	.882
ROBERT COLEMAN (Mirror)	33	29	4	.879
WARD MOREHOUSE (Sun)	32	28	4	.875
ROBERT GARLAND (Journal-American)	34	29	5	.853
JOHN CHAPMAN (News)	31	25	6	.806
WILELLA WALDORF (Post)	31	23	8	.742
BURTON RASCOE (World-Telegram)	34	23	11	.676
VARIETY (Combined)	35	33	2	.943

Nichols (Times), Barnes (Trib) Lead 'Variety' Score at '45-46 Halfway Mark

Lewis Nichols, of the Times, is the leader of VARIETY's boxscore for New York drama critics at the current season's halfway mark. Howard Barnes (Herald Tribune) is second.

The critics didn't have much to do, comparatively, the first half of the season. Up to New Year's there were but 35 new attractions; last season there were 48 during the same period. There naturally were not as many incorrect predictions, although the percentages of rights and wrongs were not materially at variance with one exception. All reviewers expressed an opinion one way or another, which was the case last year, too, in contrast to other seasons, when frequently some critics were vague in their opinions.

With Nichols the leader, Louis Kronenberger, PM, dropped to third, while Barnes jumped from sixth to the deuce spot. Checker-uppers figured Nichols was right 31 times out of 34, he having skipped one first debut because of two opposing premieres ("Dunnigan's Daughter" vs. "Pygmalion"). Barnes, too, had only three wrong guesses, calling 'em correctly 28 out of 31 times. Kronenberger had one more "wrong" and 30 rights. Robert Coleman, Mirror, who has consistently been in the "show" position, was tossed out of that spot by a narrow margin.

Most of the others ran about true to form, that going, too, for Burton Rascoe, World Telegram, who likes to go out on the limb more or less frequently. VARIETY's own boxscore is somewhat better than usual, two out of 35 guesses being incorrect.

Personal Feeling Held One Factor In Stagehand Row

There was a huddle between the managers and New York stagehands Tuesday (22) but, as predicted, no settlement of the union's demand for a 30% wage increase was reached. There is some possibility of a strike but if the factions do not reach agreement by Feb. 1, when the contract expires, it is expected that crews will remain on the job and any increases granted would be made retroactive to that date.

There have been individual differences between theatre owners and crew members, a dozen department heads having been given 30 days' notice. Some deckhands affected have protested dismissal, contending that just cause must be shown before the manager can replace carpenter, electrician or property man and that personal differences should not be a factor. Some dismissal notices are reported to have been rescinded.

Controversy has arisen over jurisdictional demands in connection with road shows which are rehearsed in the original setting of one-scene dramas. Instance is "Deep Are the Roots," whose touring company rehearsed on off-matinee days at the Fulton, where the original company is running. Heretofore, two men were required to clear furniture and props, deckhands being paid for one hour before and an hour after rehearsals. John Goodson and Louis Yeager, new business agents of Local No. 1, interpret the rule differently and insisted that three department heads be on the job throughout rehearsals, with the result that the management complained about the additional cost. It is one of the points to be argued between the managers and union.

McClintic Upheld On Right to 'Letty' Coin

Right of Guthrie McClintic, Broadway producer-director, to 50% of the $150,000 damages granted several years ago to authors of the play, "Dishonored Lady," in the plagiarism suit against Metro, was upheld Monday (21) by the court of appeals in Albany.

McClintic sued Edward Sheldon and Margaret Ayer Barnes, authors of "Lady," who contend that Metro of "Letty Lynton" was a steal and who won damages of $150,000. He brought action for recovery of 50% of this amount on the ground that as producer of the play he had such an interest in the picture rights. Louis Nizer attorneyed for McClintic.

Hot Newcomers Seen for B'way

This week may see the start of a parade of potentially high-grossing straight shows to Broadway, there being half a dozen promising incomers, judging from out of town reaction during tryouts. Two are on the current week's premiere card, "O Mistress Mine," with the Lunts, which opens at the Empire, and "The Magnificent Yankee," Royale. "Nellie Bly," a major musical, is another arrival, having opened Monday (21) at the Adelphi.

Listed to debut the week of Feb. 4 are "Born Yesterday," highly touted in Philadelphia last week and coming to the Lyceum; "Apple of His Eye," booked into the Biltmore after scoring in Baltimore, and "Late Song," which will land at the Plymouth. Latter attraction, a many-peopled play with incidental music, using a full orchestra, will be $6 top. Later next month "Antigone and the Tyrant," with Katharine Cornell and Sir Cedric Hardwicke, is due in town.

Despite the fact that there has been a record number of new show casualties on the road, production appears to be stepped up. A fairly active spring period is anticipated, to date 13 new shows have been called in after trying out, but one is resuming.

'PHARMACY' CONTINUES IN CHI, BIZ PERKING

Though "St. Lazare's Pharmacy" was announced to close in Chicago last Saturday (19) the show's management arranged for its continuance at the Studebaker. Switch in plans is credited to a marked improvement in attendance upon the return of Miriam Hopkins to the cast, actress having recovered from pneumonia.

Plans called for the show to tour after this week, Cincinnati being named as the next stand, but it was stated Monday (21) that "Pharmacy" would remain in Chicago, moving to the Harris or Selwyn, though it's being penciled in for additional road stands.

'Alice Adams' Indpls. Try

Indianapolis, Jan. 22.

A new play version of Booth Tarkington's "Alice Adams," winner of Pulitzer Prize as best American novel in 1921, will be premiered by Indianapolis Civic Theatre, local amateur group directed by Jack Hatfield, week beginning March 8.

Adaptation made by Elizabeth Trotter, Tarkington's secretary.

NCAC's Opera Dept.

National Concert and Artists Corp. has formed an operatic dept., under Gerard A. Semon, to coordinate the activity of its various operatic talent. Concern does not intend to build an opera troupe for touring, as rival managements have done, but will try to line up opera dates for its artists in cities already having opera. It will also encourage new civic opera projects in various localities, in order to use its younger talent.

Program, according to Semon, is a long-range one. NCAC is of the belief, he says, that there is sufficient interest in the U. S. now for sponsorship of local opera, and that opportunities for young artists are increasing. NCAC's plan for encouraging local operatic ventures is tied up with its project for finding season-long operatic posts for its young singers abroad in various municipal opera-houses for the experience with major roles. Operatic dept. is combined with a foreign dept., under Semon.

NCAC's roster of 110 artists includes such opera talent as Lotte Lehmann, Jarmila Novotna, Patrice Munsel, Gladys Swarthout, Ezio Pinza, Jan Peerce, John Charles Thomas and many other w.k. and new names.

Snarled Situation In N. Y. Belasco Leasing Deal

A complicated situation has arisen as the aftermath of an appellate division of the N. Y. supreme court decision reversing the municipal court in dispossess proceedings affecting the Belasco theatre. Max J. Jelin was ousted from the house by the owners and on appeal the former won, but just how he could regain possession even the attorneys in the case are having trouble to discern.

Jelin appeared at the theatre late last week and issued orders around the front-of-the-house, Herbert Levien promptly countermanding them. Levien, who has an interest in the Belasco, is general manager of the theatre, having succeeded Sherman K. Krellberg, who along with John Wildberg, Donald Flamm and others, own the property. Legal firm of Levien, Seager & Neuberger represents the Belasco owners. Herbert Levien is one of the latter's partners. Wildberg and Krellberg had offices in the Belasco, but the furniture was moved out on the advice of attorneys.

Levien made it clear that his primary intention is to protect the interests of Lee Sabinson, producer of "Home of the Brave," a war drama that has been drawing increasing attendance at the Belasco during the past several weeks. Sabinson produced the controversial "Trio" at the Belasco house last season and had frequent mixups with Jelin.

Explained that the long appellate division ruling is one reason that the parties being involved in the matter of control. There was a resettlement of the decision, court saying that Jelin has the right of possession but gave no time brief. There were unusual provisions in the lease, whereby the owners had the right to book shows into the Belasco within stated periods "upon the usual and customary terms . . . prevailing in the theatrical industry." Court ruled that there are no "usual and customary" terms, despite the fact that Broadway houses have varying percentages are rather well defined along Broadway. Testimony that, sometimes, certain clauses were stricken out or subject to negotiation apparently influenced the jurists. Decision was unanimous but an application to take the case to the court of appeals awaits a ruling.

18 Creditors

At a hearing in Jelin bankruptcy proceedings last week some 18 creditors were represented. The referee expressed doubt that Jelin could enter into any deals with the consent of the creditors. There is an order of "distraint" against him issued by the Internal Revenue Bureau, representing $22,000 unpaid in withholding taxes, admission taxes and miscellaneous levies. The Shuberts are claimants for some $7,000, it being alleged that Jelin did not settle with them on a show that was in the Belasco when he secured the lease.

J. J. Leventhal has a judgment of some $3,500 representing advance rent on a deal to book "Goose for the Gander" into the Playhouse, although Jelin had no right to enter into such a contract. There is a body attachment in connection with that judgment, Jelin having admitted the latter deal, but it has not been served. Understood that Shepard Traube has a similar claim on the same grounds. In addition, David Burton has a claim of more than $5,000. He staged "Lower North," a drama which Jelin produced very briefly at the Belasco.

Latter is a Jersey picture exhibitor. His attorneys were notified by the ushers and doormen's union that $354 was owed members at the Belasco, and that he would be required to pay them before repossessing the house, also that the union would require a bond to protect members there.

Strong Movement in the Midwest Of Veterans' Legit Companies

Chicago, Jan. 22.

A strong movement of veterans' legit companies is being felt in the midwest, and current indications are that the public wants to buy it. Heading up the trend are two groups of former showbiz folks, some of them still in service but expecting discharge shortly. One outfit, the Blue Grass theatre, makes its headquarters in Louisville, and has already been advertently subscribed to run the proposed season; the other, Veterans Theatre, Inc., is still largely in the formative stage, with its tentative home in Chicago. VTI produced one show in Atlanta while most of its members were still in uniform.

The Louisville group operates on a partnership basis, with initial financial help supplied by loans under the GI Bill of Rights. With their initial funds they have leased the Louisville Memorial Auditorium, and plan to begin an 18-week season about Feb. 1 with the preem of a new Mackinlay Kantor play, "Long Remember." Four partners in the deal are: Col. Phil "Flip" Cochran, real-life counterpart of comic-strip character "Flip Corkin," who is expected to play the lead in the Blue Grass production of "Male Animal"; Col. George P. Johnson, troop-carrying command officer who will become more active with the group upon his retirement from the service; Capt. Donald McGoldrick, former public relations officer of the Army Air Forces; and Bill Hodapp, former production man with NBC and Grant Advertising Co. in Chi.

Chi Veterans' Group

Veterans Theatre, Inc., which plans to work out of Chicago, is a newer organization, with most of its members, or prospective members, still in service. Should its present plans go through, this outfit will be a more self-contained unit than its Louisville counterpart, since it counts among its people a number of playwrights, as well as actors and production crew.

Incorporated in Atlanta last September, this company is still in an

(Continued on page 46)

Shows in Rehearsal

"Flamingo Road"—Rowland Stebbins.

"Little Brown Jug"—Courtney Burr.

"Truckline Cafe"—Harold Clurman and Elia Kazan.

"I Like It Here"—William Cahn.

"Dearly Beloved"—Howard Lang.

"Jeb"—Herman Shumlin.

"Questionable Ladies"—Morris Green and Lou DuFour.

"St. Louis Woman"—Edward Gross.

"Three to Get Ready"—Stanley Gilkey and Barbara Payne.

"He Who Gets Slapped" (revival)—Theatre Guild.

'Nellie' $375,000 To Reach B'way

Production nut of "Nellie Bly" which Nat Karson and Eddie Cantor presented at the Adelphi, N.Y., Monday (21), is stated to be $375,000, plenty of which was operating red during the out-of-town tryout. Investment tops that for "Spring in Brazil" as being the costliest major musical of the season. It's understood that the around 90% of the money was put up by Cantor, who, because of Coast commitments, went to Hollywood last Thursday (17). Brazil" which was the costliest major but was brought back from Chicago to Broadway and the production sent to the storehouse.

"Nellie" layed off in New York last week for further rehearsals, Joy Hodges having replaced Marilyn Maxwell. The cast was under full salary but the management got around $5,500 from a paid review performance Saturday evening, tickets for the charity event being $25 top.

There was book and directional trouble with "Nellie," Morrie Ryskind walking and asking that his name not be billed. Same went for Sig Herzig, while among the directors were Edward MacGregor and Charles Friedman. Joseph Quillan, one of Cantor's radio writers, is now credited with authorship of the book.

BROWN AS 'HARVEY' OUTGROSSING N.Y. CO.

It was anticipated that the touring "Harvey," with Joe E. Brown, would outgross the original company topped by Frank Fay at the 48th Street, N. Y., and the forecast is proving to be correct. After opening to a rave press at the Geary, San Francisco, last week, two boxoffices were opened, with continuous lines reported at both.

Show was booked into the Geary for nine weeks but Brock Pemberton brought it over to get to extend another four weeks, first six weeks being sold out in advance. "Harvey" is slated for four weeks at the Biltmore, Los Angeles, but may stay longer.

Heightened popularity of Brown since his appearances before GIs in far-flung theatres of war, has been indicated more than once. He lost one son in service.

Strike Nips 'Okla.' St. Louis Date

St. Louis, Jan. 22.

The New York Theatre Guild last week pulled "Oklahoma!," unable to present a single performance during the first of its two-week stand at the American theatre when a strike of the AFL Teamsters and Chauffeurs Union, Local 600, prevented movement of props and costumes, sent the company to Minneapolis for a fill-in engagement. The musical will move to Kansas City after Minneapolis.

"Oklahoma!" was skedded to teoff its two-week stand here Monday (14) but when the baggage cars were picketed and the union men refused to permit anyone to touch the theatre props, the first engagement was cancelled. Others cancelled followed and on Friday (18), when the teamsters rejected a contract, 935 to 836, Manager Paul Beisman notified the Theatre Guild that a long stay was no longer for.

Meantime, the "Life with Father" company continues to be stranded here as the props are still on the stage at the American awaiting movement on the railroad depot. But stranding of "Father" and cancellation of "Oklahoma!" were not all of the woes of the American theatre management. Monday morning (14) burglars forced the front door of the theatre, removed the glass from the b.o. window and copped $609 which was left to redeem unsold "Oklahoma!" ducats.

The Ballet Theatre, which was unable to present any of its four performances because of the strike, got the only break during the current turmoil. When the props and costumes could not be moved from the cars, the local stand was wiped off the boards and the company moved to Kansas City. William Zalken, exec. sec. of the St. Louis Symphony Society, which was sponsoring the Ballet, said the organization lost $10,000 because of the cancelled engagements. No estimate has been made of the loss suffered by "Oklahoma!"

Plays Out of Town

January Thaw

Boston, Jan. 16.

Michael Todd production of comedy in three acts (five scenes) by William Ross, from novel of same name by Berkeley Parkhurst. Staged by Kara Stoner; setting, Watson Barnett. At Colonial, Boston, Jan. 15, '46; $3.00 top.

Sarah Gage	Lorna Lynn
Paul Gage	Robert Keith
Herbert Gage	Robert Keith
Marge Gage	Lola Mae Hadwell
Frank	Norman John
Harbour Gage	Charles Williams
George Husted	John Hudson
Jonathan Rockwood	Charles Middleton
Matilda Rockwood	Edith Meiser
Mr. Loomis	John Medbery
Uncle Mahlon	Thomas Browne
Matt Rockwood	Irving Morrow
Melvin Gorley	Paul Wood
Carson	Henry Jones

The appeal in this one seems to be largely to the bumpkin department, and it should do great on the road, while in amateur play circles it may kill them. It's also wow stuff for films. But it's hard to see how it'll ever get by the graveyard shift at a Broadway opening in its current transcription.

Not easy to spot where it goes wrong in its adaptation from Berkeley Parkridge's bestseller about a writer and his family who remodel a Connecticut farmhouse only to learn the previous owners, ostensibly dead until they appear, had retained right to live in the barn when they passed the deed to the power company from which they bought it.

Situation is good and chore are fine, especially the old Yankee couple that comes in and squats in the living room. And, of course, the central theme of Aaron Slicks of Punkin Cricks putting it all over them that city slickers who have been flattering rustic congregations for generations, as has the functioning humor that develops when the plumbing freezes and city slickers have to use the Chic Sale.

Metropolitan audiences, however, extchine to be the target of jokes from the outset and possibly a little tired of business with carrots and cow's breasts and other standard exploited hazards encountered by city people farming it, have to depend on the wit involved in the telling of the tale, and this is not too often forthcoming. This may well be corrected before "January Thaw" gets to town, considering Mike Todd's reputation for putting things together on the road, while the sluggish pace of the opener here, which made it seem more tiresome than it actually was, will undoubtedly be fixed, too. Still and all, it's a doubtful entry.

In putting Partridge's novel on the stage, William Ross has in general followed the outline of the novel, but has devised a secondary situation involving the daughter and the writer with the ne'er-do-well son of the hicks.

Best work at opener was done by Charles Middleton and Helen Carew as the apple-knockers, with nice characterizations by Robert Keith as the writer, John Hudson as the girl's boyfriend, Irving Morrow as Mat, Lorna Lynn as the younger Gage girl and octogenarian Edith Burrows as the doddering neighbor. Others all right. Cast, in fact, is generally okay. Ezra Stone's direction appears basically sound, while Watson Barratt's set immediately establishes the narrative background. What it amounts to at the moment is that it's a good story badly told. *Elie.*

Crescendo

Hartford, Jan. 19.

John Clein production of drama in two acts (four scenes) by Ranson Rogers. Directed by Basil Langton. Music by Sigmund Romberg. Choreography by Agnes de Mille. Settings and lighting by Ralph Alswang. Opened at Bushnell Memorial, Hartford, Jan. 18, '46; $3 top.

Mrs. Kirkland	Howard Johnson
Jon Marklyn	Don Cornell
Margo Lubek	Nell Heimlich
Ernest Thum	Ralph Morgan
Maestro Anton Lubek	Ralph Morgan
Elaine Griffin	Jacqueline Fearon
Mrs. Isobel Fenton	Nancy O'Neil
Mrs. Griffin	Elisabeth Newman
Tony	Tito Vuolo
Mr. Norris	Frank Kreig

Some of the Hialeah doesters might advise John Clein, under whose colors this nag is running, just where to obtain the necessary ephedrine to stimulate it into a winner. Associated with Clein and putting up a part of the money are three execs of United Artists, the DeMarcos, and Jockey Eddie Arcaro, latter having put $30,000 on the nose. It hasn't much of a chance.

Play has good direction and lighting, all in one set. However, it lacks stamina to stand the course of two acts (four scenes). Its dialog is not outstanding, being corny in spots, and there isn't much of a story. Acting is spotty. Play was originally produced on the Coast, in 1943.

Intended to be a psychological thriller, it's far from that, though it may do for films. Play deals with the efforts of an untalented pianist (Jon Marklyn) to force his way into a concert career. Believing himself persecuted, he tries to achieve his success by getting rid of people who, he believes, stand in his way. Locale of the story is the Long Island living-room of Maestro Anton Lubek (Ralph Morgan), to whom the pianist goes for aid in getting a start. There he became jealous of a child prodigy (Jacqueline Horner), who is taking lessons from the maestro.

Title for play is taken from song, "Crescendo," by Sigmund Romberg, and which had been the vehicle for the success of the pianist's sister as a topflight concertist. Offstage pianology of "Crescendo" by child prodigy is the means of his ultimately confessing to the poison murder of his sister. Through the use of this same song he strongly desires to make his concert dream come through, and when he sees it slipping from his grasp to the moppet, he tries to do away with the latter.

There is no suspense, with climax falling flat. Direction by David Burton, who last minute stepped into job, is okay. Set and lighting by Ralph Alswang outstanding.

Good comedy relief is supplied by Tito Vuolo as the Italian gardener. The villain, Howard Johnson, overacts. And outstanding performance is turned in by Jacqueline Horner. Moppet, a vet of pix, turns in a fine job of acting as well as pianoing. Ralph Morgan, Sara Anderson, his daughter, Neil Hamilton, as a music critic; Nance O'Neil, Elisabeth Newmann and Hugh Rennie all get by. Romberg music warmly received.

Understood that entire show is being revitalized in Boston, with Cullie first act being revamped, with cast changes contemplated before show opens in New York shortly. *Eck.*

Plays on Broadway

Nellie Bly

Nat Karson and Eddie Cantor production of musical comedy in two acts (11 scenes). Stars William Gaxton and Victor Moore; features Nancy Walker, Joe Besser, Jack Delmarlos, Libuv Boudenko, Jack White, Edward H. Robins, Walter Armin, Robert Strauss and Adelle Dickson. Book by Joseph Quillan; lyrics by Johnny Burke; music by James Van Heusen. Musical supervision by Joseph Lilley; dances staged by Edward Gross and Lee Sherwood; dialog directed by Edgar MacGregor; settings and costumes designed by Kiesler. Opened at Adelphi, N. Y., Jan. 21, '46; $5.40 top ($6.60 on nine nights).

Publisher	Walter Armin
Nellie Bly	Edward H. Robins
Newsboy	William Collins
Frank Jacobs	William Gaxton
Percy Captain	Fred Peters
Deckhand	Howard Wayne
Mother Hagarty	Victor Moore
First Reporter	Robert Strauss
Mrs. Jacobs	Adelle Dickson
Wardheeler	Jack Yeo
Second Reporter	Harry Stanich
Third Reporter	Bobby D. Gibson
Nellie Bly	Nancy Walker
Battle Annie	Benny Venuta
Steward	Larry Stuart
Honeymoon Couple	
	Doris Rezel, Jack Yeoth
French Girl	Drucilla Strain
Crissete	Libuy Boudenko
Fresh Dandy	Jack White
French Mayor	Walter Armin
Second Reporter	Fred Peters
Reporters	The Delphinis

"Nellie Bly" is a better musical than it seemed out of town but its first night on Broadway was not promising, mostly because of a leaden first act and a paucity of laughgetting comedy.

There was plenty of changing among directors and book writers during the tryout. The second act is much livelier than the earlier going. Kirkland has covered a lot of territory, having produced (with Eddie Cantor), and designed the many scenes for and in Boston. Most of the scenes are painted and flown, yet "Nellie" is stated to be one of the smoothest productions of the season.

Story is based on the around-the-world trip by Nellie Bly, byliner on Joseph Pulitzer's N. Y. Morning World, the gal making the journey in record time in 1889. She has competition from a west side character (unnamed) for alderman, in the person of Victor Moore, who's dug up by the editor of James Gordon's The Herald, as it were, to battle between colorful publishers. Story allows for changing locales such as Paris, Moscow and Hong Kong. Nellie, incidentally, doesn't seem to be in much of a hurry in the play as it unfolds. In general the book is nostalgic as are most current revivals.

Benay Venuta has most of the vocal assignments. Her forte is lyrics, and Johnny Burke has done well by her, especially with "That's Class," "You Never Saw That Before" and "Aladdin Daughter." She and William Gaxton team with the show's lively "Start Dancing," which has a Texas background that's more effectively presented and staged than most other numbers. In that interlude Libuv Boudenko and Jack White are effective in a specialty dance, same duo having a modified adagio earlier.

Joy Hodges replaces Marilyn Maxwell as the singing ingenue lead, the switch helping. Miss Hodges warbles "Just My Luck," a fair comedy ody, with an assist from Gaxton. The Debonaires are now featured and their first hoofing routine is well rewarded. Latter there is too much sameness to their numbers.

Gaxton and Moore are funny only in spots, perhaps they are best in an Arabian scene, after Gaxton is supposed to have a mass marriage with half a dozen harem beauties. He's the guy in love with Nellie although indulging in some double crossing. He got a natural laugh early in the show when saying that he's not getting any younger. Stars have a harmony," a duet next to closing, but it's on much too low a command attention, especially on the first night.

Morrie Ryskind, who supplied the book for "Of Thee We Sing" (Gaxton and Moore), certainly hasn't repested. He took the air early in the tryout, and so did Sig Herzig, neither being given program credit at their request. Two different sets of dance directors were called in, and the show looks it. Edgar MacGregor is billed as stager of the dialog but was fired prior to being routed the show for weeks. Karson did some of the directing, and so did Cantor. *Bee.*

Vets' Counsel Service

The Veterans' Counselling Service, an office sponsored by the National Theatre Conference to aid returning servicemen with former show business experience, was opened Monday (21) in New York.

The service plans to guide ex-servicemen with information and placement opportunities.

Inside Stuff—Legit

A dozen libel actions were reported readied against Frank Fay in the event he named fellow actors at the recent Madison Square Garden rally, as he did at Equity's quarterly meeting last month. At that time he said that certain members of the council, and others, were active members of alleged radical groups. Indicated that his speech at the Garden "Friends of Frank Fay" meeting was revised from that originally planned, possibly because of the proposed court proceedings. In actor circles there was some surprise at the comparatively mild comments of Fay.

Star of "Harvey" (48th Street, N. Y.) is said to have arranged to appear at similar anti-Communist meetings in Boston and Philadelphia, on Sundays, as the show does not play that day. An open-air rally is planned, too, for Yankee Stadium, N. Y., in the spring, also for Soldiers' Field, Chicago, where he is expected to appear.

Although his row with Equity evidently inspired the "Friends" outfit, the actors' association is no longer a factor in Fay's activities. Organization carrying his name is described as a Catholic charity group. His trouble with Equity started when he complained that five actors and actresses were present at a Garden rally last September during which Catholic policy in Spain was criticized. They were given a clean bill of health while he was reprimanded.

Patterson McNutt has written friends in New York that he is moving back to Broadway, resuming as a producer. Former newspaperman, who has been a freelance writer in Hollywood, comments that the climate is too enervating there and he has no intention of "roasting" in the sun.

McNutt has put on six shows, five being money-makers. "The Kibitzer," starring George Sidney, was one of his attractions, and while it just about paid the cost of production on Broadway, the comedy went on tour and ended with a profit of over $40,000. "The Poor Nut" was the top winner, earning over $125,000. "This Thing Called Love," a revival of "Hay Fever" and a revival of "Ghosts," done with Charles Coburn, did fairly well, while "Cloudy With Showers" proved a flop.

Recently house managers and treasurers of Shubert theatres were advised from the front office that they would be required to wear tuxedos during evening performances, which was unusual before the war. Matter came before the Assn. of Theatrical Agents and Managers. Latter wrote the Shuberts, calling their attention to the difficulty in purchasing clothes, and especially the scarcity of white shirts. ATAM added that if the Shuberts obtained the articles of dress, members would comply. Same slant was taken by the ticketsellers' union, with the result that the Shuberts are not so insistent about the front-of-the-house being dolled up.

Ward Morehouse, N. Y. Sun critic-drama columnist, interviewed William Gaxton and Victor Moore, who co-star in "Nellie Bly," which opened Monday (21) at the Adelphi. The article appeared in last Friday's (18) edition. Gaxton was quoted as saying that this is a "labor of love" and later remarked: "Ward shouldn't have used that; I call all theatres dumps."

Robert Garland, in his Journal-American "Nellie" notice Tuesday (22), commented on Moore's "dump" rating, also Moore-Gaston's idea that the new musical is an audience show rather than one the critics would like.

Certain actors in Harry Bloomfield's production of "Polonaise," which were paid off in N. Y. before musical took to the road recently, were issued checks one week which could be cashed only at Equity, actors being specifically informed at time of receipt of checks that funds to cover were at Equity. Checks couldn't be cashed anywhere else, however, as some supposed. But there was no intent on part of producer to cause any confusion in matter of cashing checks, as had been suggested.

Report that Thornton Wilder did some revision on "Late Song," adapted by the late Sidney Howard and Will Irwin, was incorrect, it is revealed by Michael Myerberg, who produced the play, which has interpolated musical numbers. Wilder wrote the controversial, "The Skin of Our Teeth," which established Myerberg as a producer. Author was present when "Song" opened in New Haven, but has not seen it since. "Song" comes to the Plymouth, N. Y., following the present two-week engagement of dancer Martha Graham.

The Winter's Tale

The Theatre Guild Shakespearean Co. production and producer's ensemble in two acts (nine scenes). Features Henry Hull, Florence Reed, Josslo-Hayes Landis, Romney Brent, Whitford Kane, Cedric Reid-Johnston, Philip Huston, Charles Francis, Staged by R. Iden Payne and Romney Brent; settings and costumes, Stewart Chaney; production supervised by Lawrence Langner and Theresa Helburn. Opened at Cort, N. Y., Jan. 15, '46; $4.50 top ($6 opening night).

Prologue	Romney Brent
Archidamus	Guy Arbury
Camillo	Colin Keith-Johnston
Polixenes	David Percill
Leontes	Henry Hull
Hermione	Jessie-Royce Landis
Mamillius	Judson Pratt
Lady	Lucille Patton
2nd Lady	Jennifer Howard
3rd Lady	Denise Pajus
1st Lord	Baldwin Medlow
Antigonus	Charles Francis
2nd Lord	Lionel Jose
Cleomenes	Frank Lovejoy
Paulina	Florence Reed
4th Lord	John Rayle
Keeper of the Jail	Guy Arbury
Emilia	Genevieve Pitcairn
Mariner	Maury Yaffee
Boy	Jo Van Fleet
Pilot	Philip Huston
Old Shepherd	Whitford Kane
Clown	Kurt Richards
Cleomenes	Charles Aitkin
Dion	Philip Huston
Autolycus	Romney Brent
Shepherd	Robert Duke
Perdita	Geraldine Streock
Dorcas	Jo Van Fleet
Mopsa	Helen Wagner
Servant	George Keegan
Dancing Bear	James Stuckert
Dancing Bear	Lell Mann
Dancing Bear	
	Francis Bornell, Jules Racine

One of Shakespeare's lesser works, "The Winter's Tale" has been revived by the Theatre Guild in a production that is notable, with a cast of names that knows its way about the stage. The originally scheduled limited engagement should have a sufficient interest for students of the Bard to keep the boxoffice humming.

Actually, though, "Tale" doesn't seem worth more than a cursory interest. It is inconsistent in its narration too frequently slow in the telling. At times, it is a downright bore.

The Guild has graced its stage with some outstanding players, and all of them are worth watching, even if one is not a follower of Shakespeare. Henry Daniell is Leontes, the King of Sicily, who suspects his Queen of adultery; Jessie-Royce Landis is the Queen, and Florence Reed the Mother Superior. This is by far Miss Reed's play. There are such other gifted performers as Romney Brent, Whitford Kane, Cedric Reid-Johnston, Philip Huston and Charles Francis among the leads, with elflike, lovely Geraldine Stroock revealing a remarkable stage presence for this, her first Broadway stage appearance.

"Tale" is too confounding in the complex note it strikes between the extreme melodrama of the first act and the lighter, almost mastermind, aspects of the second. The first act is taken up with the dire effects of Leontes' unbending jealousy; the second attempts to piece together the complexities of the first act. On the whole the motivation for the whole play is gone away. *Kahn.*

"CAROL STONE IN 'DARK OF THE MOON' IS EASILY THE YEAR'S BEST YOUNG ACTRESS IN THE YEAR'S BEST YOUNG PLAY."
—ROBERT GARLAND, N. Y. Journal-American



For the Chicago engagement, Miss Stone is again playing the leading feminine role which she created in "Dark of the Moon."

—Management EDITH VAN CLEVE, MCA

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Chi Ups Big; 'Pharmacy' $16,000, 'Laffing' 40G, 'Passing Show' $20,000

Chicago, Jan. 22.

Biz boomed again last week. Even "St. Lazare's Pharmacy," which scraped the bottom of the barrel with $10,500 the week previously and due to be replaced by the umpteenth edition of "Blossom Time" Feb. 2, perked up, getting $16,000, when Miriam Hopkins came back to the cast after a short illness.

Other outstanders were "Laffing Room Only," smash $40,000 (the conventioneers' yen for Olsen & Johnson is what does it); "Passing Show," with Willie Howard skedded to quit doubling into the Latin Quarter because the local-interest deal is too much to him, $20,000; "Hasty Heart," which closed Saturday (19), $17,400; "Anna Lucasta," $17,700; and "Joy-ous Season," $17,000, Ethel Barrymore pulling 'em in despite rough handling by the critics.

"Dear Ruth," moving out Feb. 2 to make room for "You Touched Me," is skedded for a week of one-nighters, then Milwaukee for a week, Dayton for three days, and Toledo for three days. Did $14,000, "Dark of the Moon" in for

Cosmo's Editorial Revamp

Cosmopolitan Mag has added a third new man to editorial staff in Jack O'Connell, and has further revamped its setup by the separation of editorial activity. Instead of complete editorial board passing on all contribs as formerly, work will be individualized by associate editors under new editor Arthur Gordon, with Elise Henning handling fiction; Joseph McCarthy, non-fiction; Dale Eunson, fiction, part writing, part editing; Harry Brundage, non-fiction and contact with writers; O'Connell, non-fiction, and contact with agents. Alice Sheridan, m.e., will continue as asst. to editor.

All-Fiction Digest Mag

First all-fiction digest mag will be published in Feb. by Popular Publications, titled The Story Digest, to be a 25c. monthly pocket-size mag devoted entirely to reprints. Radio material will also be included. First issue, dated March, will have 31 stories.

Editors are Barbara Brandt, daughter of w.k. literary agent, Carl Brandt, and former Coronet ed., and her husband, Lawrence Galton, writer. Offices are Saul Hemminger, assoc. ed.; Edward B. Roberts, asst. ed., and Bernard White, art director. Cuneo Press will print.

Newsprint Still Tight

Current rationing of amusement ads by metropolitan dailies will not let up during 1946 if expected newsprint supply is indicative of the situation. This was made clear by Paul Kellogg, general manager of the Newsprint Assn. of Canada, in an address to the Newspaper Advertising Executives' Assn. in Chicago last week, in which the NAC exec said that newsprint supplies to publishers will not increase for at least two years.

Kellogg said that although Canada expects to export newsprint to the U. S. at the rate of 3,000,000 tons per year during the first six months of 1946, overall supply will not increase due to shrinkage from other sources.

Judge Bows in Libel Suit

Libel suit for $1,000,000 against John Roy Carlson, author of "Under Cover," was sent back for reassignment last week by Federal Judge William J. Campbell, in Chicago, who made the move after an accusation of prejudice was made against him by Mrs. Grace Keefe, Chicagoan, suing Carlson because of statements printed in a magazine about her.

Affidavit supporting Mrs. Keefe's request that another judge hear the suit claimed Judge Campbell "could not help having a personal bias because he was appointed by President Roosevelt." Suit is based on letter she wrote blaming FDR and others for leading the country into an "undeclared war on Germany."

"Highly humorous" was the way Judge Campbell described the affidavit after he ordered the case reassigned on the court's motion—and not, he stressed, on account of Mrs. Keefe's petition. When the letter's attorney asked permission to file a brief, Judge Campbell snapped back at him: "This case is no longer before me."

Annenberg Memorial Awards

Ten members of the Philly Inquirer were awarded the first M. L. Annenberg Memorial awards for meritorious achievement. The prizes in cash were presented by Walter Annenberg, Inquirer publisher, in memory of his father, the late Moe L. Annenberg, former publisher.

Prizes of $500 were given to Ivan (Cy) Peterman, foreign correspondent, for his beat on the fall of Cologne; Joseph H. Miller, political reporter; Joseph F. Nolan, science writer; and George Mawhinney, rewrite man.

Six other staffers received $250 each. They were Joseph Martin, photographer; William Sterckfuss, artist; James C. Parsh, copy desk man; Harold J. Weigand, editorial writer; John M. Cummings, columnist, and John Gillen, telegraph editor.

Billboard Lockouts' Rag

Locked-out Billboard staffers are putting out their own publication, The Billboard Guildsmen.

Management-Guild dispute affects only the N. Y. office.

Col. Lehrbas to World Report

Col. Lloyd Lehrbas, former newsman and aide-de-camp to General Douglas MacArthur, has been named executive editor of World Report, weekly newsmag on international affairs which the David Lawrence organization, in Washington, will begin to publish in the spring. Lawrence also puts out United States News and a group of business services.

Lehrbas, who was the first news editor for Movietone News, wrote for AP and UP and earlier edited newspapers in Manila and Shanghai. He was a foreign correspondent for AP before joining MacArthur.

CHATTER

Burl Ives being profiled for the New Yorker.

Jerry Mason, associate editor of This Week mag, gandering Hollywood for three weeks.

Ray Fernstrom, veteran motion-picture cameraman, is writing a book of his experiences, "Adventure Is My Love."

Paul Brinjuic, editor of the Parisian newspaper, France-Soir, in Hollywood for two weeks to round up material.

Felix Jager, promotion director for Look mag, in Hollywood for the publication's fifth annual Achievement Awards show.

Robert Florey's new book, "A History of the American Film," will be published in French next month by Prisma Press, Paris.

Robert Carson, author of the Saturepost serial, "The Bride Wore Red," is huddling with his publishers about his next novel.

James Norman Hall, now living in Tahiti, has split with his old writing partner, Charles Nordhoff, and will do his scrivening singly.

The Sherman - Billingsley-Paul Denis article in This Week Magazine, on N. Y. night clubs, will be reprinted by Read Magazine.

Rudolph Elie, music and associate drama critic on the Boston Herald (also Variety mugg in the Hub), has added a daily column to his chores.

Charles Carson's "King of the Prairies," held up in the U. S. by the paper shortage, has been published meanwhile in England, where the stock is even lower.

Tony Casey, songwriting city ed of The Citizen, Brooklyn, N. Y., has been tapped to be managing ed, and by way of celebrating turned out another novelty tune, "The Hick With the Hiccups," being published by Top Music.

The American Mercury has bought the mag Common Sense (published since 1932) and will combine it with the Merc starting with the Feb. issue. Editor Isaac Don Levine Spivak may sponsor a weekly mag at some future date under the name Common Sense.

Broadway Premieres

Continued from page 1

is the complaint of a group of department store girls that theatre-going, after a hard day of selling, wasn't a part of their jobs—today openings are all sellouts. Friends of the show, of the backers, buy up seats. Film companies order blocks of seats for scouts, or friends of the stars. The opening-night press list has grown to include city editors, assistant eds., etc.

It's an all-professional audience now—something, in the opinion of many legiters, much the worse for the theatre. Some come hoping the play is a failure, to justify their own failures, or excuse their own frustrations. Almost everybody comes late—especially fellow-actors, those first to complain when it's their show being sinned against. The producer's own staff comes late. The critics—with one prominent exception—are the only birds who come on time. Kelcey Allen (Women's Wear) always arrives very early to stand on the sidewalk and chin.

Shumlin's Kick

Herman Shumlin once actually kicked his scene designer in the pants for coming late to an opening. Shumlin futhermore kept one N. Y. daily critic out of the opening of "Kiss Them For Me" for the whole first act, last season because he came late. Legiters say "Dear Octopus" was destroyed by latecomers. Until the war, producer John C. Wilson used to employ Ushertons to hit his audiences in from the lobby and into their seats on time. House manager Arthur Singer is now acquiring something of a rep for shooing audiences in before curtain by the sheer strength of his vocal chords.

Producers who would like to keep all professional people out of a first-night might take some steps. Shumlin edited the first-night list on "The Great Big Doorstep," refusing to sell tickets to wiseacres who, he felt, would rip it apart on the curb durland gis. Cornelia Bloomgarden and George Heller similarly edited the first night list on this season's "Deep Are The Roots" because they feared the know-it-all-minded people would laugh at certain lines of social significance. No longer can a ticket-holder legally be turned away at the door, as George S. Kaufman did for "Dark Tower," but editing a list helps.

Reviewers no longer pull a stunt as did Sid Skolsky, when he received Constance Bennett's attendance at a premiere, devoting a whole column to her performance in the audience, with her constant "Hello, darling" flitting the theatre, but they still catch the eye with personal idiosyncrasies. There's the one who usually goes home after the second act (although with no early deadline to meet). And the one who sits gabbing all through the play, with unlit cigarette in mouth, breathing as heavily awake as asleep. And the one who sleeps period.

There's a story that Gilbert Miller woke one critic after the first act of "Dear Ruth" last season, and asked: "Would you like to know what went on?" There is also the story of a critic who left a show in the middle, only to have his wife return to their seats a few moments later and look around. He had forgotten his shoes!

Impromptu

Not so long ago, at the opening of a play that turned out to be a turkey, a man sat in a box attired in evening clothes down to Inverness cape. As the evening progressed, the audience noticed the man was undressing—first his coat, then his jacket, then vest, tie, collar and shirt. By that time the audience was watching him instead of the show. Just as the man started on his trouser-buckle, the ushers reached him and hurried him out. The fellow was in an uproar when one critic got up to shout: "This is the most outrageous thing I ever saw. That man is a shell-shocked war veteran. He can't help himself. And he's being thrown out, of the lousiest play I ever saw." And the critic stalked out, the while the play continued.

It must have been an awareness of outbursts like these that once prompted Harry Nason, then m.e. of the N. Y. Post, to assign a drama reporter to first-nights in addition to reviews by John Mason Brown. Idea was to have reporter mingle with audience and get a run-of-mine criticism to run alongside of the critic's notice. The reporter soon found that everyone in the orchestra was a friend or relative of cast or producer, and went to the balcony. This went on a while, with drama reporter getting free opening-night seats, and a $5 bonus, and other staffers got jealous. Whereupon Nason rotated, giving other reporters a chance at the theatre.

One night George Cassidy, the paper's political reporter, got the assignment. At intermission time Cassidy buttonholed a man, told him his mission, and asked what he thought of the play. "Look here," was the unexpected answer. "My name is Gilbert Gabriel, of the American. My boss, Mr. Hearst, pays me for my opinions of this show. Why should I give it to David Stern free?"

Veterans' Legit

Continued from page 43

embryonic state, but hopes to attract an angel with enough interest to back its shows. One show, a comedy-drama called "The Age Between," was produced with moderate success in the Georgia city, but since then VTI has been searching for a more permanent home. Heading up its roster of newly discharged showfolks are Robert Earle, formerly with Person Wells-Mercury Productions and stage manager for "Lady in the Dark"; Jack Corbin, gagwriter for Ralph Edwards and Bob Hope; Earle Printz, character singer of Philadelphia operetta companies; Hylbert Hams, a set designer who worked on "New Faces," "Best Foot Forward," and was then on the Warner Bros. staff; Ken Stanton, former bandleader in the Louisville and Cincinnati area.

Full public acceptance of these two groups will probably cue the appearance of a number of veteran legit companies, and, it's felt, would mean subsequent widespread mushrooming of stock companies throughout the large cities of the midwest.

Eastern Group

New repertory group, to consist mainly of young war vets, has been formed under title of the American Theatre, purpose being to tour small towns in south and midwest in a repertoire of musicals and straight plays. Plan is to play towns under 20,000 population off legit routes, company of 35 traveling by car and trailer, playing in town halls, high school audes, churches, etc.

James Mercer Beasley, son of tennis instructor Mercer Beasley, and a little theatre vet, is exec producer, with David Little, summer stock vet, as production manager. Claimed fund of $25,000 has been raised in finance venture, although management plans seeking additional financial aid from municipalities visited in exchange for contributing half of proceeds to vet rehabilitation centers in those areas. Group plans to start tour June 15 in Tennessee. Is also trying to lease Daly theatre, N. Y., as a resident playhouse, to put on plays next fall for a winter season, touring in the summer.

USO-ers

Continued from page 1

around June. Need to pacify GIs in occupied territories is said to have played a considerable part in those deliberations.

Meanwhile, Camp Shows is streamlining its program. The concert program has been dropped, while musicals now being shipped abroad will be restricted to 25 people. Longhair outfits were eliminated because the need has diminished. Number of troops who preferred the classics has dropped beyond the point where not enough remain to warrant continuation of the program.

It's recalled that many Camp Show performers who returned at the end of hostilities warned that more entertainment would be needed post-war to combat soldier restlessness.

Current Road Shows

Continued from page 45

Toronto (21-26); His Majesty's, Montreal (28-2).

"Lute Song"—Shubert, Boston (21-2).

"Oklahoma!" — Amer., St. Louis (21-26); Mus. H., Kansas C. (28-2).

"Polonaise" — Forrest, Phila. (21-26); Opera House, Bost. (28-2).

"Questionable Ladies" — Shubert, N. Haven (21-2).

"Rose Marie"—Forrest, Philly (28-2).

San Carlo Opera Co.—War Mem., San Francisco (20-23).*

"St. Lazare's Pharmacy"—Studebaker, Chi (21-26); Nixon, Pitt. (28-2).

"School for Brides"—Nixon, Pitts. (21-26); Royal Alex., Toronto (28-2).

"Student Prince"—Mayfair, Portland (21-24); Metro., Seattle (25-3).

"Sun In Your Eye" — Shubert-Lafayette, Det. (21-26); Gt. Northern, Chi. (28-2).

"Ten Little Indians" — Karlton, Wmsport (21); Lyric, Allentown (22); Community, Hershey (23); Rajah, Reading (24); Playhouse, Wilmington (25-26); Capitol, Wilkes-Barre (28); Masonic Temple, Scranton (29); Capitol, Binghamton (30); Strand, Ithaca (31); Erie, Schenectady (1-2).

"The Duchess Misbehaves"—Shubert, Philly (21-2).

"The Passing Show" — Erlanger, Chi. (21-2).

"Two Mrs. Carrolls" — Biltmore, L. A. (21-2).

"You Touched Me"—Nat'l, Wash. (21-26); Ford's, Balto. (28-2).

"Voice of the Turtle"—Davidson, Milwaukee (21-26); Lyceum, Minn. (28-30); Aud., St. Paul (31-2).

"Voice of the Turtle" (2d Co.)— Plymouth, Bost. (21-2).

"Windy Hill" — Center, Norfolk (25-26); Nat'l, Wash. (28-2).

Variety Bills

Continued from page 43

Gaynes Dixon
Billie Simmons
G Anderson Ore
Florin Veatoff

Versailles

Dorothy Dandridge
Emil Petit Ore
Pepito Bonos Ore

Village Barn

Bert Rione
Patsy Lane
Zeb Carver

Village Vanguard

Josef Marais
Marie Bryant
Linda Keene
Don Fry
Hank Duncan Trio

Wivel

Lee Ross
Sheila Reynolds
Vic & Carroll's
Kelly's Stable
Hardy Horton Ore

Zanzibar

Cootie Williams Or
Maurice Rocco
Bert Savoy & Jay Brower
Iris Sloan
Mike Pingitore
Cuba & Pyla
Harold & Dexter
Ralph Brown
Tex Wes Marquette
Claude Hopkins Ore

Zimmerman's

Gene Kardos Ore
W & J Brown
Wayne Timmons
Adrienne Parker
Bela Zeiga

"Probably the year's best novel" says TIME Magazine of CHRISTOPHER ISHERWOOD'S

PRATER VIOLET

"A brilliantly written novel, a satirical gem that concerns the filming of a musical comedy and reflects in miniature the confusion of modern man . . . Isherwood can say more in one page than most authors in a hundred."—Chicago News.

"A basic and important book . . . written with subtle form and enormous skill."—N. Y. Times Book Review.

"Smooth and wonderfully told . . . like a haunting piece of music."—PM.

"The most charming novel I have read in a long time, which yet reverberates with the widest and deepest meanings. Gay, witty, sophisticated . . . it is a lively achievement."—The Nation.

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Broadway

Marian Byram agenting "Little Brown Jug."

Bert Lytell in "I Like It Here," in rehearsal this week.

Leon Leonardi to conduct orchestra for "St. Louis Woman."

"Shootin' Star," musical with book about Billy the Kid, will be a spring production.

Ned Alvord sending out notices as to exact time he will be in out-of-town hotels.

Bernard Kalban back as ad-pub director for Mills Music after 44 months in service.

Willard Keefe turning producer with "Thorn in the Flesh," first play by Frances O'Neill.

Capt. Dennis F. O'Brien, veteran show biz lawyer, celebrated his 70th birthday Sunday (20).

Hank Schirmer, out of the Army, has rejoined father's theatrical transfer business. He'll also soon be married.

Edwin Clay, after two years in the Coast Guard, show, "Tars and Spars," discharged. Prior to service was in "Oklahoma!"

Robert H. Harris and Augusta Saretsky forming the American Jewish Theatre, planning fall production on Broadway.

Mike Jacobs understood to have put up a chunk of the coin for "Nellie Bly," via friendship with tunesters Burke and Van Heusen.

Ed Choate to be gen. mgr. for the Al West and Ed Brinkman stage mgrs. for Edward Gross in his forthcoming "St. Louis Woman" production.

Walter S. Beck, Seymour M. Feyser and Jerome Edwards admitted to membership in theatrical law firm of Phillips, Nizer, Benjamin & Krim.

Bing Crosby is understood to have put up a chunk of the coin for "Nellie Bly," via friendship with tunesters Burke and Van Heusen.

Ed Choate to be gen. mgr. for the Al West and Ed Brinkman stage mgrs. for Edward Gross in his forthcoming "St. Louis Woman" production.

Barry Hyams, Sol Hurok's p.a., to make producer's bow with "Inherit the Wind," drama by Herbert Kubly. Time mag music ed, and Waldemar Hansen.

Bob Whitehead, legit actor recently back from service with the American Field Service in Burma, goes to the Coast in a couple of weeks on a Metro deal.

Lease on Maxine Elliottt theatre reviewed by CBS through Gottlieb and Co., renewal going into effect Oct. 1, '46. Landlord is Theatrical Realties, Inc.

Harry Brown working on a play about Lord Byron. His legit, "Sound of Hunting," recently closed and the picture version of his "A Walk in the Sun" is current.

Big shindig was tossed by the Armand Deutsches (Benny Goodman) at their home Monday (21) night following opening of Miss Venuta's show, "Nellie Bly."

Jean Dalrymple, improved in health on Coast, dickering with bosses on film sale of some of her productions, "Hope for the Best" and "Brighten the Corner."

Ex-Lt. (jg) D. Hix, former technical director at Bucks County Playhouse, New Hope, Pa., off to Manila last week as civilian adviser to Army Special Services.

A. Pam Blumenthal, ex-H. Hentz & Co. partner, has become a partner in A. W. Morris & Co., Los Angeles investment house. He's also an indie producer now.

Hal Horne's daughter, Laurel Hastings Horne, engaged to Paul Allen, drummer with Frankie Carle's band. Both met at their vocal tutor, she being a radio chirper also.

Leonard MacBain, back from Coast, where he was technical advisor for "Stork Club" at Paramount, now handling social publicity for Bill Miller's Embassy.

Josef Moscatelli, ex-maitre d'hotel Rainbow Room, and A. Nai, Copacabana captain, both recently added to British & Colonial hotel, Nassau, as winter, former as maitre and Nai as headwaiter.

Aaron Copland, Elie Siegmeister Ted Colt and others to form new group, affiliated with Council for American-Soviet Friendship, to promote interchange of music and artists between two countries.

Y. Frank (Pete) Freeman, jr., son of the vice-president of Paramount over theatre operations, left for the Coast Friday (18) following five years of Navy service from which he emerged with rank of commander a few weeks ago.

Meyer Davis to Miami Beach Sunday (27) for fortnight to gander his orchs at Miami, Roney Plaza and Havana. Will have two of his youngsters on Broadway this season—Virginia in "Call Me Mister," Garry in "Three to Get Ready."

Ex-servicemen signed for Ruy Bolger show, "Three to Make Ready," include Warren P. Munsell, jr., Purple Heartter, ex-co, mgr.; Garry Davis (son of Meyer Davis), Joe Jonson, Gordon MacRae, Charles Irwin, Carleton Carpenter.

Merger of two theatrical law firms will be effected Feb. 1, with combine of Jaffe & Jaffe, New York, and Beilenson & Berger, Los Angeles. New firm will be known as Beilenson, Jaffe, Jaffe & Berger, and will maintain offices on both coasts.

Miami

By Larry Solloway

Bee Kalmus opened at Blackamoor Thurs. (17).

Connee Boswell heading new show at Brook Club.

Jon Hall in town doing the spots with Woolie Donohue.

Georgie Price booked into swank Boca Raton club on a two-show-a-week deal.

Business around town spurted this week, with town crowded as mid-season nears.

Martha Stewart checked in at Lord Tarleton hotel. Al Jolson and the missus also here for seasonal stay.

Jayne Manners talking a deal with Bert Wheeler to join him at Copa Room, Philly, when he opens there.

Club Ball ops dickering for Archie Robbins or Henry Youngman to follow Hal Fisher, who closes this weekend.

Florida Club debating return to big name band policy, with Flagler Gardens set to play Glen Gray and others soon.

Winston Churchill in town as house guest of Col. Frank Clarke, with new winter cop around trying to get him to visit their spot.

George Bourke, Miami Herald amusement ed, was celebrity partied at Beachcomber Sunday (20) with practically every act in town turning out.

Allan Gale, ailing, out of Mocamba show temporarily, with Jackie Miles, Billy Vine, Hal Fisher and Jack Durant filling in between stints at own spots.

Jeff Densmoren, ex-Beverly Hills Country Club, managing Sugar Sapphire room. Intimate spot is owned by Paul Pollock, husband of thrush Lyn Wenger.

Mid-February show set for Mocamba will have Jackie Miles, Frances Faye, Carl Ravazza, Gower Gaines. The Hightowers and the N. Y. Copacabana line.

Colonial Inn debuted "formal opening show" with Harry Richman out because of illness and Rose Marie unable to arrive in time. Sophie Tucker and Joe E. Lewis filled in for first show, to a capacity house.

Benny Gaines first Sunday cocktail-celeb session a click at his Blackamoor room, with Joe E. Lewis, Jackie Miles, Hal Fisher, among others taking a turn. Party is now for Miles.

Jack Carter switched from Kitty Davis' to Terrace Club to join Benny Rubin and Jackie Jacobs. Lenny Bohm, Jo Ann Whitney and Jerri Blanchard are in present lineup at the Davis boite.

Jack Goldman, Clover Club owner, partied Sophie Tucker on her birthday at his Hickory House, with party then going over to Latin Quarter, where Georgie Price departed from usual stint and reminisced for almost an hour, about Soph and the old days.

Hot Bidding

Continued from page 1

cover the tax from the radio and film rights.

According to another field of speculation, Jacobs has already decided to ask $100,000 from the television broadcasters. Considering, however, that there are only 3,500 to 5,000 receiving sets now working in the N. Y. area, with little likelihood of any rapid increase in the number of sets before June, the figure is believed too high. Figuring that people to see the fight in a theater or his sponsor would be paying $5 for each viewer, which is much higher than the cost of bringing radio listeners an account of the fight.

Other reports have N. Y. video broadcasters already dickering with Commander Benny Leonard, former lightweight champ, to handle the fight for them. According to this theory, television viewers would not need a blow-by-blow account of the fight and Leonard's knowledge of boxing would more than make up for any lack of polish in his announcing voice. Former champ won't be out of his Merchant Marine uniform until next month and there's a possibility that he may get the nod to referee the bout, which would naturally rule out his appearance as an announcer.

Under present conditions, both WNBT (NBC, N. Y.) and WCBW (CBS) now have equipment to promote broadcasts and WABD (DuMont) expects to have such equipment before the date of the fight. WNBT and WCBW have both televised sports events from Madison Sq. Garden and other N. Y. sports arenas but have not had to lay out any dough for the events. All that's been required heretofore was the obtaining of clearance from the various promoters in charge of the events.

London

Hannen Swaffer may go to New York with Jack Rubens when latter planes next Feb. 5th.

Lee Dorn set for 35 weeks' tour for Tom Arnold in new revue starting early in March.

Jimmy Phillips, general manager of Peter Maurice Music Co., expects to go to New York on business.

A revival of Ibsen's "A Doll's House" succeeded "Young Mrs. Barrington" at the Winter Garden, Thu, (17).

Hal Thompson, Canadian, here from Australia after playing part with Marie Ney, to line up some legit and picture work.

"Ever Since," J. B. Priestley play, "Jenny Villiers," to have its premiere at the Royal theatre, Bristol, March 12, presented by Old Vic company.

Peter Glenville, who scored on the stage and screen, has now turned dramatist and hopes to have his first play presented by H. M. Tennent, Ltd.

The tiny Players theatre is to have a new home—the old Forum Cinema down below Charing Cross Station which in the good old days was the Hungarian Bistro Rib Room.

BBC to broadcast an unknown play by J. M. Barrie, titled "The Fight for Mrs. Mickey." Written in 1916 it lay forgotten by the author for many years and never reached the stage.

Alexander Korda has leased 146 Piccadilly, which adjoins house formerly occupied by the King and Queen when they were Duke and Duchess of York, for his new film headquarters.

Claire Luce to have another shot at period drama, following her Shakespearean appearance at Stratford. She is to be Mary, Queen of Scots, in a new Clifford Bax play titled "The Village Eagle," at the Westminster, Jan. 29.

Among the New Year's honors granted by the King were Mrs. Aileen Balcon, wife of Michael Balcon, and Ben Henry who received the Order of the British Empire (OBE). Former is work in connection with canteens; latter for his work as chief cinematograph officer for ENSA.

Minneapolis

By Les Rees

University Playhouse offering "Blithe Spirit."

Reel Fellows club minstrel show set back to March 16.

Arthur Black held over at Hotel Radisson Flame Room.

Al Sheehan bringing Tito Guizar into Lyceum for week (22).

Sigmund Romberg playing fourth local engagement with his orch at Orpheum starting 25.

Virginia Safford, Star Journal columnist, off to Hollywood to get material for her column.

M-G-M has taken option on novel Norman Katkov, Twin City newspaperman, for picture by Dougdale.

Dean Murphy playing repeat Hotel Nicollet Minnesota Terrace engagement. Phil Davis, Dave and Perry Martin orchestra.

S. A. Schwartz, RKO Theatres general manager, here several days getting contracts for remodeling of circuit's recently acquired Pantages theatre.

Bennie Berger, Indie circuit owner and North Central Allied president, and associates planning new $5,000,000 Loop building on recently purchased.

Bill Elson named Variety club national canvasman and he and John Branton chosen delegates to national convention May 15-18, in New York.

Norman Pyle, Jack Kelley, Charlie Stoffel and George Turner of M-G-M branch here in New York for home-office visit with Al Putz, Richard Wilson and Bill Cameron to follow next week.

Chicago

Pancho and Rhumba band into Glass Hat this week.

Bert Stern in town last week ahead of Sigmund Romberg.

Wife of Chi theatre manager Bill Holden hospitalized with flu.

Ethel Waters, Donald O'Connor, and Steve Condos into Frolics Sunday (27).

Jean Arthur at Passavant hospital where wife to hubby Frank Ross flying in to visit.

Joan Blondell and Eve Arden arrived here together last weekend for short Chi visit.

Henry Elman, branch manager Pic, back in Chi after week's biz trip in New York.

Quent Reynolds and wife Virginia married in Ennis Beford Sunday (20) at Ambassador East.

Chuck Evans, United Artists Chi exec man, back after "Abilene Town" preem-in Kansas City.

Martha Raye following Willie Howard into Latin Quarter at reported $5,000 weekly.

Universal Newsreel cameraman Floyd Traynham, formerly stationed here, en route to Tokyo.

Tommy Smyth of MCA confined to Passavant Hospital after broken arm suffered in a fall on ice.

Ballet Russe will be presented by Leonide Massine at Chi Civic Opera House Feb. 1, 2, and 3.

Irene Castle McLaughlin home after hospital siege with sinuses and subsequent blood transfusion.

Swiss pic, "Last Chance" into World Playhouse here with cast chosen from interned nationals.

Chi gal Anne McKnight chosen by Toscanini to sing "Musetta" in 50th anniversary performance of "La Boheme" in New York.

Mona Barrie over weekend checking up on "Dear Ruth," which starts a tour Feb. 4, and looking in on Johnny Hall's Chi "Hasty Heart."

Nate Gross' "High Dresser Ranch," miniature wild west rodeo in his hotel suite, is getting to be as widely known as Colleen Moore's Doll House.

Jack Kirsch, Jack Rose, Irving Mack, and Eddie Brunell to New York next May 15 as Chi delegates to annual Variety Clubs of America convensh.

Ballerina Carol King getting sprained leg in shape for B'way musical and farewelling dancer Vera Love who leaves for stint in Minneapolis.

"Questionable Ladies," legiter written by Margery Williams, wife of Chi Equity secretary Frank Dane, is scedded for a tryout in New Haven Jan. 31, thence Philadelphia for a week and on to N. Y.

Guy Mauffette now playing pharmacist in "St. Lazare's Pharmacy," with Lenore Ulric in the King and Queen when they were Duke and Duchess of York, for his new film headquarters.

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'Dream Girl'

Continued from page 3

wrights Co., producer of the Betty Field starrer, to pay the entire production costs, estimated, in advance, at $80,000, but actually went $12,000 beyond that, however, and the Playwrights put up the additional coin. The $72,000 must be paid off, of course, before there is any profit activity. Show is expected to be completed in about 20 to 25 weeks following the opening last Dec. 14.

$24,000 Per Week

Show is doing about $24,000 a week and has a nut of $12,500, which, plus theatre rental percentage, leaves a net of around $3,500. If the show runs a year—and it is expected to exceed that—Par's 50% share (Playwrights get the other 50%) will amount to about $50,000 on the New York engagement alone. Plenty of additional profits are anticipated on the road companies, London company, picture rights, etc., some of which have already been sold.

Company's deal for film rights called for $100,000 down payment (in two $50,000 lumps) plus 15% of the gross after the show grosses $200,000 the gross of road or other companies, with a ceiling of $300,000. In a year of capacity business in New York, Par will have paid out between $175,000 and $200,000, aside from the down payment. If there should be any slack left, the $300,000 ceiling easily will be reached by percentage payments, and company already has.

Under the Dramatists Guild agreement, the author gets 60% of the film rights coin and the producer 40%. Because of its financing, Par will keep the producer, so it gets back 20%, or $60,000, of the screen money. That immediately reduces the cost of its buy from $300,000 to $240,000 and from that it has a $50,000 profits on a year's run in New York and the price of screen rights is already down to $190,000. Chicago, London and various road companies and sales of foreign rights, as well as the strong possibility that the show will run much beyond a year (there are 11 shows currently on Broadway with more than 12 months behind them), make it entirely possible that Par will also get back that $190,000 or most of it.

Only serious header Par has had on a film production deal was "Oh, Brother," Jacques Deval comedy it backed last spring at the, insistence of a couple of studio producers who wanted screen rights. Company put up $10.000 of production cost, plus a $75,000 down payment on film privileges (ceiling $200,000) and came out of it with the rights costing $80,000 instead of the $10-$12,000 they could have been purchased for after the play flopped.

Metro has gone in even more heavily than Par on the pre-production deals, but has come out only moderately well. It is in "Day Before Spring" for half the production nut, or $55,000, and has bought film rights for $250,000. It was also in on "Soldier's Wife," which was a moderate success, and "Rich, Full Life," a flop, so percentages haven't exactly been in its favor.

Hollywood

Wallace Beery to Mexico City on vacation.

Mischa Elman celebrated his 55th birthday.

Busby Berkeley's wife filed suit for divorce.

Vera Zorina divorced George Balanchine in Reno.

James Dunn up and around after a month's illness.

Kim Kimbesly and Chili Wills touring GI hospitals.

Luba Malina in from New York to make her screen bow.

Ted Richmond sunning at Palm Springs for two weeks.

Frank Kerwin opening a new nitery at Malibu Beach.

Hedy Lamarr announced her separation from John Loder.

Charles Koerner on the mend after blood transfusions.

Bette Davis checked in at Warners after an eastern honeymoon.

Jimmy Durante home from the hospital after minor surgery.

Audrey Long and Eddie Rubin bought a ranch near Los Gatos.

Arthur Lowe in from New York for confabs with Metro studio execs.

Boris Karloff returned from New York to play "Blackboard" for RKO.

Adrian Scott and Anne Shirley returned from three weeks on Broadway.

John Ridgely is playing his 151st film role in "The Sentence" at Warners.

Jean O'Donnell, screen actress, divorced Robert J. Winter, radio player.

Joseph Hazen in from New York to huddle with his partner, Hal Wallis.

Lana Turner planned to Mexico City on the first leg of her tour to Argentina.

Mia Mackiln, 20th-Fox player, returning from pictures to marry Major Jack Vietor.

Nate B. Spingold, Columbia homeoffice exec, in town for huddles with Harry Cohn.

William Hebert rejoined Samuel Goldwyn as publicity director in Hollywood.

Leo Spitz and William Goetz tossed a cocktail party for Latin American film attaches.

Ted Bonnet joined Walter Wanger's production outfit after three years in the Army.

Sheila Ryan filing suit for divorce against Allan Lane after three months of marriage.

John Aalberg rejoined RKO as head of the sound department after discharge from the Army.

Johnny Weissmuller called off his South American swimming tour because of transportation difficulties.

Ann Miller postponed her wedding to Reese Llewellyn Milner until completion of her forthcoming Columbia picture.

Brig. Gen. La Grand A. Diller, Democratic public relations officer for Gen. MacArthur, in town to gander studios.

Rocco Humberstone resumed direction of "Three Little Girls in Blue" at 20th-Fox after two weeks of illness.

Richard Jaeckel granted a three-month leave of absence from the Metropolitan Theatre to play in "Margie" at 20th-Fox.

Lieut. Robert S. Schulberg, former Army Air Forces man, was awarded the Certificate of Merit by the First Airborne Army.

Irving Lazar of Music Corp. of America Coast office will remain with that organization, after initial announcement he was leaving.

Philadelphia

By Si Shaitz

Benedict Gimbel, jr., WIP proxy, is ailing.

Ted Lewis packing 'em in at the Latin Casino.

The Fans, West Philly vaudfilmer, has folded.

Joe Marva is the new general manager of the Walton Roof.

Carl Munzer now associated with the Hollywood film exchanges.

Bruce Benedict, Cornell Co-ed, due to illness of bass player Johnny Miller.

Angelo Smith, local nitery singer, suffered fractured shoulder in auto accident.

Henry McLinn, WIP sportscaster, collaborating on a book on baseball with Ty Cobb.

Ira Herold, of the Phil Klein agency, teaching television at Junto adult education school.

Ben Cutler, recently band has been signed to play for Junior Week dance at Cornell University on Feb. 2.

Vaughn Monroe is making a series of outside appearances for the March of Dimes drive while at the Earle this week.

Stanley Schwartz and Bob Wasserman of the Coronet are dickering with Milton Berle to appear at the spot next month.

Red Skelton renewed a lot of old acquaintances around Philly last Thursday when he came here for the Poor Richard Club banquet.

Quentin Reynolds is booked to address the first meeting of the Independent Citizens Committee at the Bellevue-Stratford March 10.

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The

GLENN MILLER ORCHESTRA



35 Ex-Servicemen!

with

TEX BENEKE

★

BOBBY NICHOLS - MURRAY KANE

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THE CREW CHIEFS

featuring

ARTIE MALVIN - LILLIAN LANE

★

Opening Tomorrow!

JANUARY 24th

CAPITOL THEATRE

N.Y.

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SCREEN RADIO MUSIC STAGE

VARIETY

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B'WAY TALENT IN PIX BRUSHOFF

Strikes and the Film B.O.

Despite heavy wave of strikes during January, film boxoffice receipts were up throughout the country. Grosses for the month showed increases over last year in towns such as Detroit, Chicago and Pittsburgh as well as in those locales where the labor situation was less drastic.

Their experience, operating exces state, is that where walkouts are of comparatively short duration theatres benefit, with grosses falling off progressively as the strikes drag out.

Texaco Courting Bing With Oil Wells?; Sponsors in Mad Scramble to Get Him

Settlement out of court of the Bing Crosby-Kraft snarl, with the singer-actor a free agent next season, will probably cue one of the greatest agency-sponsor stampedes in recent radio annals.

During recent months, while the threat of prolonged litigation hung over Crosby's walkout on the Thursday night NBC Kraft show, agencies and sponsors jumped on the "Get-Crosby" bandwagon but were timid about making any definite commitments. But with the performer and Kraft calling it quits after a series of 13 broadcasts this season, starting Feb. 7, it's strictly a "line forms to the right" from here on.

Liveliest bidders for Crosby at the moment are Texaco and American Tobacco (Luckies), with General Motors also said to be in there pitching.

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Anti-Petrillo Bill Comes Up Soon

Washington, Jan. 29.

Anti-Petrillo bill is slated for early action, with the best guessing here indicating that it will pass the House but probably have trouble when it reaches the Senate.

Measure is sponsored by Clarence F. Lea (D., Calif.), Interstate Commerce Committee chairman, and is aimed at ending use of standby musicians in broadcast stations, the recent Petrillo ban on broadcasting music originating outside of the U. S., etc. It is entirely a radio measure.

Lea told newspapermen the bill was written because of demands made upon the broadcasters by the AFM. He said the demands were "not within the legitimate rights of any organization" and added that "a self-respecting government cannot afford to permit them."

'HARVEY' KIDS PSYCHO, HENCE NG FOR GI'S

"Harvey," current Broadway legit hit, makes a sucker out of a psychiatrist and that's why it's considered unfit by USO-Camp Shows for GI consumption.

Point is considered extremely important by Army authorities inasmuch as psychiatry plays an important part in curing servicemen of battle fatigue.

Payton, 'Best Bad Actor,' to Be Filmed

Hollywood, Jan. 29.

"The Life of Corse Payton," story of the repertory actor who billed himself as "America's Best Bad Actor," is slated for independent film production by Joseph Santley.

Santley, who worked with Payton as a boy, has written the screenplay.

Soaring Wall Street Finds Film Stocks Reaching New Highs

Taking part in the upward thrust of stocks Monday (28), when they soared to the highest levels since starting to climb early in 1942, most picture-company shares hit new 1945-46 highs both Monday and yesterday (Tues.). The market tended to level off in yesterday's trading.

New peaks were registered by Columbia, Loew's, RKO, Monogram, 20th-Fox, Warner Bros. and Paramount. Last-named hit $66.75 to maintain its leadership among film-company common stocks. RKO common went to $21.62½. Other shares which did not beat their old highs were near the best levels of recent years.

CATHOLIC CHURCH P.A. FOR BARRYMORE PLAY

Chicago, Jan. 29.

The Catholic Church as a press agent extraordinary for films ("Going My Way," "Keys to the Kingdom," etc.) and other entertainment remains right in the groove, latest instance being the Arthur Hopkins legiter, "Joyous Season," starring Ethel Barrymore, which four of Chi's six aisle-sitters kicked around when it opened here Jan. 14.

Nobody gave the Philip Barry play, which didn't do too well when Lillian Gish first appeared in it 10 years ago, much of a chance this time, either. It's about a nun who pays a visit to her wishy-washy family and sets them on the right track. However, advance man Tom Kane got Cardinal Samuel Stritch's archdiocesan office here to write a letter to pastors of all Catholic parishes throughout the city recommending it, and it's been doing $17,000 a week as a result, with advanced pocking up weekly through word of mouth.

NEWCOMERS TOO 'INDEPENDENT'

With the legit season more than half over, talent gunners for the major U. S. picture companies agree that their pickings from the Broadway show lineups have been slim. Looking backward over the past six months, the scouts' consensus is that there is abundant talent on Broadway boards but very little of it suitable for the screen or, to a considerable extent, agreeable to conditions being laid down by major film companies.

N. Y. talent departments are putting thumbs down on the so-called high-flying ideas of the younger Broadway crop who are demanding, besides salaries of $750 up, that important billing and script approval be written into their film contracts. Demands for script approval are pooh-poohed by one major film scout with the remark: "Actors only know how to project their egos, and they wouldn't know a good script even if it was blasted into their ears."

Strong opposition is also evident in the talent offices to holdouts for the heavy pay envelopes prevalent during the inflationary war years, when players were scarce and the need was acute. Influx of new and experienced legit and screen material from the ranks of homecoming

(Continued on page 55)

Dick Todd Fired By 'Hit Parade'

George Washington Hill has closed out his contract with Dick Todd, via Foote, Cone & Belding agency, and the singer's place on the Saturday night "Lucky Strike Hit Parade" show will be taken by Johnny Mercer, effective Saturday (2).

Dropping of Todd, whose current style cycle on "Parade" was scheduled to run until next May, came with a suddenness that has cued considerable speculation as to the reason. Todd failed to appear on the show last Saturday (26) and it's reported that he was dropped less than 24 hours before broadcast time. It was announced that Mercer would take over next week. The songwriter is in for a reported eight-week engagement, with his future tieup with "Parade" depending on Coast commitments and how he fits into the show's pattern. Mercer will sing three tunes a week. (He did a vocal with Fred Allen last Sunday (27) on the latter's NBC show).

Only explanation offered by the F-C-B agency was that Hill for some time had been looking for a replacement for Todd and that when Mercer became available, it was decided to act quickly.

It more or less throws "Parade's" male vocal-spot situation wide open as to next season, cueing renewed interest in Hill's efforts to line up Bing Crosby for the show in the wake of his Kraft divorcement.

Link Warners to NBC Television; Network in Coast Huddle on Pic Deal

Possibility of a tieup between RCA-NBC and Warner Bros. in a deal to produce motion pictures designed specifically for television was seen in the departure for the Coast Monday (28) of John F. Royal, NBC exec veepee over television.

First hint that a film deal might be pending for NBC was aired by Royal at the FCC hearings on applications for D. C. video channels last week in Washington. At that time he declared that NBC planned to produce its own films for use in television and, without naming any specific studio, announced his intention of heading for the Coast to line up Hollywood production facilities.

Although the NBC chief refused to divulge his definite plans, it's figured he'll talk with Warners on the possibility of a merger of NBC and WB video interests, the merger to be financed by the New York Trust Co.

John E. Bierwirth, New York

(Continued on page 55)

Can't Tip Hat to Negro, Sez Memphis Pic Censor

Memphis, Jan. 29.

In this town, no white man can tip his hat to a Negro, and no Negro can protest against suspected adultery. Not in films, anyway. So ruled the local board of censors last week when it clipped a couple of Rochester's scenes from M-G's "The Sailor Takes a Wife."

In one, Robert Walker lifts his lid before the comic; in the second, Rochester, unaware Walker's married to June Allyson, kicks about the guy being in the gal's room.

'Nellie Bly' Snares 32G in First Week, But Closing Notice Up

"Nellie Bly," costly Broadway musical, said to have been principally backed by Eddie Cantor and presented by him and Nat Karson last week, drew an excellent gross of nearly $32,000 for the first eight times at the Adelphi, but closing notice was posted anyway on Monday (28). The notice is a precautionary move to protect the management. If business is anywhere as promising this week as it was during the initial stanza, "Nellie" will continue. Show is stated to have cost $375,000. Victor Moore and William Gaxton are starred.

Notice is said to have gone up after telephone confabs between Cantor on the Coast and A. L. Berman, his N. Y. representative. "Nellie" got two favorable notices, the others being distinctly on the down side, and adverse boxoffice reaction was evident immediately after the premiere.

Stratelevision Via Captive Balloons

Captive balloons, similar to the barrage balloons strung across London during the blitz as protection against Nazi bombers, might someday be swinging over the U. S. if plans of General Electric and Goodyear Tire & Rubber engineers for a new television relay system ever reach the jelling stage.

It's been revealed that GE engineers have been experimenting with stationary helium balloons manufactured by Goodyear to transmit video images across the continent. Dissatisfied with results so far, the engineers are keeping their findings under wraps until something tan-

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FOR TELEVISION



The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

10th Year on the Air

Sundays, 10 P. M. E.S.T.

NBC

5-Man Advisory Committee Named By Benton for UN Press-Radio Pix

Washington, Jan. 29.

Five-man advisory committee to help the State Dept. develop proposals in the fields of press, radio and motion pictures for the United Nations Education, Scientific and Cultural Organization, was announced Saturday night by Assistant Secretary of State William Benton. The advisory committee:

Edward W. Barrett, chairman, editorial director of Newsweek and former head of the Office of Information Overseas Branch.

John Hay (Jock) Whitney, former chief of motion pictures for Office of Inter-American Affairs and former chairman of the board of Selznick International.

Don Francisco, vice prexy of J. Walter Thompson Agency and former assistant coordinator of OIAA.

Thurman W. Barnard, vice-president of the Compton Advertising Agency, New York and former executive director of the OWI Overseas Branch.

Ferdinand Kuhn, jr., former chief of the London office of New York

(Continued on page 55)

L. A. Turf Club Buys Lake Arrowhead Mt. Resort for Development

Los Angeles, Jan. 29.

Los Angeles Turf Club, operator of the Santa Anita racetrack, bought the Lake Arrowhead mountain resort and will develop it into an area of summer and winter amusement. Summer program calls for an open-air theatre, with Hollywood talent on the stage during the hot months.

Purchase covers the 800-acre lake, 2,200 acres of mountain land and numerous taverns, lodges, cottages, shops and whatnot.

Noble B. Wiggins will be general manager.

NOV. WORST B.O. MO. SINCE LAST AUGUST

Washington, Jan. 29.

November was the worst box-office month since last August, Internal Revenue Bureau tax figures, released Sunday ('27), disclosed.

Uncle Sam's take for November from theatres, niteries and sports amounted to $29,862,000, contrasted with $36,394,000 for October and $31,182,000 for November of 1944.

It was the first time in incidentally, since last July that the excise bite on admissions had fallen below the same month of previous year.

Films, Radio Team Up For Brotherhood Week

American Brotherhood Week, Feb. 16-24, will see national bookings of a three-minute trailer, "The American Creed," produced by David O. Selznick in association with Dore Schary and Cecil Barker. It is being pledged for showing in theatres throughout the country, with an ultimate aim of 10,000 bookings during the designated week. Stars appearing in the trailer include James Stewart, Ingrid Bergman, Van Johnson, Jennifer Jones, Katharine Hepburn, Walter Pidgeon, Shirley Temple, Eddie Cantor and Edward G. Robinson.

Radio participation, as yet in the formulating stage, will be headed by William S. Paley, CBS board chairman, with plans for an elaborate show tentatively set for Feb. 16. An unannounced list of picture stars to appear on the program is being rounded up by Selznick.

Motion picture contingent behind Brotherhood Week, sponsored annually by the National Conference of Christians and Jews, is functioning under Spyros P. Skouras, 20th-Fox prexy, who heads a long list of film execs on the committee.

Benton at Acad Awards

Washington, Jan. 29.

Assistant Secretary of State William Benton will attend the Academy Award dinner in Hollywood March 7 as guest of Eric A Johnson.

Invitations was privately extended by Motion Picture Assn. of America and accepted over the weekend.

H'wood Writers Lauded

Washington, Jan. 29.

Plug for the war job done by the Hollywood Writers Mobilization was inserted in the appendix of the Congressional Record last week by Rep. Ned R. Healy (D., Calif.).

Jimmy Stewart Nudges Out LaGuardia for Top Honors Among Stenogs

Washington, Jan. 29.

In a press agent's dream stunt—if one of them could have arranged it—Col. Jimmy Stewart nudged out Fiorello LaGuardia for honors and caused a near riot among the White House stenogs last Thursday ('24).

As soon as word swept the executive offices that the film star was here to due to meet the President, the gals stopped work and crowded into the reception room of the White House offices to await Stewart's arrival.

The ex-Mayor of New York walked in a few minutes earlier, saw the giggling reception committee, and appeared startled. He asked whom the girls were "honoring."

"You, of course," said one reporter.

"Bosh," retorted The Hat.

"They're waiting for Jimmy Stewart," another reporter explained.

"That's more like it," LaGuardia replied.

Then the actor walked into the office wing. As he handed his hat and coat to an attendant, the girls began to applaud. Stewart grinned and LaGuardia kidded the actor:

"Do you see all these girls. They're waiting to see me, not you."

"I guess you're right, Mr. Mayor," was the reply. "They couldn't be waiting for me."

At this point one of the White House attaches entered and pleaded:

"Mr. Stewart, we won't be able to get any work done here unless you do something about this strike." Stewart made the rounds and shook hands with the girls, who then returned to their offices.

He was here in connection with the acceptance by General James H. Doolittle of the interim presidency of the Air Force Assn., of which Stewart is a member.

Benny to Boost Luckies From Desert Hideaway

Hollywood, Jan. 29.

Jack Benny possibly may broadcast for coming month from Palm Springs after next week's show. Comedian has been taking allergy tests and doctor suggested he go to the Springs instead of a hospital for a rest.

Benny has taken a home there and will leave right after Sunday's broadcast for desert spa with likelihood of doing shows from hospitals there by remote or else driving in on Sundays for broadcasts.

Christenberry Renamed Prez of Broadway Assn.

Robert K. Christenberry, prexy of Hotel Astor, N. Y., was reelected president of the Broadway Assn. for a sixth term at the group's 35th annual meeting at the Astor last week.

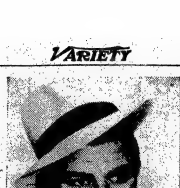
Other officers reelected for the coming year include as vice-presidents Edwin L. Friendly, N. Y. Sun veepee; Clarence L. Law, Consolidated Edison veepee; Patrick J. Ryan, of the Meloney, Ryan & Stevenson law firm, and Ray Whittaker, general manager of the Shubert Enterprises. Frederick A. Bisset, consulting engineer, was reelected secretary and Walter G. Schaerer, assistant veepee of Empire Trust, treasurer.

Carson N. Y. Bound

Hollywood, Jan. 29.

Jack Carson goes to New York on Feb. 13 with his radio troupe on combo personal appearance and Gotham broadcast deal, opening with p.a. at Strand theatre.

New York engagement will be followed with dates in Philadelphia, Boston and Chicago, with possibility of other towns being added.



189th Week!

KEN MURRAY'S

"BLACKOUTS OF 1946"

El Capitan Theatre, Hollywood, Cal.

"Ken Murray's 'Blackouts' is a knockout! The most I see of other shows the better I like it."

HUGH HERBERT.

See Record Take In March Dimes

Theatre reports for the first four days of the 1946 March of Dimes campaign indicate that this year's take will exceed last year's all-time record of $5,976,939. Western Union strike has delayed reports from the field but in New York City, nearly all houses are running from 10 to 20% ahead, dispelling any idea that the recession period would bring letup in public interest or contributions.

Drive was originally to have ended today (Wednesday), but all N. Y. circuits announced they would continue collections for four extra days —through Sunday (3). In most out-of-town spots where pictures are being held over, the drive will also be continued, managers figuring they won't be hitting the same customers twice in such situations. MOD trailer, featuring Greer Garson, has been a big factor in the campaign, several house managers reporting they could hear their patrons shifting coins out of their pockets before Miss Garson had finished speaking.

Chief attraction in the N. Y. campaign was the 35-foot ferris wheel erected in Times Square, where the

(Continued on page 55)

YEHUDI MENUHIN TO BATON DALLAS SYMPH

Dallas, Jan. 29.

Yehudi Menuhin, one of the greatest violinists of musical history, will take up conducting. He will debut as a guest conductor of the Dallas Symphony Orchestra, possibly this season.

Menuhin is receiving lessons from Antal Dorati, conductor of the Dallas Symphony.

John Auer to Film Soph's Life as Indie

Hollywood, Jan. 29.

John H. Auer bought Sophie Tucker's autobiography, "Some of These Days," as the basis of his first independent production, following his departure from the RKO lot.

Filming will start in May, with Miss Tucker playing herself in the later sequences of the picture.

Irwin Shaw, Coward To Huddle on 'Arch'

Hollywood, Jan. 29.

Irwin Shaw leaves shortly for London huddle with Noel Coward about legit version of the Erich Maria Remarque novel, "Arch of Triumph," to be staged in England and New York. Currently Shaw is screenplaying the yarn for film production by the Charles Einfeld-David Loew-Albert Lewin indie outfit.

Understood the legit version may be staged before completion of the picture.

Charles Einfeld and David Loew are drawing up plans to produce six films annually and have inked David Lewis to produce the first, which will be "Arch of Triumph." Pending are deals with two other producers and when completed the firm will discuss a releasing outlet. Loew and Einfeld, currently looking for studio space, are negotiating with Harry Sherman for a spot at California Studios.

'Bells,' 'Anchors,' 'Weekend,' 'Pierce,' 'Spellbound' Vie for Academy Awards

Hollywood, Jan. 29.

Nominations for the Motion Picture Academy Award in "Best Picture" classification, announced last week, are "The Bells of St. Mary's" (RKO), "Anchors Aweigh" (MGM), "The Lost Weekend" (Par), "Spellbound" (UA), and "Mildred Pierce" (WB). Nominations were also made for best actress and actor performances, for best director, and for best supporting actress and actor. "Oscar" awards will be announced March 7, after balloting by 9,000 members of the industry.

Nominees for the best actres.. are Ingrid Bergman, in "Bells"; Jennifer Jones, "Love Letters"; Joan Crawford, "Mildred Pierce"; Greer Garson, "Valley of Decision"; and Gene Tierney, "Leave Her to Heaven." Best actors: Bing Crosby, "Bells"; Ray Milland, "Lost Weekend"; Gregory Peck, "The Keys to the Kingdom"; Gene Kelly, "Anchors Aweigh"; Cornel Wilde, "A Song to Remember."

Best directors: Billy Wilder, "The Lost Weekend"; Leo McCarey,

(Continued on page 22)

Mpls. B.O. Boom

Minneapolis, Jan. 29.

With a number of all-time box-office records being smashed, the year, 1946, is starting off with the biggest entertainment-spending spree here since the flush 1928-29 period.

In fact, it's estimated that the total amusement takings will hit a peak for any one month in all Minneapolis history.

'Uncle Tom' Producer Claims Conspiracy, Sues CIO, NAACP, Communists

Reed Lawton, producer of the now-defunct "Uncle Tom's Cabin," plans to file suit this week for $100,000 damages against Philip Murray, CIO president; William Z. Foster, chairman of the Communist party; and Arthur B. Spingarn, president of the National Assn. for the Advancement of Colored People, for an alleged conspiracy that he says forced his production to close. Suit is being filed in New York Supreme Court by attorney Samuel Siegel.

Plaintiff charges that the play, originally scheduled to open in Bridgeport last September, was maligned as being anti-Negro by the defendants, who organized a picket line which adversely affected the ticket sale and intimidated theatre owners into cancelling performances. Lawton contends that the racial charges were false and malicious, and that since the picketing had no relation to employee's working conditions, it was done solely to destroy the plaintiff's business.

Last September, the Bridgeport CIO Council passed a resolution condemning the play for holding up the Negro to ridicule and asked rejection of the show "in order to maintain good inter-racial relations." Labor, Negro, and other groups joined in the protests against the production.

Offers Aid to H'wood On Presenting Negro in Pix

Walter White, exec sec of the National Assn. for the Advancement of Colored People, is currently on the Coast conferring with studio execs on the Negro's presentation in pictures. Rather than voicing objection to the usual "Uncle Tom" characterization of Negroes in films, as has been done by various colored organizations repeatedly in the past, White is turning the tables. He's offering the positive support of his outfit, with family membership totalling over a million, to producers picturing Negroes in a more accurate light.

Hollywood has been accused of shying away from equal treatment of whites and Negroes in flicks because of strong objection in the South, which is reflected in the b.o. White maintains that his membership will go all-out to push a favorable film that it will more than compensate at the wickets for loss of patronage below the Mason and Dixon line.

Bill Grady Leaving Metro 'To Take It Easy'

Hollywood, Jan. 29.

Bill Grady, veteran showman and casting director for Metro, resigns June 1, "to take it easy." Now 61, the ex-Broadway showman figures that while he "hasn't all the money in the world, it's enough to take it easy." He's retiring to his farm at Worboro, N. H., though he has bids for pictures on general showbiz.

Fred Datig, his casting aide at Metro, leaves the firm April 1, but there's no connection between both resignations.

Caruso's Voice Hits Film

Hollywood, Jan. 29.

Enrico Caruso's voice, recorded years ago on Victor waxes, has been transferred successfully to film sound track, according to Jesse L. Lasky and Walter MacEwen, who will coproduce "Caruso Sings Tonight" for the screen.

Biographical film goes into production next autumn, with the Italian tenor's songs dubbed in for the actor who plays the name role.

Attempt on FDR's Life to Be Filmed In Rome by Briton

Steve Pallos, former rep for Alexander Korda, has completed arrangements for shooting a film in Rome with an all-British cast, he revealed on his arrival in New York from London last week. Pic, tagged "Teheran," will be the story of an attempt on President Roosevelt's life at the Teheran confab with Josef Stalin and Winston Churchill.

J. Arthur Rank setup will distribute the picture throughout the British Empire as the first in a new film deal with Pallos, but has no financial interest in it. Pallos has arranged all his own coin. He'll work at the Scalera Studios, while he said are in much better shape and better equipped than any space available to him in England. British government has sanctioned the arrangement and is providing him with the rawstock, which is very scarce in Britain and totally unavailable in Italy.

Pallos' own setup will handle worldwide distribution outside the British Empire. Producer, who is on terminal leave from the British army until Friday (1), will be in this country a month.

'JAMES' PIX GET NEW RELEASE AS PACKAGE

Reissued once before and returning fine figures, "Jesse James" and "Return of Frank James" are being re-released by 20th-Fox. Pictures are being sold under separate contract as a package and on percentage to all accounts.

Listed as February releases, they are being sent to market again as black-and-white. Originally both "James" films were made in Technicolor.

Cits Acad Filmers Meet

Recently organized film division of the Independent Citizens' Committee of the Arts, Sciences and Professions will meet tomorrow (Thursday) at 8:15 p.m. at the Preview theatre, N. Y. Bosley Crowther, N. Y. Times film critic, is acting chairman of the unit.

Meeting will be held to discuss program of activities and to establish sub-committees to set in motion proposed activities. Start will also be made on a membership drive. Unit reports will be aired on current developments in Hollywood, Washington and New York affecting film industry.

Screening of documentary shorts has also been set for the gathering.

Colbert's N. Y. O.O.

Claudette Colbert arrives in New York today (Wednesday) for an extended visit. Trip east follows completion of "Without Reservations," Jesse Lasky production for RKO release.

While in N. Y., Miss Colbert will attend preem of RKO's "Tomorrow Is Forever," in which she's starred, skedded for the Winter Garden Feb. 20.

BIG BAIT FOR STUDIO STORIES

Sears Talks Pact Renewal With UA, Cites Good Health in Refuting Rumors

Discussions are now being held between Grad Sears, United Artists v.p. in charge of distribution, and the UA board of directors on renewal of his contract, Sears disclosed during the past week. Pact runs until next Dec. 31.

Taking cognizance of reports that because of illness he might leave the UA fold before the expiration of his contract, Sears said that was absolutely not so. He declared that since his return from an illness that kept him away from his office for a long stretch last year, his health has been much better than it was before, and that his "capacity for work is as great as it ever was."

UA topper emphasized that in his discussions with the directorate he has not asked for any additional coin, any stock interest in the company or any change whatsoever in the pact as it was drawn up when he went to UA from Warner Bros. in 1941. This is despite the fact that in the interim he has taken over supervision of foreign distribution as well as domestic.

In addition to confabs with the entire directorate, Sears has had talks with a committee of the board comprising a rep of each of the three owners — Mary Pickford Charles Chaplin and David Selznick. Exploratory huddles on the situation were instituted, Sears explained, because he feels it would be highly unfair to the company to leave it in the lurch by a sudden departure. On the other hand, he said, he doesn't want to find himself out on a limb, either, on the final day of the contract.

If he and the company decided on a parting, yet distribution exec stated, he could "step tomorrow into another job." He also expressed

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ROACH TO PUT 3 IN CAN BEFORE DISTRIB DEAL

Hal Roach will seek no distribution deal for the new series of comedies he expects to put into production about March 15 until he has the first three in the can. Producer claims he will completely finance the initial trio himself to avoid the necessity of arranging a pre-production release deal. Latter would be demanded by any bank providing coin.

Roach's product was handled, before he quit production at the start of the war to go into the Army, by United Artists. He has made no overtures to the company regarding the forthcoming films, feeling that he will be able to get more favorable distribution terms from UA or any other outfit he negotiates with if he can show them at least the first three films before inking a pact. He expects to have pix ready by late spring.

Frank Seltzer, Roach's aide, returned to the Coast over the week-end after about a month in New York sounding out circuit operators and other exhibs on the type comedies the producer anticipates making. All will be in Cinecolor.

Skirball, Hammerstein Huddle on 'Sunny' Pic

Jack Skirball, in New York from the Coast last week, huddled with Hammerstein II on filmization by Skirball-Manning unit at Universal of the writer's "Show Boat River." Also confabbed on "Portrait in Black," recently closed legiter, which unit also has on its film sked.

Skirball left for Florida Friday (25) and will leave there tomorrow (Thursday) directly for the Coast.

Par Re-Pacts Milland

Hollywood, Jan. 29.

Ray Milland, currently in his 13th year at Paramount, inked a new contract, which makes him one of the highest-salaried thesps in Hollywood.

Actor is working in "California," his 90th picture for Paramount.

Ex-GIs Cause Casting Jam

Hollywood, Jan. 29.

Total of 199 returning actor-soldiers applied for reinstatement in the Screen Actors Guild during the last 30 days, causing a sudden jam in casting schedules.

To help the veterans, SAG has arranged special interview days at major studios. Among the withdrawals in the last 30 days was Erich von Stroheim, who is shifting his thespian field to Paris.

Names Buildup Now Snafued By Freelance Tags

Buildup for screen newcomers, long fostered by major companies, has been on the wane in the last two years. Number of neophyte stellar players who were given extensive ballyhoo in the last two selling seasons is almost negligible. Reason for this stems from the fact that major companies don't have as many of these new players under exclusive pacts as formerly.

Since many of these newcomers are not on the long-term contracts that once prevailed, the tendency of film companies has been to lay off the usual bally and expenditure of coin. Figured that these new stars would be working on another lot soon, so why start the drum-beating for an opposition company?

Exploitation of a rising new star is rated a costly proposition, and the habit in recent years has been not to lay out a lot of money if the player is not cinched by a long-termer.

It all hinges on the fact that newcomers, when they feel certain of new stardom, get a yen to freelance. Actors naturally believe they can earn more that way, and hence don't want to be tied down exclusively to one lot. List of new screen faces who have been given really extensive ballyhoo over the past 18 months include Lauren Bacall, Yvonne de Carlo, Van Johnson, Jennifer Jones, Robert Walker and a few others.

LOST HANDS IN WAR, TO BE IN GOLDWYN PIC

Harold J. Russell, former paratrooper who had both hands blown off during the war, has been inked by Samuel Goldwyn for a role in "Glory for Me." Pic is now being screenplayed by Robert Sherwood from MacKinlay Kantor's novel. Dana Andrews on loan from 20th-Fox, has the lead.

Goldwyn got an accolade on the signing from Gen. Omar Bradley, topper of the Veteran's Administration, who stated: "His performance will be of tremendous benefit to wounded veterans all over the world." Russell, now at the Boston University School of Business Administration, will play one of a trio of returning vets.

McKenna to London for MG

Hollywood, Jan. 29.

Kenneth McKenna shoved off for London where he will round up the story situation in England and on the European continent for Metro.

After setting up a Metro story department in London, McKenna will return to Culver City to assume a Metro producership.

McKenna was skedded to arrive in New York yesterday (Tuesday) and leave Friday (1) for London.

MORE COIN SPENT TO WOO AUTHORS

By HERB GOLDEN

With virtually every best-selling novel now a certainty for a Hollywood picture buy, increasing importance in which studios now hold eastern story departments is reflected in the added coin being sunk into them for personnel, fancy quarters and extra tidbits that might serve as bait to get an author or agent to ink that dotted line. It's a far cry from even five years ago, when a book purchase was more unusual than usual and story eds were cramped into whatever corner the homeoffice happened to have left over.

Most fabulous of the new setups is Metro's, which came about with the appointment last summer of Mrs. Carol Hill Brandt as eastern story chief at a reported $50,000 a year (plus a lot of extras) and Allen Maple as her assistant at $25,000. Metro is reputed to contribute heavily to the support of Mrs. Brandt's town house, which she and her husband, agent Carl Brandt, acquired shortly after she got the job and which she uses extensively for entertaining writers, agents and anyone else who could conceivably be important to Metro from a story standpoint. She likewise has the use of a Metro car and chauffeur and a suite of fancy hotel rooms.

In addition to this, Metro maintains its regular eastern story editor, Olin Clark, and his staff in a more or less elaborate setup, recently re-

(Continued on page 22)

Producers, IA In Miami Stymie

Miami, Jan. 29.

Reps of the Assn. of Motion Picture Producers, and the IATSE, meeting with Eric A. Johnston, MPAA prexy, here this morning (Tues.) arrived at no decision in their efforts to avert threatened film strikes over the refusal of carpenters and painters to work on sets built by the IA. Prexy William Green of the AFL announced after today's session that discussions would be continued tomorrow (Wednesday) but expressed doubt that any settlement would be reached for several days.

Johnston called the meeting at the instigation of the producers to try to iron out the wrinkles in the interunion agreement, which was supposed to have settled the Hollywood studio jurisdictional dispute in November.

Meeting with Johnston and Green are Richard F. Walsh, IATSE prexy and Eddie Mannix, Y. Frank Freeman, Walter Wanger and Cliff Work, who planed in from Hollywood. Walsh has insisted that the directive, worked out by the Executive Council of the AFL, be put into effect immediately, while Herbert Sorrell, head of the Conference of Studio Unions, had requested that

(Continued on page 22)

Kern Biog Among 7 Into M-G Prod. by March 1

Hollywood, Jan. 29.

Seven pictures, including some of the studio's high budgeters, get the gun at Metro before March 1. Starting this week are "Till the Clouds Roll By," a story of Jerome Kern, and "The Beginning of the End," an atomic bomb yarn.

Other starters are "You Were There," "Tenth Avenue Angel," "My Brother Who Talked to Horses," "The Show-Off," and "The Beloved Stranger."

Metro assigned Roy Rowland to direct the Margaret O'Brien starrer, "Tenth Avenue Angel." Picture will be Ralph Wheelwright's second chore as a producer on the Culver City lot.

Judicial Reform Will Play No Part In Selling Practices, Legalites Aver; 'Yes' or 'No' Seen in Govt. Suit

Film-selling practices, now under consideration by the Federal court in the Government's anti-trust suit against the major film companies, are not subject to judicial reform and either will be approved or tossed out entirely, industry legalites believe. Issue of the legality of block-booking, clearance and price-fixing under anti-trust laws was presented to the Federal district court in New York when the Government in its present suit for the first time maintained that these practices should be outlawed in toto. Opinion of film lawyers is that the new twist has deprived the three judges of the power to prescribe any conditions governing a sales policy and that they must rule flatly "yes" or "no."

Speaking practically, attorneys say that should block-booking be upheld, the eight majors will be able to sell their season's product in one package or will be free to break it up as they see fit. There will be no halfway measures which would regulate industry sales on a uniform basis. On the other hand, with a Government victory it would necessarily follow that films would be sold singly on the auction block. Compromise measure, such as the sale of up to five pix in one block under the consent decree, would be out.

Clearance, Price-Fixing

Clearance and price-fixing are also subject to the same black and white distinctions, according to legal opin-

(Continued on page 8)

'Duel' Gets Sliced

Hollywood, Jan. 29.

David O. Selznick's Technicolor production, "Duel in the Sun," running about four hours in its rough-cut form, will be cut to approximately two hours and a half for release. Picture was more than a year in the making.

Selznick himself will supervise cutting on "Duel," which will be much shorter than his "Gone With the Wind," holder of the marathon-footage record.

Indie Producers Run Up Against Star, Space Snag

Hollywood, Jan. 29.

Independent film production, which expanded tremendously during the war years, has run up against a two-way bottleneck, consisting of a lack of studio space and a shortage of marquee names. These two obstacles are cramping many new production units, some of which have plans for worldwide distribution.

Prior to the war, rental studios hung out the welcome sign for the indies but now every lot has a "no vacancy" legend on its front door. RKO-Pathe, Samuel Goldwyn and General Service have rental commitments enough to keep them crowded for the next two years. PRC, formerly a rental lot, is fully occupied with its own 1946 program. Harry Sherman is resuming production on his California lot, meaning less space for renters. Hal Roach, who recently recovered his studio from the Army, has changed his mind about leasing space to outsiders. His latest dictum is that he will need all the facilities of his Culver City plant for his own program of 12 features annually.

Meanwhile, so many indie producers have been reaching out to grab top players that there are not enough freelance names to go around, while the major lots are turning down loanout offers for their stars.

H'WOOD SYNDICATE MAPS DELUXE STUDIO

Hollywood, Jan. 29.

In line with new studio plans by Charles Einfeld, syndicate consisting of Sol Lesser, Louis Lurie, Jean Hersholt and several others will build a rental studio of modern deluxe design as soon as building permits are green-lighted. The group plans a swank setup unlike the usual poverty-row studios.

Outfits will have fancy trimmings of major lots with streamlined dressing rooms, commissary, etc. Building program is expected to ease the situation for indie producers springing up everywhere.

Laughton in N. Y. To Arrange for Legiter

Charles Laughton arrived in New York from the Coast Friday (25) to work out arrangements for "Galileo," new legiter in which he will appear on Broadway in the fall. Laughton spent 18 months doing his own adaptation of the play from the German.

Rehearsals will start about Aug. 1, with Orson Welles reportedly associated with Laughton in the production. Laughton will be in New York for about another 10 days. He has one pic to do before coming east again for the play.

SEE GRIFFIS UNLIKELY TO RETURN TO PAR POST

Stanton Griffis is not returning to Paramount as chairman of the executive committee, nor is he planning to devote himself actively to other affairs, according to reports. A partner in the Wall Street brokerage firm of Hemphill, Noyes, and financially interested in other ventures, he is said to have decided to "coast."

Griffis, who became chairman of the Par exec committee following reorganization, has been on leave of absence since shortly after start of the war to contribute his time to Red Cross activities.

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DAILY VARIETY
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"I'm Tired, Very Tired"

The Bronx,
New York, N. Y.
Jan. 16, 1946.

Editor, "Variety":

Let me begin by saying that I'm tired, very tired. As would be anybody who has trekked the length and breadth of New York City.

I am 15-years-old and am very interested in show biz, particularly the theatre. My mother thinks I'm crazy, but I'm serious and have already made two very important contacts in the theatre. That's where you come in.

I started buying Variety. But my mother forbade me to buy a Variety until I could call it my tradepaper. She said a quarter a week was too much to spend on day dreams.

Then came the announcement of the 40th Anniversary Edition. For six weeks it said, "Coming Soon" and then came "Next Week.". As I saw this I was very excited. As I write this I am very tired.

At 11:45 the newsstand near my school said they hadn't come in. When I got out of school they were sold out. Then my travels began. Most of the newsstands didn't even bother to say NO. After my six weeks expense (6 x .25 = $1.50) NO Anniver ary Variety.

Which brings me to the point of my letter. Maybe there's one in the waste basket, under a desk or in the bottom drawer. Huh? I'd sure appreciate it if you'd look.

I'm so tired.

Sincerely,

Bernard S. Landou

(He got it—Ed.)

STORY, NAMES 'MAKE' WAR FILMS

Swiss Producer 1st Indie to Be Coined By Floating Public Stock Issue in U. S.

First independent producer to be financed by the floating of a public stock issue will be Lazar Wechsler, Swiss film-maker. Wechsler's "Last Chance," shot in Switzerland, is currently being distributed in the U. S. by Metro International. Producer is expected in New York in March to set up his unit. He'll very probably make his films in the east.

Details of the stock flotation, to be handled by a top Wall street investment firm, are being arranged by Al Margolies, who will be general manager of the Wechsler setup. Margolies is former publicity chief for United Artists and currently is eastern rep for Alfred Hitchcock.

Entire stock issue is already subscribed. About half of it has been taken up by Swiss interests in the U. S. that are not in the film biz. Remainder of the issue now being held by Wechsler, Margolies and their associates has been subscribed to by American investors.

Financing of an indie producer by public participation in this form is an entirely new facet of the film industry. It is a manifestation of the new stature picture-making has taken on as a solid money-producing venture with people outside the small circle of banks and financiers who formerly provided practically all pic coin.

Low Budgets

In 20 years of film-making, Wechsler's specialty has been quality work on low budgets, of which "Last Chance" is a prime example. Pic, now playing the Loew's circuit, N. Y., has only three pros in the cast, all the rest being "natural actors," as he terms them. He aims to do the same thing in this country, which is why he favors eastern production. New studio of the Associated Film Makers in the Bronx is being talked of for possible use.

One of the principal advantages Wechsler and Margolies see in the Wall street financing is that they will not have to make a releasing deal before production. They'll seek no distributing outlet until the initial pic is in the can. In borrowing coin from a bank, distribution deal must always be arranged beforehand. Frequently less favorable terms must be accepted than if the distrib can look at the finished product.

Other Wechsler pix seen in the U. S. have been "Marie Louise," "Wings Over Ethiopia" and "Wings Over China." He has worked frequently with the team that turned out "Chance" and "Marie Louise," consisting of director Leopold Lindtberg, cameraman Emil Berna and writer Richard Schweitzer. Arrangements now be made following Wechsler's arrival to bring the trio here to work with him.

Initial production has not yet been decided. Wechsler will primarily use original stories. There's some possibility a star name will be lined up on a participating basis for the first pic.

RKO Beards Begley For Dick Tracy Role

RKO is negotiating with Ed Begley, veteran radio actor, for a featured role in the "Dick Tracy" series. Company recently released its first film based on the N. Y. Daily News-Chi Tribune comic strip.

Begley, N. Y. ether thesp, is currently appearing on the radio version of "Dick Tracy" over the ABC (Blue) web at 7:30 p.m. Saturdays.

Hoppy Incorporates

Hollywood, Jan. 29.

Corporation papers were filed yesterday (28) by William Boyd, Benedict Bogeaus and Carl Leserman, under the title of Hopalong Cassidy Productions, Inc. Group will make six "Hopalongs" annually for three years with United Artists release. Series will start May 1 at General Service studios, starring Boyd.

Organization is separate from Bogeaus' present production company.

Complex Billing

Production billing, which has grown more and more baffling with increasing number of indie producers and the various trick deals in which they enter, hits the epitome of fantasy in "Scarlet Street."

Billing over the title is "Walter Wanger Presents a Fritz Lang Production." Then, in a separate box in the same ad, it reads: "A Diana Production. Produced and Directed by Fritz Lang. A Universal Release."

Explanation is that Diana is a Wanger-Lang entity releasing through Universal under Wanger's deal with that company.

Reissue Firms Warned by FTC

Washington, Jan. 29.

A warning to reissue film companies to watch their step in marketing their product was implied last week by the Federal Trade Commission in announcing that Astor Pictures Corp., N. Y., has signed a stipulation "that it will cease and desist from certain unfair and deceptive practices in connection with its business of reissuing motion picture films." Stipulation was signed by Robert M. Savini, Jacques Koplstein and Fred Bellin.

"In reissuing the film, 'Pot O' Gold'," FTC said, "the respondents changed the title to 'Jimmy Steps Out,' and in the film and in sales promotional literature used the new name followed by the statement: adapted from 'Pot O' Gold,' in smaller type. According to the stipulation, the reissued film was but a reprint of the original, the only difference being the change in title and the deletion of a few songs or dances, and it contained no new material as implied by the use of a new title and the legend 'adapted from.'

"Under the stipulation the respondents agree to cease and desist from advertising, leasing or selling reissued motion pictures under titles other than originally were issued and exhibited, unless the former titles and the fact that the films have been exhibited under such former titles be clearly, definitely and distinctly set forth, both in the photoplay itself and in all advertising matter used in connection therewith in letters and type equal in size and prominence to those used in displaying the new titles."

Film Classics' 1-Niters In Special Rentals

Film Classics is going into the one-night film showbusiness with rentals of its reissues in 35 mm. size. Schools, hospitals, factories, and other institutions equipped for 35 mm. will be the sales targets for FC exchanges. With about 20,000 such institutions across the country, at $50 per night rental charges, a potential market of $1,000,000 weekly billings is beckoning the one-nighters both in 16 mm. and 35 mm.

First bookings for FC are YMCA houses in Providence, R. I., and Perth Amboy, N. J., which will screen "Little Lord Fauntleroy" and "Adventures of Marco Polo." Competition with neighboring exhibitor accounts is skirted by not duplicating their films to the one-nighters.

Alexis Smith Hits 'Road'

Hollywood, Jan. 29.

Alexis Smith draws the co-starring spot with Ronald Reagan in "Stallion Road," a Technicolor production based on Stephen Longstreet's novel, at Warners.

Studio originally bought the story as an Errol Flynn starrer. James Kern will direct and Alex Gottlieb will produce.

COMBAT PIX, AS SUCH, NG—GALLUP

Fact that some war pix—notably "Walk in the Sun" and "They Were Expendable"—are doing pretty well at the boxoffice proves that the public antipathy towards such films is considerably more toward the idea of war pix than the films themselves. That's the conclusion of Audience Research, Inc., Gallup poll subsid, after scientific sampling of opinion for a number of producers who have war films on their potential agendas. It is also pretty well proved by study of current b.o. reports.

Gallupites believe that the antipathy is a combo of reaction against war itself plus a reaction to too many poor war films.

Index of "want-to-see" on the ARI charts stands at a virtual zero now when filmgoers are asked merely if they'd go to see a war film. Figure tilts upward considerably, however, when some of the actual plot of a film, or the names of the players in it, are given to the person being questioned. Widespread exhibitor opinion that combat vehicles are pure boxoffice poison is contradicted by the ARI checks.

Trend against war pictures did not develop overnight. There was a time right after Pearl Harbor when a high percentage of prospective patrons would go for almost any sort of yarn about the war. Even in September, 1942, 35% of filmgoers would buy tickets for any war picture. Such a level was maintained until November that year, when there was a minor dip.

But the real retreat in the war vehicle's popularity was reflected in the arch, 1943, checkup. Then only 15% of those interviewed wanted to see more war films. In May, 1943, only 15% wanted to look at more war epics while 60% spoke outright as favoring fewer stores about the conflict. Today almost a negligible percentage favors seeing the outright war yarn.

Back of this trend, tests showed, the public admitted they had seen too many bad war pictures, this tending to sour them on stories about the conflict.

5 FEATURES, 7 OATERS DUE YET AT UNIVERSAL

Hollywood, Jan. 29.

Initial session of Universal's annual policy meeting yesterday (29) was highlighted by a windup of the 1945-46 production-slate announcement. Company has only five features to complete in current sked of 41 features, seven westerns and four serials. Pix are "Swell Guy," "For Services Rendered," "The Runaround," "The Michigan Kid" and an Abbott-Costello starrer untitled.

Further sessions, centering around next year's schedule, are slated for this week. Participating are J. Cheever Cowdin, Nate Blumberg, William Scully, Joseph Seidelman, Cliff Work, Martin Murphy, George Bole, John Joseph and Maurice Bergman.

Blumberg checked into Universal yesterday for the first time in several weeks and business hit into high gear. Sessions with company toppers had been stalling because of Blumberg's illness.

RKO Stalls 'Caine' Gun

Hollywood, Jan. 29.

RKO shelved "Christabel Caine" until Sept. 1 to await the availability of Henry Fonda, new lead. Original start, slated six weeks ago, was delayed several times by illness and script troubles.

These delays made it impossible for Fonda to go through with the job at this time. He has a commitment in "My Darling Clementine" at 20th-Fox, starting April 1.

Universal Plans to Get 50% Interest In Spitz-Goetz's Int'l Corp.; Record Net

Proud Universal

To better acquaint Wall streeters with its financial progress since 1936 and to point up that earnings after taxes hit an all-time peak in the last fiscal year, Universal yesterday (Tues.) carried a half-page ad in the Wall Street Journal. Ad was framed around U's active participation in world-wide distribution, including connection with International Pictures Corp., United World Pictures and J. Arthur Rank.

Company cited that a total of $4,500,000,000 to $5,250,000,000 cash sales are made by the film business annually in the U. S. alone via cash admissions and mentioned that arrangements among U, International and UWP include possible acquisition of theatres in key cities of the U. S. and throughout the world as "show windows" for films.

9,000 in Pix To Get WAC Awards

Scrolls for about 9,000 industry members who helped in the war effort under film business War Activities Committee auspices are going out this week. Each scroll carries the acknowledgment of "outstanding service in World War II," as expressed by "the War Agencies of the Government of the United States."

Max A. Cohen, who headed special events for the last loan drive, explained that some people in the field may have been overlooked, but pledged himself to see that all who participated in the war effort receive a scroll.

Plaques for their voluntary service as executives of the WAC will be presented to 13 at a luncheon today (Wed.) at the Astor hotel, N. Y. Among those to be honored at this final meeting of the headquarters staff will be George J. Schaefer, chairman; Francis S. Harmon, executive vice-chairman; Herman Gluckman, treasurer; Arthur L. Mayer, past treasurer; Si Fabian, chairman of theatres division; W. C. Ament, chairman of newsreel division; Maurice Bergman, chairman public relations division; Arthur M. Loew, chairman foreign managers division.

Plaques also will be awarded Hollywood volunteer WAC executives, including John C. Flinn and Tom Baily, coordinators, and John Cromwell, chairman of division.

HVC's Record

Hollywood, Jan. 29.

Final report of the Hollywood Victory Committee disclosed a wartime record of 56,037 free patriotic appearances by Hollywood players. In addition, 407 players made hospital and camp tours, and 214 sold bonds amounting to more than $3,000,000.00.

Victory Committee went out of existence Dec. 31 after four years and 21 days.

Busch Preps 1st Indie

Hollywood, Jan. 29.

Niven Busch wrested space at California Studios for the filming of "The Pursued," his first venture as an indie producer.

Picture will be made under the Hemisphere Films banner, with Teresa Wright starring.

MOROSCO'S MULE PIC

Hollywood, Jan. 29.

Walter Morosco draws production reins on "Scudda Hoo, Scudda Hay," based on George Agnew Chamberlain's still unpublished novel, recently purchased by 20th-Fox.

Lon McCallister will star in the film, dealing with a farmboy and his two mules.

Universal is planning to acquire a 50% financial interest in the Spitz-Goetz International Pictures setup, company's proxy statement to stockholders Monday (28) revealed. Financial report, sent out at the same time, disclosed that net profits of Universal for the fiscal year ended Nov. 3 hit a new high of $3,910,928.

Possibility of theatre acquisitions in key cities in the United States and throughout the world, as part of an arrangement among U, International and United World Pictures, was also disclosed. "Any theatres that may be acquired or built may be jointly owned and used to the mutual advantage of the three interested groups," it was stated.

Present Spitz-Goetz producing outfit will be reincorporated, with the new company, of which U will own half the stock, acquiring all story and production assets. Outfit will establish headquarters on the U lot and will use company facilities on a rental basis. It plans to produce a minimum of eight top features annually for distribution through UWP, of which it is part owner.

To acquire funds for the buy into International, for improvement of the Universal City studios and refunding of exchanges U plans a public sale of $6,000,000 of preferred stock. Proposal will be voted on at a special meeting of stockholders in Wilmington, Del., Feb. 18.

Profits for the past fiscal year were more than $500,000 above those for the previous 12 months. They are equal to $4.86 per common share, as against $3.15 in 1944. Difference is due to the fact that there were 804,219 shares outstanding as against 8622,592 the previous year.

New High

Pointing out that the corporation was in the strongest financial posi-

(Continued from page 24)

FACT-FINDERS, PRICE AIDE NAMED BY MPAA

The Motion Picture Assn. of America added two fact-finders, Lt.-Commander Robert W. Chambers and Michael Linden, to its N. Y. office this week. Chambers, who has had experience in theatre management, will handle statistical research and do fact-finding primarily, while Linden will be the association's reference consultant and librarian.

Col. Frank McCarthy, until recently assistant secretary, was named assistant to Byron Price, who has charge of the MPAA Hollywood office, following a meeting of association directors in N. Y. last week. Eric Johnston, MPAA prexy, who presided at the session, and Price came on from Washington for the meeting, as did Joyce O'Hara, the former's assistant, and Kenneth Clark, public relations chief.

Purchase of the Washington, D. C., property for MPAA use and a new code title for all pictures receiving a PCA seal were approved. Directorate also contributed 3,000,000 feet of positive film for 16,000 trailers to be handled by National Screen Service for American Brotherhood Week, to be observed in picture houses, starting Feb. 16.

Price goes on to the Coast in time to take charge on Feb. 1, accompanied by McCarthy. Latter was assistant secretary to General Marshall during the war.

Trend to 16mm. Cameras To Scout Locations

Hollywood, Jan. 29.

Use of 16mm. kodachrome cameras for location scouting is under close observation by film studios following the experiment by James Kern, Warners director, currently on a location hunt near San Francisco for "Stallion Road."

Still photography on these jaunts may be discarded permanently if the 16mm. experiment is a success.

HISTORY-MAKING WORLD
AS ATLANTA GROSSES TO



CHARLES COBURN on Chesterfield Program, NBC, urges Townline, N. Y. to return to Union!

This is how the
NEWS WIRES
flashed a headline event!

A GEORGIAN RETURNS

'Col. Effingham' Coburn Arrives for Premiere Here

By FRED D. MOON

'Colonel Effingham's Raid' World Premiere This Week

Charles Coburn and Author Fleming Here Thursday for Paramount Eve

HIS SUCCESS SECRET, WORK HARD

Coburn a Belligerent Partisan of Georgia

By PAUL JONES

N. Y. TOWN VOTING WHETHER TO RETURN TO THE UNION

IN RADIO SPOTLIGHT:

Charles Coburn Joins Supper Club From WSB

By FRED D. MOON

Film Propaganda to Aid Unionists of Town Line

Movie Premiere Will Escort Town Line Back Into Union

In Coast Coast Together

Town Line to Play Host to Film Stars

Romero Meets Buddy On His 'Early Date'

Two Served Together On Attack Transport

NEW FROZEN FOOD MAKES DEBUT HERE



PARAMOUNT THEATRE, in gala array for World Premiere in which all Atlanta joins!



"COLONEL EFFINGHAM" starts The March of Dimes, assisted by Atlanta's prettiest girls!

UNITED PRESS NATIONWIDE COVERAGE
—including full page in New York American! Unprecedented coast-to-coast broadcasts! And spot radio news!

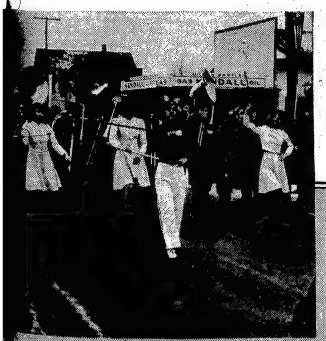
REMIERE SETS NATION'S PACE
THE HOUSE ON 92nd STREET"!



CAESAR ROMERO on Chesterfield Supper Club reports from town which seceded in 1861!



MARTHA STEWART hostesses screening of "Colonel Effingham's Raid" in Townline!



TOWNLINE ON PARADE as the flag of the Confederacy comes down and the Stars and Stripes go up!



CHARLES COBURN
JOAN BENNETT
WILLIAM EYTHE
in Berry Fleming's

Colonel Effingham's Raid



Directed by IRVING PICHEL
Produced by LAMAR TROTTI
Screen Play by Kathryn Scola
Based on the Novel by Berry Fleming

20th CENTURY-FOX

Local Censorship, Lack of Ballyhoo Hold Up 'Outlaw' Despite MPAA OK

Latest twist in the four-year-old saga of "The Outlaw," recently okayed by the Motion Picture Assn. of America, finds the distributor, United Artists, with no playdates for the picture because of local censorship troubles and lack of trailer, publicity and advertising material. Latter is being held up while producer Howard Hughes on the Coast personally figures it all out.

Harry Gold, who recently left UA to become Hughes' sales chief and representative, will shoot off shortly on a wide tour to attempt to straighten out the censorship difficulties. He'll visit the various state and municipal co.ing bodies which have already demanded scissoring and show the pic to the others which have not seen it yet. He'll endeavor to ascertain precisely what objections are held and what can be done to hold deletions and changes to a minimum. It is understood that in those places where only minor slicing is demanded, they will be accepted by Hughes and he'll okay the pic for release. In cities or states where serious scissoring is necessitated, Hughes probably will continue to hold up distribution.

Preparation of ads, posters, etc., has been virtually taken out of the hands of UA and the Buchanan agency by Hughes, who is working on the form of the campaign himself. Result is a serious delay in distribution in those locales where censorship is no longer a problem. Pic was inked by the Loew's circuit in New York, but playdates have been withdrawn, temporarily at least, because of trailer and ad material.

Another Hughes-ism

Eccentricities of Howard Hughes, millionaire producer of pictures and planes, are increasingly becoming a source of giggles in Hollywood and New York film circles. Life mag recently aired some of the Hughesisms in a story on his pix-pard, Preston Sturges.

Latest tale is of a trip made a few weeks ago to Washington. Bellboys, chambermaid, porter and various other hotel help were tipped with $100 bills. Then Hughes raised the ceiling and refused to pay the charges for his suite until a 43c tax item was removed.

'Outlaw,' 'Scarlet' Get Memphis OK

Memphis, Jan. 29.

Censorship made several kinds of news here this week.

Local snippers passed for Memphis exhibition two highly controversial films, "The Outlaw," long a storm center, and "Scarlet Street," which was barred in New York state. "Outlaw" will open at Loew's State following "The Bells of St. Mary's," which is tentatively set for Feb. 7.

It became known publicly for the first time that the Memphis board had whittled a scene from "Kiss and Tell" (in which the father says "I didn't know Dexter could do it!") and had chopped the Parisian sequences in "Rhapsody in Blue" heavily because of the mulatto angle.

Hatchet committee took under advisement the question of eliminating Lena Horne's scenes from Metro's new "Ziegfeld Follies," as has been the practice here. None of Miss Horne's sequences have shown on Memphis screens the past two years, except at military establishments, where the Binford group exercises no jurisdiction.

Censor Chairman Lloyd T. Binford "stood up" the Memphis Better Films Council on a scheduled address regarding "The Aims and Experiences of the City Censor" after learning that members of the press planned to attend.

Binford had been invited to make answer after a talk before the women's group the previous month by Harry Martin, amusements editor of The Commercial Appeal and VARIETY mugg, who had strongly castigated all censorship in general and the Binford brand in particular. The chairman accepted the condition that no reporters be present, the ladies promising readily because the press seldom attends their meetings. But this time Martin served notice on the committee that both he and The Associated Press would be on hand to hear Binford discuss his practices publicly for the first time.

Newsmen showed but Binford didn't. He sent word at the last minute that his Mississippi plantation manager was in town to see him on important business at the very hour of the meeting and couldn't wait. A religious worker subbed for him as speaker. The Memphis city commission re-elected Chairman Lloyd T. Binford, Mrs. Sid A. Law and Hodges H. Honnoll for another year.

'Harvey Girls' In Big Free Tieup

"The Harvey Girls," Metro musical, is having its b.o. appeal stepped up by the Harvey hotel and restaurant chain and the Sante Fe railroad in an extensive tiein promotion campaign. Cleveland and all points west through which the chain and railroad line pass are being hit by tieins that go from mass distribution of Judy Garland lapel buttons to substitutional newspaper ads in dailies.

In pace with the film's booking schedule, the Sante Fe is inserting half-page ads and the Harvey chain quarter-page ads in 800 newspapers throughout the country. Sante Fe is plugging the film's theme song on the radio and in its depots and is furnishing miniature sheet music exhibitors for lobby displays. Harvey restaurants and dining cars have printed their menu covers with scenes from the picture, are displaying life-size cutouts of Miss Garland, and have mailed 300,000 copies of a magazine reprint about their firm. The campaign will run 16 weeks.

Trust Suit

Continued from page 3

ion. The court cannot say that any fixed number of days would be reasonable clearance, nor can it mandate a system. Either clearance is proper under monopoly laws or it must go by the boards. Price-fixing, too, must be weighed as good or bad, and there is no in-between within the court's power.

Cue to the situation will be whether or not the court puts in a hurry call for a hearing-jury schedule during the stretch up to the day of decision. Because, if the judges are so minded, a new sales system could only be inaugurated with the consent of both sides.

Theatre divorcement, which concerns the Big Five, presents an entirely different legal situation. Here, according to the legalites, the judges may order a partial divorcee if they see fit. It would be quite feasible, attorneys say, for the court to inquire into each situation. Then, should it be ruled that an unhealthy condition, stifling competition, exists in any particular territory or city, it would be within the court's power to require a major to strip itself of its theatre holdings in the affected area. On this score, it is pointed out, there is enough evidence before the court for it to scrutinize particular territories.

'Scarlet St.' to Open In N.Y. Feb. 20 After Getting Censor Okay

"Scarlet Street," set originally to open at the Criterion, N. Y., early in January, was shedded to open Feb. 20, following approval of Dr. Irwin A. Conroe, acting director of the New York state censor board. Walter Wanger, producer of the pic, who came east to huddle with Conroe on cuts he demanded, agreed to a compromise arrangement on the scissoring.

Following talks with the producer, Conroe issued a statement lauding direction and acting, and stating picture deals with "an important sociological problem." He declared "it is unfortunate that the publicity given to this motion picture following the original order for its rejection in New York State has caused it to be removed from the class of artistic achievement and placed in an entirely different category."

Flu Beds Will Hays

Chicago, Jan. 29.

Will Hays, enroute to California for his annual visit, got caught here with the flu Wednesday (23) and had to spend the weekend in St. Luke's hospital.

Ex-film czar stopped over in Chi to attend a meeting of the board of the Chicago & Eastern Illinois Railroad, of which he's a member.

L. A. to N. Y.

Robert Benjamin
Mort Blumenstock
Eddie Bracken
Claudette Colbert
Johnny Coy
Hy Daab
Buddy De Sylva
Reeves Espy
Matty Fox
Reggie Gardner
Carlos Gastel
Robert Golden
Jack Goldstein
Monroe Greenthal
Signe Hasso
Van Johnson
Ben Kalmenson
Edgar Kennedy
Angela Lansbury
Ben Levinson
Al Lewin
Diana Lynn
Kenneth McKenna
Allen Miller
S. Barret McCormick
Douglas McLean
Mack Millar
Irving Mills
Jack Mintz
Carmen Miranda
John Monks, Jr.
Margaret O'Brien
William Perlberg
Les Peterson
Otto Preminger
Rags Ragland
Norman Rivkin
Suzanne Roquere
Frank Rosenberg
Jane Russell
Al Sachs
Zachary Scott
Norman Siegel
Jack Skirball
Dick Smith
Ann Sothern
Nate B. Spingold
Robert Sterling
Peter Von Zerneck

N. Y. to L. A.

Anthony Boucher
P. D. Cornwell
Russel Crouse
Irving Drutman
Jerry Fairbanks
Harry Foster
Harry Fox
Mitchell Gertz
Paul Graetz
Orlon H. Hicks
Frank King
Emmet Lavery
Jock Lawrence
Howard Lindsay
Peter Maurice
Lewis Milestone
Libby Morris
S. A. Myers
Eli Oberstein
Jimmy Phillips
William F. Rodgers
John P. Royal
Frank Seltzer
Mike Spector
D. J. Thompson
Capt. Norman Walker
Luana Walters

N. Y. to LONDON

Kenneth McKenna

LONDON to N. Y.

Richard Greene
Bob Stern

RKO INKS CLAIRE TREVOR

Hollywood, Jan. 29.

RKO inked Claire Trevor to star in two pictures, first of which will be "Deadlier Than the Male," a psychological mystery.

Filming starts early in May, with Herman Schlom producing and Robert Wise directing.

Landers on 'Street'

Hollywood, Jan. 29.

Lew Landers was inked by Pine-Thomas to direct "Danger Street," their next production for Paramount release.

Picture, based on a mystery yarn by Maxwell Shane, rolls in February with Robert Lowery starring.

A Thumbnose Sketch—Al Jolson

By Joe Laurie, Jr.

It was on May 26, 1888, that Jake and Lee Shubert delivered a baby boy wrapped in a three-corner Shubert contract to the Yoelson family in Koreno, Russia. They left instructions to take good care of the "Bungle From Heaven," until they were ready to build the Winter Garden in New York.

The child looked very funny at first. Then his parents turned him right side up. They noticed the baby had a habit of getting down on one knee and crying "mammy." It created quite a furor. You see, the Russian word for mama is "mominue." They figured the kid a foreigner and named him Asa Yoelson (a Russian Swede?). Then they took a good look at the Shubert contract, and found a clause where the kid had to be named Al Jolson, to save the Shuberts two letters on the Winter Garden electric sign. This the family did, and then sailed for America. By mistake they landed in Washington, D. C.

Al's parents were very strict with him. He didn't go out with girls until he was three! He enrolled in the Jefferson School and found it very dull. And that's exactly the way the school found him. He always mixed up his history with his arithmectic—two times three came out Napoleon! In his third year at school he won the Academy Award, for playing hookey. He was soon 14, going on 13 . . being a little backward!

Al Jolson was now ready to pick a career to suit his talents. His father wanted him to be a cantor, but Al didn't have the eyes or Ida. So he ran away and joined Walter Oldman's circus, where he sang in the sideshow.

His first real job in show business was with Al Reeves. In 1901 Jolson sang from a box at the Star theatre, N. Y., with Aggie Behler (Dave Marion's wife). He sang "When the Roses Bloom Again." Was he a hit? The audience clapped their hands and stamped their feet. Boy, was it cold! Al then became a cafe entertainer, joining his brother Harry and a fellow by the name of Palmer. The act was known as Jolson, Palmer and Jolson. In 1906, he blacked up and became a single in vaudeville, on the Sullivan and Considine circuit. He sang, danced just enough to make the audience think he could. He stayed on the circuit two years. Lew Dockstader, the minstrel, signed him for his show, and when they played the Grand Opera House, N. Y., the vaudeville agents caught his act and booked him into Hammerstein's, where he was a sensation. He played some vaudeville dates and finished the season back with the Dockstader show. He was booked on the Orpheum circuit and lost his voice in Louisville. He couldn't sing for 12 weeks, but got $12.50 a week from his insurance company. First time in his life he was overpaid!

By now the Shuberts were ready for him, and he came to the Winter Garden in "La Belle Paree." He did a Brodie opening night. One paper said: "The difference between coffee and Jolson is that coffee keeps you awake." The second night Jolie turned on his personality and became one of the freest hits that little Old New York has ever seen. It made him a Shubert fixture (only he didn't have to play in "Blossom Time" and "Student Prince"). "Vera Violetta" followed, then in 1912 he was the star of "Whirl of Society"; in 1913, "Hoteymoon Express"; 1914, "Dancing Around"; 1916, "Robinson Crusoe Jr."; 1918 to 1920, "Sinbad"; 1921 to 1924, "Bombo"; 1925, "Big Boy." He was with the Shuberts 20 years, which probably makes him 100 years old!

The First Talker

He took time out to make the first talker for Warner Bros., "The Jazz Singer," in 1928, and it made picture history. Other pictures followed: "The Singing Fool," "Say It With Songs," "Big Boy," "Hallelujah, I'm a Bum," then for United Artists in 1934 he did "Wonder Bar" and "Go Into Your Dance," and for WB in 1936, "The Singing Kid," and in 1939, for 20th-Fox, "Rose of Washington Sq." and "Swanee River," and then back again with Warners for "Rhapsody in Blue."

In between shows and pictures he had a lively radio career for Chevrolet, "Shell Chateau" (Shell Oil), Lifebuoy, Kraft and Colgate, which helped his Crossley go up and his blood pressure down.

Al was the arch plugger of popular songs. Some of the songs he introduced and collaborated on were "N'Everything," "I'll Say She Does," "Bagdad," "On the Road to Calais," "I Gave You That," "You Ain't Heard Nothin' Yet," "Avalon," "Yoo Hoo," "In Old Granada," "There's Something About You," "Dirty Hands, Dirty Face," "Old Fashioned Girl in Gingham Gown," "Stella," "Arcady," "California, Here I Come," "Nobody But Fanny," "Miami," "Me and My Shadow," "One o'Clock Baby," "Swanee River Trail," "Hollywood Rose," "Mother, I Still Have You," "Four Walls," "Golden Gate," "Back in Your Own Yard," "There's a Rainbow Round My Shoulder," "Sonny Boy," "You'll Never Know," "Memories of One Sweet Kiss," "A Year From Today," "Everyday Can't Be Sunday" and "April Showers." The songs he made famous were "Mammy," "California Here I Come," "April Showers," "Avalon," "N'Everything," "Me and My Shadow," "Swanee" and "Sonny Boy." His songs are very simple childish, innocent, usually taken from hymn books. In "Sinbad" he sang "Why Do They Take the Nightboat to Albany and Grab a Train for New York?" He answered the Albany song with a sequel, "You Made Me Love You, I Didn't Want to Do It." Another of his hit songs was "Who Stayed With Mrs. Rip Van Winkle When Rip Van Winkle Was Away?" Whenever he sang, women screamed . . . he used mice!

Al Jolson is America's greatest single entertainer. In Boston, with just Harry Akst at a piano, he gave a two-and-a-half-hour show by himself. In most of his Winter Garden shows he would dismiss the company in the second act and do the show solo. He received $15,000 a week at the Capitol theatre on Broadway, the highest salary ever paid in vaudeville. He saved many a Sunday night concert at the Winter Garden, was the comedy hit at the Friars Frolics and Lambs Gambols. To top it all off, he was one of the first stars to go to Europe to entertain the GI's, for which he got paid off with malaria and ulcers.

He is a member of the Lambs, Friars, Santa Monica Swimming Club, Hillcrest Country Club, Beverly Hills Club, Masons and Elks. He loves the sun—a real sunny boy. He loves the outdoors, especially racing and baseball. He owned racehorses, but was too nervous to wait for them to come in, so sold them. He is especially fond of baseball. One summer, when there was a matinee at the Winter Garden, he called his doctor to bandage up his arm and told the Shuberts he had a sprained wrist and sat up at the ball game with his arm in a sling. That same year, during the series he had, in three successive days, typhoid fever, smallpox and infantile paralysis! He is the son of happiness, with some sad moods mixed in. He'll never live to be normal. He has so many good points you can use him for a hatrack. An easy touch with a soul as generous and lovable as ever was in a human frame. Like a revolving door, he goes around with everybody. He's stagestruck. He started in show business working for peanuts, until he proved his salt, then got salted peanuts, and today he is in the popcorn class! He is now a lazy moneymaker. He has an unseeing magnetic power on the stage which chained the theatre-going public to the wheels of his song-chariot. He has placed the stamp of his personality and methods upon the musical-comedy stage. When time has done its worst, there will be enough left of Al Jolson to carry down his name and fame.

It just goes to show you what a little Russian kid can do in America when he blacks up!

NAT'L ASSN. AS CLEARING HOUSE

Reluctance to Displace War Aides With Returning Vets Overloads Staffs

Various branches of the picture industry, notably film exchanges, are becoming overstaffed as result of reluctance by employers to displace wartime workers when returning servicemen are taken back.

Some people are being let out here and there, but so many who filled in for inductees during the war years have done such a good job that film companies wish to keep them, even if it means overloading. This includes a representative number of women who have proved their worth in various kinds of jobs in exchanges, theatres and elsewhere.

A particularly large batch of women are holding down posts as managers, assistants and treasurers in theatres and as bookers or in spots formerly held by men in exchange shipping departments. There are even a few film salesladies.

Labor unions in show business also have quite a number of women in important posts. One is a vice-president of the International Alliance of Theatrical Stage Employees. She is Louise Wright, at the Metro shipping room in Dallas, who is an official of the local Exchange Employees union.

New Checking System A Sore Point Due For Allied States Discush

National board meeting of Allied States Exhibitors is slated for Feb. 11 to 13 at the Hotel Warwick, N. Y., with the new theatre checking system one of the sore points certain to come up for discussion. System launched by Confidential Reports, Inc., fledgling outfit which now handles all majors except M-G and Warner Bros., has been raising dust among indie theatre owners because of its selection of local checkers.

Allied execs have been on the receiving end of widespread beefs from small-town exhibs, who resent choice of part-time local men for checking on theatre in the same locality. Preference for a stranger stems from the claim that house profits and receipts are noised around town when local checkers are used. Added to the desire to keep their business to themselves, exhibs are squawking that exaggerated reports of profits have been encouraging new theatre ventures in their localities.

PENNSY'S FIRST TELE HOUSE SET FOR PITT.

Pittsburgh, Jan. 29.

First new theatre in the state to be equipped and designed for projection and reception of television is being built in Allegheny River valley by Nick and Joseph F. Mulone at nearby Cheswick.

Ground was broken last week for this 800-senter. Owners expect to have the house to be called the New Cheswick, in operation this summer.

Armendariz Sought For Buddy Rogers Pic

Hollywood, Jan. 29.

Pedro Armendariz is being sought by Charles (Buddy) Rogers for star role in "Adventures of Don Coyote," which Rogers will produce for Comet Pictures. Armendariz is currently working in Spanish and English versions of "Peral of La Paz" in Mexico City, which winds up in about three weeks.

Actor is under contract to Mary Pickford and Hunt Stromberg, former being prexy of Comet. Stromberg will not need actor for several months until he begins work on "Dishonored Lady."

Rogers also announced addition of two films and $1,000,000 budget for Comet in coming year. Pictures are "Nightingale" and "Hotel for Brides." This gives Comet total of four films with "Coyote" and "Little Iodine" all ready to go.

Ann Miller Won't Retire

Hollywood, Jan. 29.

Ann Miller, who has changed her mind about retiring from pictures, draws the star spot in "Rendezvous in Rio" at Columbia.

Picture, starting March 10, is one of the company's high-budget musicals for the season.

No. Central Allied Bows to RKO On 50% for 'Bells'

Minneapolis, Jan. 29.

North Central Allied has lost out in its fight to get RKO to reduce the 50% terms it's demanding for "Bells of St. Mary's" in out-of-town situations, but, nevertheless, has called off its "strike" against the picture and will not carry out its threat to seek a court injunction against its showing in "producer-controlled" theatres in the territory unless it's offered to independents on the same terms and conditions obtained by the affiliated houses.

Members of the independent exhibitors' organization got nowhere with Walter Branson, RKO assistant sales manager, as far as "Bells" is concerned. He was sent here for the confab after RKO President Ned E. Depinet had received a letter from Bennie Berger, president of North Central Allied, in the board of directors' behalf, assailing the 50% terms as "vicious and confiscatory," and notifying RKO of the letter sent out by the body to all exhibitors urging them not to buy the picture and also of the proposed suit.

Berger said after the meeting with

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2 B.&K. HOUSES, CHI, ROBBED; $4,100 LOSS

Chicago, Jan. 29.

Wave of theatre robberies, that's been keeping exhibs here on their toes for the past few months, continues apace. Latest victims were two Balaban & Katz houses.

Two janitors were locked in a room under the stage in B&K's Berwyn, suburban house, early one morning by two gunmen who then knocked combinations from office safes but failed to reach the house receipts.

Previously one of the most sensational theatre robberies in years was staged when five safecrackers, probably the same gang, held janitors captive in B&K's northside flagship, the Uptown, and blasted an office safe, carting away $4,100.

Bandits got into the Uptown through a rear exit and held the janitors captive in main floor seats while they went to work on the safe with nitro. It took them two hours to finish the job. When they were leaving, one of the robbers tossed a $20 bill to the janitors, saying, "Buy yourselves a drink."

L. C. Walrath, manager, told police that the bandits overlooked an additional $250 in a chest inside the safe, and made no attempt to open an additional safe containing $7,201.

Paula Gould Succeeds Serkowich at N.Y. Cap.

Paula Gould, former p.a. for Loew's State, N. Y., and Loew N. Y. circuit, has been appointed publicity chief for the Capitol, N. Y., succeeding Ben Serkowich, who resigned recently to become pub-ad boss at Columbia.

Jerry Sager, flacker for Criterion, N. Y., takes over State publicity job, succeeded at Criterion by Teddy Arrow, field publicity man.

ANOTHER MOVE TO CONTROL PRICES

By LES REES

Minneapolis, Jan. 29.

Irving Gillman, head of a buying-and-booking group here, has announced plans to launch a "national-trade association," comprising all buying-and-booking combines throughout the country, if possible. The association, as proposed by him, would tie all the groups together, constituting, in effect, a clearing house on picture deals and sales.

The idea, Gillman says, is to have every combine and the national association acting on individual-picture deals and sales policies. The local organizations would be expected to be governed by the association recommendations relative to the approval or disapproval of selling terms.

Gillman's move comes coincidental with a territory trend here on independent exhibitors' part to join buying-and-booking groups to keep down rental prices. The trend is receiving further impetus from the organization of territory's five largest and most successful independent circuits, those of W. R. Frank, E. R. Ruben, Ben Friedman, Bennie Berger and the Volk brothers, into a buying-and-booking combine for their theatres.

4th Unit in Year

This makes the fourth buying-and-booking unit to be started here within a year. Before 1945 there was none. Gillman at one time was a successful independent exhibitor himself, but resigned from the RKO sales staff to form his present group. Al Aved, veteran Columbia salesman, resigned in order to launch a combine. That of Gillman's was started by Frank Mantzke, one time Universal branch manager here and in Milwaukee, and it has grown to large proportions, taking in, as it now does, the former Beehr circuit of 14 houses and many other theatres.

Ted Bolnick, general manager of and partner in the Berger circuit, will head the new outfit of independent circuits as buyer and general manager, in addition to keeping his post with Berger. Lowell Kaplan, booker for the Ruben circuit before entering the Armed Services, will occupy a similar post with the group. Details of a written agreement remain to be worked out and the setup will not start functioning until all its members are signed up.

Alarmed by the present trend in

(Continued on page 22)

DECISION IS RESERVED ON ROACH 'TOPPER' SUIT

Trial of Hal Roach Studio suit against Film Classics, Inc., for $50,000 damages and cancellation of a distribution contract on "Topper" was held yesterday (Tues.) in New York federal court before Judge John C. Knox, who reserved decision.

Roach charges that FC failed to give accurate statements on the earnings of "Topper," under an exclusive distribution contract entered into in 1944. Complaint filed by Schwartz & Frohlich, attorneys for Roach, claims contract called for $10,000 advance and percentage of the profits, but the statements received showed studio's share over advance was $19,135, which the plaintiff alleges was false. The sum was nearer the figure sought, it is alleged.

FC denies all charges and asserts Roach breached contract. In a counterclaim, FC seeks an accounting of moneys received by Roach while the contract was in force and asserts that the $19,135 was not paid because Roach was indebted to Film Classics in excess of that sum by virtue of fact others were allowed to exhibit "Topper."

GEO. BLISS AT DONAHUE & COE

George E. Bliss, formerly with J. Walter Thompson and B.B.D. & O., has joined Donahue & Coe's exec. staff to specialize in film accounts.

Bliss handled Old Gold and Reynolds Metal accounts at Thompson.

'Corned Beef and Cabbage' Start Of Columbia, in 1920, Recalled by Pic Vets

They've Arrived

In 1920, when they started out, Columbia's Harry and Jack Cohn between them had $200.

Now a homeoffice suite is being readied for prexy Harry Cohn which will include bathroom and other accoutrements right down to a barber chair.

With Columbia celebrating its 25th anniversary this year, pic biz vets have been digging back into the memory trunk and recalling the days of 1920 when Harry and Jack Cohn, with $250 between them, quit their jobs at the old Universal company and decided to go into business on their own. Their initial venture, a series of two-reelers known as "The Hallroom Boys," which started Columbia on the road to its present major status, is as closely tied up with the Cohns and their success story in the memory of pixites as are such top b.o. draws as "It Happened One Night," "One Night of Love," "Mr. Deeds Goes to Town," "Theodora Goes Wild," "Lost Horizon," "The Awful Truth," "Here Comes Mr. Jordan" and, more recently, "A Song to Remember" and "Kiss and Tell."

"The Hallroom Boys" shorts likewise are so fondly tied up with the Cohns by oldtimers as the kidding tag, "Corned Beef and Cabbage," by which the early company was known. Its name then was CBC—standing for Cohn, Brandt & Cohn—which gave rise to the "Corned Beef and Cabbage" gag. The B between the two C's, incidentally, was the late Joe Brandt, who joined Harry and Jack Cohn at the end of their first year in business and continued with the company until his retirement in 1932. Harry then became Col prexy and Jack stepped up from treasurer to v.p. The trade name had previously been changed to Columbia when successful features displaced shorts as CBC's major output.

Harry's Prodnction Start

Harry, incidentally, got into the production end of pix with the brothers' initial contract. It was for

(Continued from page 24)

Jolson Biog Tops 25th Anniversary Sked at Columbia

"Story of Al Jolson," under consideration for roadshowing when it is released next fall, will highlight Columbia's hypoed production layout for its Silver Anniversary celebration this year. Company will also use its annual Technicolor budget from the usual three pix to four as part of its 25th birthday party. Sked of production and release for top features was worked out on the Coast in huddles of company execs during the past few weeks.

"Gilda," which marks Rita Hayworth's switch from musical star to dramatic actress, is viewed by Columbia toppers as only second to "Jolson" in b.o. drawing power. It is now in the can and will be released with heavy fanfare in April. Glenn Ford is her vis-a-vis.

Four films in color will be "Jolson," "Bandit of Sherwood Forest," cloak-and-dagger thriller with Cornel Wilde to be released in February; "The Renegades," prairie epic with Evelyn Keyes, Willard Parker and Larry Parks, for release in May, and "Down to Earth," another Hayworth starrer, written and produced by Don Hartman, on which shooting will start in March.

New technique in voice dubbing is being used currently in shooting the Jolson picture to give highly unusual fidelity to scenes in which the vet singer's voice is superimposed on the screen shots of Larry Parks, who is playing the latter part. Col execs claim the illusion to be perfect.

Slate for '46-'47, which was principal topic during the recent Coast talks, will again include 44 features and 104 shorts. Among the films will be "Jacobowsky and the Colonel," to be made from the Theatre Guild's Broadway hit. It is now being scripted, with shooting to begin in June. "Down to Earth" also will be sold on the '46-'47 slate.

RODGERS CLARIFIES CUSTOMER ISSUE

"Any preconceived idea that a customer has a franchise for life on our product is untrue," Meteor sales chief William F. Rodgers told company salesmen and exploiteers on Monday (28) at a meeting in N. Y. "If a customer, with all things being equal, is not alive to his responsibility—the proper merchandising of our product—we are not satisfied to let it go at that," said Rodgers. "He must make the most of the opportunities we give him and if he fails we may take our product away from him."

H. M. Richey, director of exhibitor relations and sales promotion head; E. W. Aaron, and E. M. Saunders, assistant general sales managers; William R. Ferguson, director of exploitation, and other execs are attending the sessions.

Stevenson Resumes

Hollywood, Jan. 29.

Robert Stevenson, recently mustered out of the Army Air Corps, resumed his contract as a director in the David O. Selznick organization.

His first postwar job will be an untitled feature which will also be Allan Scott's first venture as a Selznick producer.

Columbia Pix Boasts Longterm Sweepstakes In Sales Dept. Execs

Longtime association with one company by its execs is boasted by Columbia. Outstanding in the longterm sweepstakes is the sales department, which shows a total of 770 years of combined service by its nine home office execs and 36 branch and division managers.

H.o. gang is headed by general sales manager Abe Montague, who has been associated with the Cohn brothers for 25 years. Assistant sales manager Rube Jackter and circuit sales topper Lou Astor also claim 22 years. Circuit sales exec Lou Weinberg comes next with 21 years, followed by George Josephs, assistant to Montague, and H. C. Kaufman, manager of exchange operations, who have been Columbians for 18 years. Vincent Borrelli, assistant to the circuit sales execs, has 16 years to his credit; Maurice Grad, newly named shorts sales chief, has 14, and Seth Raisler, manager of the contract department, 13.

In the field, T. F. O'Toole, New Haven branch manager, tops the list with 25 years. Youngest in point of service is Joe Gins, Detroit branch manager, with a mere 10 years. Field execs who've been with the company more than 20 years include W. J. Cohn, New York division manager; H. Duvall, New Orleans branch manager; Phil Fox, Buffalo branch manager; I. H. Rogovin, New England division manager, and Harry Weiner, eastern Pennsylvania and southern New Jersey division manager.

25 Inductees Slated For Film Vets Group

Recently-formed Cinema Chapter of the American Legion committee will induct 25 new members, all from the motion picture industry, at a meeting to be held at the Astor hotel, N. Y., tonight (Wednesday).

Cinema Chapter, formed three weeks ago, is seeking as members all war veterans, formerly associated with the motion picture industry, including women.


BOX-OFFI
BARBARA STANWYCK in "MY REPUTATION" with GEORGE BRENT • LUCILE WATSON • EVE



BARBARA!!

Lovely lady your reputation shines ever brighter!

The way she performs and the way her picture is performing makes this the proudest of all Barbara Stanwyck successes. Super-congrats to a super-star in

"MY REPUTATION"

A SMASH! A SMASH! A SMASH!

WARNERS

Screen Play by Catherine Turney • From the novel "Instruct My Sorrows" by Claire Jaynes • Music by Max Steiner • Directed by CURTIS BERNHARDT • Produced by HENRY BLANKE

Diary of a Chambermaid

United Artists release of Benedict Bogeaus-Burgess Meredith production. Stars Paulette Goddard, Burgess Meredith. Features Judith Anderson, Florence Bates, Irene Ryan and Reginald Owen. Directed by Jean Renoir. Screenplay, Burgess Meredith, adapted from novel by Octave Mirbeau and play by Andre Heuse, Andre De Lorde and Thierry Nowes; editor, James Smith; camera, Lucien Andriot; special effects, Lee Zavitz. Previewed in N. Y., Jan. 25, '46. Running time, **86 MINS.**

Celestine	Paulette Goddard
Monsieur	Burgess Meredith
Georges	Hurd Hatfield
Joseph	Francis Lederer
Mme. Lanhiere	Judith Anderson
Rose	Florence Bates
Lanise	Irene Ryan
Madame	Almira Sessions
Lanniere	Reginald Owen

It is in cresting to note the experiment of Benedict Bogeaus and Burgess Meredith in their initial joint production venture, "Diary of a Chambermaid.' Meredith, in association from several angles, no less of which is the adaptation from the original French. The transition is certainly the most important factor in drawing a line on its entertainment values. This is on odd yarn, the type done so well by the French—and so falteringly by almost anyone else. "Diary" in its American form has not nearly the intrigue, nor the color, suggested by the original French version, but it has names and an interest all its own to recommend it for the boxoffice.

To casual filmgoers unversed in a tendency of the French to measure their successful films in terms of stark realism, "Diary" is inclined to be too morbid, especially in these days, when "escapism" is still a term bandied about by the Hollywood cinemorals. And especially, too, when the pic hasn't the trenchant quality of, say, a "Lost Weekend."

It is the yarn of a chambermaid who, tiring of her station in life, vows to achieve wealth whoever the man. The men in her life aren't too sharply defined, nor especially interesting. Nor is the murder of the aging captain by the valet, so that they can money to marry the chambermaid, committed with any degree of dramatic excitement, a factor that's also true when the murderer is himself routed and killed by an angry mob. There is seldom any sense of impending tension.

There is Paulette Goddard, as the chambermaid with a gold digger's heart; Burgess Meredith, a psychopathic, aging army captain; Hurd Hatfield, the sensitive consumptive whom the girl loves, and Francis Lederer, the glovering valet-murderer. Then there are Judith Anderson, as the mistress of the household, and Reginald Owen, her weakling husband, among others. That's really a parade of names-and performances.

Totaling these factors is director Jean Renoir, who knows his way about this sort of yarns, but in other days, when French pix were the delights of arty Americans, was responsible for many of them coming to these shores.

If Renoir has failed to establish his characters, as he might have with French performers, he can't dismiss upon a cast that is expert in its own way—its Hollywood way—but not clearly defining the characters with sharp touches that are seemingly to be found only on the Continent. This is, after all, very much the Continental type of yarn, and occasionally there arises the thought that here are performers who can't, through no fault of their own, quite meet the occasion. One doesn't, conversely, expect the French to examine the old American west in their own picture-making.

Meredith not only is star and co-producer, but is billed as author of the screenplay. The script is occasionally uneven and lacking in proper motivation, but the production is Grade A. *Kahn.*

The Virginian

Paramount release of Paul Jones production. Stars Joel McCrea. Brian Donlevy, Sonny Tufts, Barbara Britton; features Fay Bainter, Tom Tully, Bill Edwards, William Frawley, Paul Guilfoyle, Jeff Corey, Vince Barnett. Directed by Stuart Gilmore. Screenplay, Frances Goodrich, Albert Hackett; adaptation, Howard Estabrook; based on novel by Owen Wister and play by Wister and Kirk La Shelle; camera, Harry Hallenberger; editor, Stuart Gilmore; music score, Daniel Amfitheatrof. Reviewed in N. Y., Jan. 29, '46. Running time, 83 MINS.

The Virginian	Joel McCrea
Trampas	Brian Donlevy
Steve	Sonny Tufts
Molly Wood	Barbara Britton
Mrs. Taylor	Fay Bainter
Mr. Taylor	Henry O'Neill
Honey Wheeler	William Frawley
Sam Bonner	Bill Edwards
Judge Henry	Minor Watson
Nebraska	Tom Tully
Rufe	Vince Barnett
Spanish Ed	Martin Garralaga
Shorty	Paul Guilfoyle
Pete	Hoyt Lovejoy
Andy Jones	Charles Stevens
The Sheriff	Al Bridge
Mrs. Wood	Edna Bryant

"The Virginian" stands up pretty well over the years. First filmed in 1914 for the silents, then in '29 (by Par), the present version of the Owen Wister novel is still a pleasant, flavorsome western, with much of the old charm of a daguerreotype. Filmed for first time in Technicolor, pic's gaudy setting, as well as cast and story, will round 'em up again at the b.o.

Although story is a little dated as well as a mite slow, the yarn is still a satisfactory romance, with enough shooting and suspense to offset the plodding pace. Yarn hasn't been changed much, still being the story of the little schoolmarm from Vermont and the cowboy from Virginia, who meet in Montana and wed, after the hero has disposed of a few troublesome cow rustlers.

Costumes of the eastern '70s, the early-type railroads, the horse riding and cow roundups, the rolling Montana hills, all help to be nostalgic flavor. Direction, set to the even pace, is good, while camera work, especially in such scenes as cattle and stampede scenes, is excellent. Tinted outdoors, too, is handsome.

Joel McCrea follows soundly in footsteps of Dustin Farnum and Gary Cooper as The ("When You Call Me That, Smile") Virginian, with a strong forward characterization. Barbara Britton is pert and pretty as the schoolteacher. Brian Donlevy, as the heavy, and Sonny Tufts, in his first western role as a misguided cowhand, have an okay supporting cast. *Bron.*

Three Strangers

Warner Bros. release of Wolfgang Reinhardt production. Stars Sydney Greenstreet, Geraldine Fitzgerald and Peter Lorre; features Joan Lorring, Robert Shayne, Marjorie Riordan, Arthur Shields, Rosalind Ivan, John Alvin, Peter Whitney and Alan Napier. Directed by Jean Negulesco. Story and adaptation, John Rankin and Howard Koch; editor, George Amy; camera, Arthur Edeson. Previewed in N. Y., Jan. 24, '46. Running time, **92 MINS.**

Crabbity	Sydney Greenstreet
Crystal	Geraldine Fitzgerald
Wong	Peter Lorre
Joy	Joan Lorring
Fulton	Robert Shayne
Janet	Marjorie Riordan
Prosecutor	Arthur Shields
Mrs. Fulton	Rosalind Ivan
Junior Clerk	John Alvin
Whitey	Peter Whitney
Shackleford	Alan Napier

"Three Strangers" carries a rather complicated, episodic plot, depending mostly on the fine cast performances to carry it. Boxoffice prospects range from average to good.

Not only the three stars, Sydney Greenstreet, Geraldine Fitzgerald and Peter Lorre, but various supporting players command attention. Greenstreet overplays to some extent as the attorney who has ruled a trust fund, but he does have a good job. Lorre is tops as a drunk who gets involved in a murder of which he's innocent, while Miss Fitzgerald rates as the victim.

Along with Greenstreet and Lorre, Miss Fitzgerald has the featured share in a sweepstakes ticket. They are strangers. All three win on the ticket but Greenstreet murders the girl in a fit of rage, in Lorre's presence, thus leaving latter, also a loser, since he cannot risk trying to cash the ticket because it would involve him in the killing.

Story jumps around uncertainly. Backgrounds and production reflect credit to Wolfgang Reinhardt, while Jean Negulesco's direction is satisfactory.

Outstanding among the lesser performers are Joan Lorring and Peter Whitney. Others, all good, include Robert Shayne, Marjorie Riordan, Arthur Shields and Rosalind Ivan. *Char.*

The Blue Dahlia

Paramount release of George Marshall production. Stars Alan Ladd, Veronica Lake, William Bendix; features Howard da Silva, Doris Dowling, Tom Powers, Hugh Beaumont, Will Wright, Frank Faylen. Produced by Joan Gousseau. Directed by Marshall. Screenplay, Raymond Chandler; camera, Lionel Lindon; editor, Arthur Schmidt; music, Leo Erdody. Previewed in N. Y., Jan. 25, '46. Running time, **96 MINS.**

Johnny Morrison	Alan Ladd
Joyce Harwood	Veronica Lake
Buzz Wanchek	William Bendix
Eddie Harwood	Howard da Silva
Helen Morrison	Doris Dowling
Capt. Hendrickson	Tom Powers
George Copeland	Hugh Beaumont
Purcell	Howard Freeman
Lee	Don Costello
"Dad" Newell	Will Wright
The Man	Frank Faylen
Heath (Gangster)	Walter Sande

Smooth, suspenseful murder thriller has good performances by its trio of leads, Alan Ladd, Veronica Lake and William Bendix, to heighten natural boxoffice appeal and offset improbabilities in story structure. Sharp quality of the through flight scenes will also increase interest, for good word-of-mouth praise.

Ladd's fans, recalling his first screen appearance since his stint in the armed service, won't be disappointed in his portrayal of the honorably discharged naval flier returning home from the Pacific first to find his wife unfaithful to him, then to be murdered and himself in hiding as the suspect. Ladd does a bangup job. Performance has a warm appeal, while in his relentless track down of the real criminal, Ladd has a cold, steely quality that fits the role well. Fight scenes are stark and brutal, and tremendously effective.

Miss Lake has a fine straw start, but settles to an even pace that never lets down in interest. Audience sympathy is with her as the wife who meet in Montana and wed, after the hero has disposed of a few troublesome cow rustlers.

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'Hitler Lives'

Hollywood, Jan. 23.

"Hitler Lives" is a 19-minute short of the type which should be made periodically to keep America awake to the fact that, while the technical victory has been won, we stand a very good chance of losing the peace—again.

Warners has dovetailed some potent clips from heretofore unscreened pix material brought back by Col. Jack L. Warner, Signal Corps material, Russian-made pix of concentration camps, etc., by Saul Elkins and supervised by Gordon Hollingshead. Thus the studio has come up with a review of the sinister German scene of 1931 thru 1945 days, through the Kaiser's Deutschland Uber Alles period (World-War I), and Hitler's "Tomorrow the World" slogan, the secret is war.

Contrast this short with today's fraternization in Germany, and pitch it against a background of our still-at-large Rankins, Coughlins, Smiths, Pelleys, McJerkbs and the like, it becomes evident why "Hitler Lives" is no exaggeration. Incidentally, that's a swell title (Jack Warner credits ad-pub veepee Mort Blumenstock for it), and a tiptop compilation of newsreel clips, March of Time and WB's own production under Hollingshead's supervision. Knox Manning's narration is compelling: DeLeon Anthony did a fine editing job; William Lava the music. Abel.

Miniature Reviews

"Diary of a Chambermaid" UA-Bogeaus-Meredith). Star-studded meller geared for strong grosses on name value.

"The Virginian" (Par). Flavorsome revival of Owen Wister novel in Technicolor. Will do okay.

"Three Strangers" (WB). Fine performances mainly recommended this one.

"The Blue Dahlia" (Par). Suspenseful murder thriller, with strong marquee pull in Alan Ladd, Veronica Lake and William Bendix.

"The Well-Groomed Bride" (Par). Mild comedy will be mildly dependent upon Ray Milland-Olivia De Havilland tags on the marquee.

"Terror By Night" (U). Standard for the Sherlock Holmes mystery series.

"The Mask of Diljon" (PRC). So-so horror meller for dualers.

"They Made Me a Killer" (Par). Action film featuring Bob Lowery and Barbara Britton, aimed for the nabes with fair b.o. prospects.

"The Navajo Kid" (PRC). Routine western okay for Bob Steele fans.

Smooth, suspenseful murder thriller has good performances by its trio of leads, Alan Ladd, Veronica Lake and William Bendix, to heighten natural boxoffice appeal and offset improbabilities in story structure. Sharp quality of the through flight scenes will also increase interest, for good word-of-mouth praise.

Ladd's fans, recalling his first screen appearance since his stint in the armed service, won't be disappointed in his portrayal of the honorably discharged naval flier returning home from the Pacific first to find his wife unfaithful to him, then to be murdered and himself in hiding as the suspect. Ladd does a bangup job. Performance has a warm appeal, while in his relentless track down of the real criminal, Ladd has a cold, steely quality that fits the role well. Fight scenes are stark and brutal, and tremendously effective.

Miss Lake has a fine straw start, but settles to an even pace that never lets down in interest. Audience sympathy is with her as the wife who meet in Montana and wed, after the hero has disposed of a few troublesome cow rustlers. But when the pic hasn't the trenchant quality of, say, a "Lost Weekend."

It is the yarn of a chambermaid who, tiring of her station in life, vows to achieve wealth whoever the man. The men in her life aren't too sharply defined, nor especially interesting. Nor is the murder of the aging captain by the valet, so that they can money to marry the chambermaid, committed with any degree of dramatic excitement, a factor that's also true when the murderer is himself routed and killed by an angry mob. There is seldom any sense of impending tension.

There is Paulette Goddard, as the chambermaid with a gold digger's heart; Burgess Meredith, a psychopathic, aging army captain; Hurd Hatfield, the sensitive consumptive whom the girl loves, and Francis Lederer, the glovering valet-murderer. Then there are Judith Anderson, as the mistress of the household, and Reginald Owen, her weakling husband, among others. That's really a parade of names-and performances.

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Trampas	Brian Donlevy
Steve	Sonny Tufts
Molly Wood	Barbara Britton
Mrs. Taylor	Fay Bainter
Mr. Taylor	Henry O'Neill
Honey Wheeler	William Frawley
Sam Bonner	Bill Edwards
Judge Henry	Minor Watson
Nebraska	Tom Tully
Rufe	Vince Barnett
Spanish Ed	Martin Garralaga
Shorty	Paul Guilfoyle
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Although story is a little dated as well as a mite slow, the yarn is still a satisfactory romance, with enough shooting and suspense to offset the

'Madonna of 7 Moons'

"Madonna of the Seven Moons," produced by J. Arthur Rank's Gainsborough studios, in England, has been shaved from its original 105 minutes to 88 minutes for United States distribution by Universal.

Reviewing the film Jan. 17, 1945, Variety said "Madonna" was a lavishly-handled production but that American b.o. prospects "seem mild at the best" because of the unconventional story theme. Will centers around an Italian convent-bred girl who, after being raped by a a gypsy, turns into a dual personality.

tags and the full-size production for fair grosses.

Screenwriters Claude Binyon and Robert Russell have stretched to the snapping point the single gag on which the pic is suspended. That's the effort of Milland, a Naval lieutenant, to get hold of the only magnum of French champagne in San Francisco for the launching of a carrier. Said bubbly is the property of the bartender, who's hanging on to it for celebration within a few hours of her marriage to Sonny Tufts, playing a lummox Army officer. That Milland is going to get both the king-size bottle and the gal is so abundantly evident from the very first minute that there's not a much heavier pile of powerful gags than here evident to sustain top interest. Neither are the newspapertheless quite a few giggles contrived out of the situations.

Expert comedy playing by Milland and Miss DeHavilland must be credited with successfully bringing off scenes that, in the hands of lesser, suffers from the broad and preposterous manner in which the would-be gross-out gags in the plays is written. He milks it for fairish results. Percy Kilbride, a vet comedy scene-stealer and chuckle-winner, handily supports the pair. James Gleason is standard as the hard-shelled skipper who sets Milland off on the champagne-grabbing mission.

Director Sidney Lanfield is unable to rise above the script itself, with the action plodding along in wholly anticipated and ordinary fashion. It's a smooth job he's done, however, and he gets his players over the weak spots quickly enough.

Producer Fred Kohlmar has given the film adequate production values. *Herb.*

Terror By Night

Hollywood, Jan. 24.

Universal release of Roy William Neill production. Stars Basil Rathbone and Nigel Bruce; features Alan Mowbray, Renee Godfrey, Dennis Hoey, Billy Bevan, Howard Freeman. Screenplay, Frank Gruber; from original story by Sir Arthur Conan Doyle; camera, Maury Gertsman; editor, Paul Landres. Previewed in projection room, Universal City, Jan. 22, '46. Running time, 60 MINS.

Sherlock Holmes	Basil Rathbone
Dr. Watson	Nigel Bruce
Major Duncan Black	Alan Mowbray
Inspector Lestrade	Dennis Hoey
Elspeth McGillicuddy	Renee Godfrey
Lady Margaret	Mary Forbes
Alicia Cairnes	Geneva Mitchell
Professor Kilbane	Frederic Worlock
Publisher	Leyland Hodgson
Ronald Carstairs	Geoffrey Steele
Donald Cairnes	Skelton Knaggs
Mrs. Sinclair	Janet Murdoch
Sinclair	Skelton Knaggs

This one follows the usual production pattern in previous Sherlock Holmes mysteries from Universal. It is standard for the series and will pay off in okay style. Roy William Neill, as producer-director, has given it good mounting for the budget and time provided.

Action is all played on an English train, enroute to Scotland. Basil Rathbone, as Holmes, is guarding a fabulous diamond against jewel snatchers. With Holmes, to both fool and bewilder, in his assignment, are Dr. Watson (Nigel Bruce) and Inspector Lestrade, of Scotland Yard (Dennis Hoey). There are several murders before Holmes decides that killer is hiding in a double-bottom coffin and the brains is masquerading as a dumb passenger. Nigel Bruce has a good hold on the bumbling Dr. Watson characterization. Frank Gruber's screenplay is a suspect, and others measure up.

Script by Frank Gruber, based on the Sir Arthur Conan Doyle story, holds together well. Neill's direction wraps up all loose ends in finale as Holmes prepares for another adventure. *Brog.*

The Mask of Diljon

(SONGS)

PRC release of Max Alexander and Alvin Neitz production. Stars Erich Von Stroheim. Directed by Jean Yarbrough. Screenplay, Arthur St. Claire and Griffen Jay, based on original story by Arthur St. Claire; camera, Jack Greenhalgh; editor, Roy Livingston; musical director, Lee Zahler. Previewed in N. Y., Jan. 24, '46. Running time, 73 MINS.

Diljon	Erich Von Stroheim
Gloria	Jeanne Bates
Tony Holiday	William Welch
Sheffield	Edward Van Sloan
Danton	Martin Kosleck
Dealer	Dennis Verno
Fleming	Robert Shayne
Mrs. McCaffey	Hope Landin
Gunso	Sibyl Harkin
Mark Lindsay	Guy Donato
Alex	Antonio Filauri

An involved and somewhat pretentious story, "Mask of Diljon" aims for deep dramatics which fail to register. Film, however, with its morbid theme involving mesmerism could pass as a so-so horror meller.

Erich Von Stroheim plays an exmagician, conquering hypnotic powers within himself. The only time credible from the first, is aided by Von Stroheim sour countenance in spite of moaning many ridiculous sequences. Competent supporting performances are given by William Wright, Edward Van Sloan and Joan Bates.

Horror element of story is the use of hypnotism by Von Stroheim in an experimental murder for the purpose of killing his wife's suspected lover (William Wright). The hypnotist is foiled by a flukey arrangement in which his hypnotized wife, Joan Bates, intended by Von Stroheim to kill Wright, selects a gun loaded with blanks to carry out the mesmeric will. Final death battle with the law has Von Stroheim barricaded in a magician's shop, where he meets his end via an illusionist's guillotine.

Songs are "White Roses," by Carroll K. Cooper and Lee Zahler, and "Disillusion," by Lou E. Zeller and Billy Austin. Both are in the somber mood of the film.

They Made Me a Killer

Paramount release of Fine-Thomas production. Stars Robert Lowery, Barbara Britton, Frank Albertson, Lola Lane. Directed by William C. Thomas. Screenplay, Geoffrey Homes, Winston Miller and Barry Shipman; from story by Owen Francis; camera, Fred Jackman, Jr.; editor, Irma Adams. Previewed in N. Y., Jan. 24, '46. Running time, **61 MINS.**

Tom Darling	Robert Lowery
Mary Reynolds	Barbara Britton
Al	Frank Albertson
Lefty	Pierre Watkin
Frank Chance	Lola Lane
Lucy Reynolds	Minna Gombell
Jack Chance	Edmund McDonald
Steve Reynolds	Warren Ashe
Ma	Elizabeth Risdon
Pop	Harry Hayden
Lafferty	John Harmon
District Attorney	Paul Harvey

A series of scarcely-credible escapes and plenty of gunplay lend "They Made Me a Killer" the superficial appeal designed to draw action fans. Film's exterior will certainly find fault with the ease with which a supposedly widely hunted man can float around the countryside in search of his framers. It's passing fair for action houses.

Robert Lowery has escaped victim of a gang of bank rollers endows his role with the requisite masculinity and brawn. Enlisted in his aid is Barbara Britton, who seeks to clear her brother, killed in a bank holdup, of suspicion as a conspirator. Together, the two outwit the gangsters in their hideout. Two cops, who show remarkable and unprecedented restraint in not shooting the suspicion of Lowery and Miss Britton, help in the rescue.

Lowery and Miss Britton satisfactorily meet the minor demands on histrionic ability. Lola Lane, in the role of a gun moll, overdoes coyness, performs convincingly. As gangsters, James Bush and Edmund McDonald are fairly typical with the necessary sinister gyrations.

Dialog is stilted and unconvincing. In a film such as this, however, the fault is not necessarily fatal since so much stress is placed on action. Several bangup fist fights are well directed by William C. Thomas, although he doesn't appear to have gotten the maximum out of all the action sequences.

The Navajo Kid

PRC release of Arthur Alexander production. Stars Bob Steele. Directed by Edward Cassidy. Screenplay, Aaron Murphy; from story by Arthur St. Claire; camera, Jack Greenhalgh; editor, Holbrook Todd. Previewed in N. Y., Jan. 23, '46. Running time, **59 MINS.**

Navajo Kid	Bob Steele
Happy	Syd Saylor
Sheriff Cassidy	Edward Cassidy
Winifred McMasters	Caren Marsh
Matt Crandall	Jerry Blaine
Jeff	Edward Howard
Ira Hodges	Charles King, Jr.
Abe Hodges	Hal Taliaferro
Dinky	Budd Buster
Dr. Cole	Jimmy Aubrey

Pared out of the same mold that has done service for countless other westerns, "The Navajo Kid" calls for two parts murder and revenge, spiced lightly with humor and stirred by long arm of coincidence. But since the shooting, riding, fisticuffs and slinging are through from start to finish without scenic or romantic breathers, the outdoor addicts should buy this one without trouble.

Performances are par with pat script and story. Bob Steele, as the adopted Indian who tracks down the killers of his foster-father, makes up for lack of thespic finesse with rugged sincerity and acrobatic dash. Steele is a hard, clean fighter guided as a hero's hero in his book. Syd Saylor is an experienced hand at riding a comic line and, as the fall trainer and Steele's sidekick, he delivers the assigned laughs. Unintended laughs are earned by Edward Cassidy, the town sheriff, who quite fantastically turns up to be Steele's real father.

NEW INDUSTRIAL PIC CO.

New picture company to produce commercials and industrials is currently being formed by M. J. Weisfeldt. Plans call for the acquisition of a studio in New York.

Weisfeldt recently quit as shorts sales exec for Columbia to father the new company.

North-Central Allied Aroused Over New Mpls, Nabe; RKO's Second House

Minneapolis, Jan. 29.

Dissension within the ranks of North-Central Allied, independent exhibitors' organization, is spreading as a result of the determination of Ted Bolnick to proceed with his plans for a new neighborhood theatre here. This is in spite of opposition from many organization members and requests for the resignation of President Bennie Berger.

Bolnick is a partner of and general manager for Berger. Although the latter insists that he will not be associated with Bolnick in construction of the new showhouse or its operation and ownership, others here are still dubious.

North-Central Allied recently passed a resolution asking the city council to continue its policy of not granting any permits for new local theatres on the grounds the city already is oversected. Bolnick says the application for theatre's permit will be made within the next few weeks and there is much curiosity to see if the city will let down the bars on new construction proposals. If it does, a flood of applications is anticipated.

Answering requests for his resignation, Berger says he can't control Bolnick, that it's a free country and that he'll refuse to embark on business by himself that's his privilege and he sees no reason for quitting.

RKO's Second Mpls. House

RKO Theatres take over its second Minneapolis house, Pantages, this week, opening with "Bells of St. Mary's," moved over from the Orpheum for the sixth loop week. House will play first-runs and take over a number of pictures on moveover from the other RKO house, the Orpheum. Verne Zeeman, who has been manager under the Eddie Ruben second-run policy, remains at theatre. House will stay open during modernization program. RKO Theatres has Pantages on 10-year lease.

20TH EYES REDEMPTION OF 650,000 PREFERRED

Twentieth-Fox' is considering a plan whereby about 650,000 shares of $1.50 preferred now outstanding would be redeemed by the corporation. The company also has a prior preferred issue outstanding, but would not disturb this, according to present intentions. Twentieth would follow much the same procedure as other picture companies have employed in calling their preferred for redemption by setting a date when it can be converted into common.

This $1.50 preferred is convertible into common at the rate of 1½ shares of common for each preferred share held. It is callable at $35 plus any accrued dividends. More than 200,000 preferred shares were converted into common during 1945 and there have been additional conversions already this year.

Actual financing for redemption of remaining preferred would represent a small outlay to the corporation, it's now estimated.

75,000 Shares of Col. Snapped Up at $103

Public offerings of 75,000 shares of Columbia Pictures' new preferred stock last week was quickly picked up. It was offered at $103 per share, paying $4.25 annually. Each preferred share is a warrant to buy one share of common at $30 up to Jan. 15, 1952. Common now sells for $28, but was considerably higher before the 50% stock divvy last fall.

Columbia capitalization, after this financing, which would cover redemption of the $2.75 convertible preferred and provide funds for improving studio facilities, will consist of $5,400,000 bank loans, the 75,000 shares of new preferred and 599,447 shares of common.

Sylvia Sidney on Loanout

Hollywood, Jan. 29.

Sylvia Sidney moves away temporarily from Cagney Productions on loanout as femme star in the forthcoming Benedict Bogeaus picture, "Congresswoman."

Picture gets under way shortly with George Raft as male topper.

Lucille Ball on Loanout

Hollywood, Jan. 29.

Lucille Ball shifts from Metro to Universal on a loanout deal as co-star with George Brent in "Lessons in Love," slated to start Feb. 15.

William Seiter will direct, with Michael Fessier and Ernest Pagano co-producing their own script.

PRC Stops Films Until Meet Ends

Hollywood, Jan. 29.

All production on the PRC lot was shut down until March 4 to await the result of conferences in New York on the company's future production policy and the budget program for the 1946-47 season. Reeves Espy, studio prexy, and Robert Benjamin, Pathe general counsel, are trekking east for conferences with Kenneth Young, chairman of the board; Harry Thomas, general sales manager, and Robert Purcell, chairman of the Pathe board. Studio is committed to produce 10 pictures this year for Eagle-Lion Films, a Pathe-Rank subsidiary.

Grips, carpenters and other studio workers have been laid off, with only department heads remaining on the payroll until resumption of production. Meanwhile, the studio has cancelled the James S. Burkett production, a Philo Vance mystery, slated to start this week.

Par Cartoonists Agree To Union Contract, Up to Coast Wages

Famous Studios, N. Y., animated film producers for Paramount, signed a new contract with the Screen Cartoonists Guild yesterday (Tues.), boosting wages to Coast standard. Agreement followed dispute over union's previous contract, which was brought before the War Labor Board last year. Regional Board in New York declared animated cartoon industry is nationwide and wage rates in N. Y. should therefore be equal to those in California.

With Walt Disney studio rates held as standard, Famous upped animators from $90 to $100; assistant animators, from $55 to $60; in-betweeners, from $32 to $38.75; inkers, from $39 to $37.50, and painters, from $28 to $35.

Famous, located in Manhattan, and Terrytoons, 20th-Fox cartoon factory in New Rochelle, N. Y., are the only major organization in the animated film field operating in the east.

FP-C Will Seek 3-1 Capital Stock Split

At stockholders meeting of Famous Players-Canadian, to be held in Toronto Feb. 12, shareholders will be asked to vote on split of company's capital stock in ratio of three to one and, at same time, to increase authorized 600,000 shares of corporation stock to 1,800,000. Outstanding no-par capital shares total 530,524.

FP-C is controlled by Paramount. Its capitalization consists of $4,653,000 in 4½% first-mortgage bonds, $653,000 of other mortgage debt and 430,524 shares of common without par value. Circuit, largest in Canada, owns, leases or controls directly or through subsidiaries and associated companies more than 200 theatres.

Santell's Extra Rep Duo

Hollywood, Jan. 29.

Al Santell closed a deal to produce and direct two more pictures for Republic.

Films will follow his current commitment, "That Brennan Girl," which goes into work March 11.

M-G INKS LA CAVA

Hollywood, Jan. 29.

Gregory LaCava inked a director contract at Metro with "Life's For the Living" as his first chore.

Picture will be the first starrer for Gene Kelly following his release from the Navy.

Studio Contracts

Hollywood, Jan. 29.

Lee Bowman, renewed, Columbia.
Burnett Guffey, cameraman, Col.
Francis D. Lyon, producer, Rep.
Charles Clarke, cameraman, 20th.
Sunset Carson, renewed, Republic.
Irving Rapper, renewed, Warners.
G. MacWilliams, cameraman, 20th.
Johnny Johnston, actor, Metro.
Dorothy Babb, actress, Par.
Tom Noonan, actor, RKO.
Ella Raines, renewed, U.
Jean Yarbrough, renewed, U.
Richard Webb, actor, Par.
Lloyd Bacon, renewed, 20th-Fox.
Robert Capa, writer, International.
Ray Milland, renewed, Par.
Roy Darmon, renewed, 20th-Fox.
Edward Lelange, lyricist, 20th-Fox.
Samuel Hoffenstein, writer, 20th-Fox.
Elizabeth Reinhardt, writer, 20th-Fox.
Val Lewton, renewed, RKO.
Eleanor Behm, designer, 20th-Fox.
Mark Robson, renewed, RKO.
Robert Wise, renewed, RKO.

Nat'l Convensh May 15-18 For Variety Clubs

National Variety Clubs convention will be held in New York May 15-18, during which the outfit's seventh humanitarian award will be made.

This will be first clubs' conclave to be held in N. Y. One was planned for last August but called off due to transportation difficulties. Robert J. O'Donnell, v.p. and general manager of the Interstate circuit of Texas, is national Barker.

Albany Dinner to Ripps

Albany, Jan. 29.

Variety Club of Albany, Tent No. 9, will give a testimonial dinner to retiring chief barker, H. L. Ripps, Feb. 9, at Colonie Country Club. Also to be honored are various members who have been promoted during the past year. They include Joseph Miller, former Columbia branch manager and now PRC district manager in charge of Albany and Cleveland; Clayton Eastman, former Paramount branch manager who recently joined United Artists as district manager in charge of Boston, New Haven and Buffalo; Holbrook Bissel, from Col. salesman to branch manager; Jack Armm, former Col. salesman and now PRC branch manager in Albany; Edward Hochstim, transferred from Albany to Buffalo as Col. salesman; Harry Lowe, transferred from National Screen Service in Albany to Philadelphia; and George Jeffrey, recently resigned U. A. manager in Albany.

New chief barker, Charles A. Smakwitz, and his crew composed of Harry Lamont, Clayton Eastman, James D. Monaghan, Eugene Löwe, Harry Alexander, Dick Hayes, Joe Shure, Nate Winig, Arthur Newman and Neil Hellman, will be sworn in.

Chi's Variety Legion Post

Chicago, Jan. 29.

In their first formal election since approval by Legion headquarters several weeks ago, Variety Post 945 of the American Legion chose officers for the coming year last week at the Variety Club here. Post will devote itself to helping show biz dischargees who find themselves in need of advice, housing, job contacts or financial aid.

Wash. Variety Installs

Washington, Jan. 29.

Installation of Washington Variety's club officers held here with J. Edward Fontaine going in as chief barker. Other officers installed were Nathan D. Golden, first assistant chief barker; Harry Bachman, second assistant chief barker; Sam Galanty, treasurer; Jake Flax, secretary, and Alvin Newmyer, counsel.

SPU Ballots 1,651

Hollywood, Jan. 29.

Screen Players Union sent out ballots for the annual election to 1,651 paid-up members, with votes to be returned by Feb. 1.

Phillip Kieffer, Eddie Nunn, Frank McDonald and Barry Regan are candidates for president. Mike Jeffers, business representative, continues in office under a two-year term.

St. Loo Exhib's Defi at Stagehands Held Opening Gun in Big Battle

St. Louis, Jan. 29.

Henry Holloway, owner and operator of the Gem, an indie pic house in St. Louis County, last week hurled a double defi against the Stagehands Union, local 6, and IATSE local 143 and opened his house sans union help. Move is expected by film row observers to be the opening gun of a campaign by exhibs to replace union operators with non-union ones in about 20 St. Louis County houses.

Completely rebuilt after a recent fire, the Gem stocked for relighting Jan. 16, but execs of the stagehands local visited Holloway and demanded that he hire a gripper at $80 per week. He refused, asserting there was no work for a stagehand in the house. The union men shaved the salary to $55, but Holloway still said, "No." The grippers then formed a picket line in front of the house, and when the projectionists refused to cross the line the house could not open.

Several hundred pupils of a nearby high school, who had been without their film entertainment during the time the house was being rebuilt, formed a counter picket line and, in addition, hurled dessicated vegetables at an auto in which the pickets sought refuse from the taunts and hoots of the teen-agers, who paraded with hastily made signs that assailed the picketing.

On Saturday (26) Holloway's ad for the Gem, in all daily rags read, "Pickets on the line, pickets please. Theatre opens Saturday, 1 p.m.—Continuous 10c and 35c." An hour before opening more than 100 kiddies were in line, but the boisterous counter-picketing of the youngsters that was absent as the union pickets shivered in the near-zero temperature as they paraded in front of the house.

Holloway owns and operates two other houses in the county, the Beverly, University City, and the Overland, Overland. Both are being operated by union projectionists as Holloway does not intend to replace them unless they fail to report for work.

Three other houses in the county, the Osage, Ozark, and Kirkwood, have been with non-union projectionists for several years. It was an attempt to force the owners of these houses to cease to employ union projectionists last year that led to a strike of employees in film exchanges and resulted in the shutting of most of the film offices in St. Louis as the projectionists refused to handle film that was delivered from exchanges where strikes were called.

St. Louis exhibs have long chafed under an ordinance that requires two projectionists in each booth and have been up against the employment of stagehands, as they contend their services are not needed, as no local film house presents a combo show. Several exhibs, among them Fred Wehrenberg, owner of a large indie chain in the city and county, have stated that it would be necessary to close some of the houses, to escape operating them at a loss, if they were forced to hire grippers.

The current flareup at the Gem is expected to stiffen the resistance of county exhibs against the demand for the employment of union projectionists and stagehands.

Yarbrough's Dual 'Melody'

Hollywood, Jan. 29.

Jean Yarbrough, producer-director at Universal, was handed "The Devil's Melody" as his next double chore, following completion of his current assignment, "Inside Job."

Both films will be made under executive supervision of Ben Pivar.

Loew's $1,500,000 Up in 1st Quarter

Despite a dip of nearly $1,604,000 in net income for the fiscal year ended Aug. 31, 1945, from previous year, Loew's, Inc. (Metro), revealed its trend abruptly in the first 12 weeks of the corporation's new fiscal year by showing nearly $1,500,000 increase over corresponding period in 1944. Annual statement, sent stockholders last week, showed 1944-45 net profit totalled $12,913,369, as compared with $14,517,256 in fiscal year ended in August, 1944. Loew's net profit was $4,333,623 in the 12-week period ended last Nov. 22, as against $2,878,242 a year ago.

Corporation's income is equal to $2.55 on 5,055,327 shares of common for past fiscal year as compared with $2.87 in previous year, when adjusted to give effect to the three-for-one splitup. Total current and working assets soared, being $120,835,389 in year ended last August against $102,-305,125 for year before. Total current liabilities in turn were reduced from $32,021,027 a year ago to $28,-868,487 as of Aug. 31 last.

Corporation's operating revenues for the past fiscal year totaled $175,-534,918 compared with operating and general expenses of $130,563,098. One extraordinary deduction was $658,-289 charged off for special foreign film versions. Company listed $14,-496,203 as inventory at cost for film productions completed but not yet released. Company also listed $5,-339,197 for books and rights.

Loew's actual income before taxes amounted to $24,289,363. Federal taxes were listed at $10,967,378. Report showed that $6,951,016 was paid out in dividends in the fiscal year. Consolidated earned surplus account rose from $79,878,733 to $85,641,985 in the year.

Company's net income for the first 12 weeks in new fiscal year was equal to 86c on common against 57c in previous year. Operating profit before taxes and reserves in this period totalled $9,033,693 as against $7,030,831 in corresponding period ended in November, 1944.

N.Y. Directors Guild Demands Compulsory Credits for Pictures

Demand for compulsory screen credits for its members will be made by the Screen Directors Guild, New York, in forthcoming negotiations with producers. Screen credits shape up as a major issue, SDG officials say, because of recent difficulties encountered by its members on this score. While salary scales are generally satisfactory, probability is that the $250 weekly minimum set by the California unit will be adopted in N. Y. No move is expected, however, for a considerable period.

Guild on Monday (28) to set by-laws and public relations committees. A membership committee which includes Al Altman, Metro; Harry Forster, Columbia; and Joe Henabery are sifting over 100 applications. Eligibility requisite is two screen credits.

Jurisdiction of N. Y. unit extends to all parts of country except the Coast, officers disclosed. Rule now in effect requires membership by anyone working outside the Coast regardless of affiliation with the California unit. Included in drive are both theatrical and industrial film companies.

Wellman to Direct 'City'

Hollywood, Jan. 29.

Robert Riskin Productions signed William Wellman to direct the James Stewart starrer, "The Magic City."

Picture is slated for a late spring start, with RKO as a release outlet.

GI Strikes Having Tough Time at the Studios

Hollywood, Jan. 29.

Film scripters who left their jobs to don wartime uniforms are having a tough time crashing the studio gates. Screen Writers Guild reports that only eight scribes out of a list of 28 veterans submitted to the major companies during the last 30 days have been given employment.

Situation will be discussed at a mass meeting of the Guild Jan. 31.

WB's 2 for Feb.

Warner Bros., which rele ased only one picture this month, will make two available during February, while one so far has been set for March. A second for March will probably be "Saratoga Trunk."

February releases, both for Feb. 16, are "Three Strangers" and "Burma Victory." Latter is a war documentary compiled by the British Ministry of Information. Available for March 9 will be "Cinderella Jones."

Lone January release was "My Reputation."


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B'way Spotty Albeit 'Harvey'-Miller Orch Mighty 108G, Durbin Stout 34G; 'Reputation' Tucker 57G; Sun' 24G, 3d

Trade in the downtown New York film houses is a little spotty this week though most stands, including where holdovers are anticipated, are pulling heavily. Bad weather and continued illness apparently is not disturbing the over-all picture to any appreciable extent.

Nothing is hurting at the Capitol, however. Playing "Harvey Girls" and the Glenn Miller band, house is expected to hit a sensational $108,000, near the record $109,300 set by "Anna Christie" in March, 1930, and best under present stagehand policy.

Strand is on its first week with "My Reputation" and the Orrin Tucker band plus Peter Lind Hayes. While not smash, show is on the way to a strong $57,000. A total of five other houses are on initial rounds, including State, which has "Up Goes Maisie" on first-run showing, with Edmund Lowe, Gus Van and the Modernaires in person. Outlook is for around $32,000, excellent.

Among straight-filmers, Criterion is very strong with "Because of Him," which looks to go to $25,000 on the first frame. Globe should hit a good $20,000 with "Pardon My Past," but Gotham and Rialto, also with new bills, are not doing well. Former, playing "People Are Funny," will get only a lean $16,000 while "Pillow of Death" is only $7,000 at the Rialto.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Spellbound" (UA) (11th wk). Retains fine draught, currently looking $40,000. Last week was $41,000. Continues on.

Capitol (Loew's) (4,820; 60-$1.10)—"Harvey Girls" (MGM) and Glenn Miller orch. Sensational business being scored with this show, a huge $108,000 being anticipated, and holds. Figure is near the all-time high of $109,300 scored by "Anna Christie" (M-G) in March, 1930. Final (5th) week for "Expendable" (M-G) and Tommy Dorsey orch was okay $48,000.

Criterion (Loew's) (1,700; 60-$1.25)—"Because of Him" (U). Another Deanna Durbin puller, current week being headed for strong $34,000 and remains over. Last week, "Wouldn't Say Yes" (Col) (2d wk), lean $16,000.

Globe (Brandt) (1,416; 70-$1.50)—"Pardon My Past" (Col). Off to a good start at $20,000. Holds. Last week, "Johnny Angel" (RKO) (4th wk), finished well at $16,000.

Gotham (Brandt) (900; 60-$1.20)—"People Are Funny" (Par). Nice, only about $6,000 being sought. Won't hold. Last week, "Dakota" (Rep) (6th wk), okay $6,000.

Hollywood (WB) (1,458; 80-$1.10)—"Saratoga Trunk" (WB) (11th wk). Picked up pace to finish the 10th week last night (Tuesday) at near $35,000. Ninth was $33,000.

Palace (RKO) (1,700; 60-1.20)—"Cornered" (RKO) (6th-final wk). On fifth frame through Monday night (28) was $21,900, good. Previous week was $23,000.

Paramount (Par) (3,664; 70-$1.20)—"Stork Club" (Par), Woody Herman and Buddy Rich orch and (7th final wk). Continues to pull strongly, sixth week through last night (Tues.) having been $63,000, while fifth struck $70,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$1.20)—"Bells of St. Mary's" (RKO) and stageshow (8th wk). Maintains terrific stride, the current round looking another $125,000, the same as for seventh. Holds one more week.

Rialto (Mayer) (594; 35-85)—"Pillow of Death" (U). Slow on draw at only about $7,000. Last week, second for "Dick Tracy" (RKO), fair enough $7,300.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Lost Weekend" (Par) (9th wk). Holding up very smartly, this week being on way to 59,000, while eighth was $61,000. Remains on.

Roxy (20th) (5,886; 65-$1.10)—"Leave Her to Heaven" (20th), Tony and Sally DeMarco, Paul Winchell, others, in person (6th-final wk). Very steady, fifth stanza, ended last night (Tues.), having registered big $55,000. Fourth was near to $100,000.

State (Loew's) (3,450; 43-$1.10)—"Up Goes Maisie" (M-G) (1st run), Edmund Lowe, Gus Van and Modernaires on stage. Outlook is for fine $32,000 and holds. Last week, "Love Letters" (Par) (2d run), Joe Marsala septet, Smith and Dale, Kitty Kallen, Frank Jenks (2d wk), good $28,000.

Strand (WB) (2,756; 75-1.20)—"My Reputation" (WB), with Orrin Tucker orch and Peter Lind Hayes on stage. Doing stoutly at indicated $57,000, and holds. Last week, fourth for "San Antonio" (WB) and Lionel Hampton orch, finished sharply at $45,000.

Victoria (Maurer) (720; 70-$1.20)—"Walk in Sun" (20th) (3d wk). Holding up robust manner with $24,000 splendid this frame (3d), while second was excellent $27,500. Remains further.

Winter Garden (UA) (1,312; 60-$1.50)—"Seventh Veil" (U) (6th wk). Believed benefiting markedly from word-of-mouth, this English-made shot up smartly on fifth week ended Monday night (28) to $17,000, and will not be ousted next week as planned. Past week was a smart jump over fourth's $13,000.

'Harvey' Sock $20,000, Cincy; 'Doll' High 17G, 'Cornered' Rousing 15G

Cincinnati, Jan. 29.

Three first-runs clicks and stout trade on holdovers are giving the downtown houses another good round. Newcomers in the order of biz are "Harvey Girls," "Doll Face" and "Cornered."

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Doll Face" (20th). Rosy $17,000. Last week, "My Reputation" (WB), big $20,000.

Capitol (RKO) (2,000; 44-70)—"Harvey Girls" (M-G). Looks sock $20,000. Last week, "Leave to Heaven" (20th) (4th wk), tall $8,000.

Family (RKO) (1,000; 44-70)—"Leave to Heaven" (20th) (m.o.). Fifth downtown week. Stout $4,000. Only time this house has been used for a moveover. Last week, second-run.

Grand (RKO) (1,430; 44-70)—"Bells of St. Mary's" (RKO). Holding on m.o. for fifth stanza on main stem. Strong $9,000 after stout $11,500 last week.

Keith's (United) (1,500; 44-70)—"Pardon My Past" (Col) (m.o.). Solo $4,000. Last week, "Stork Club" (Par) (m.o.) (2d wk), trim $3,000.

Lyric (RKO) (1,400; 44-70)—"Lost Weekend" (Par). Second switch for third downtown week. Great $8,000. Last week, "Expendable" (M-G) (m.o.), okay $4,500.

Palace (RKO) (2,600; 44-70)—"Cornered" (RKO). Rousing $15,000 or near. Same last frame on "Pardon My Past" (Col).

Shubert (RKO) (2,100; 44-70)—"My Reputation" (WB) (m.o.). All right $6,000. Last week, "Lost Weekend" (Par) (m.o.), big $8,000.

'Blonde' Brisk $17,000, Seattle; 'Main' 11G, 2d

Seattle, Jan. 29.

Plenty of holdovers this week but fine weather will help overcome this. "Hold That Blonde" is ace newcomer, "Scarlet Street" and "Spanish Main" are best on second sessions.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Hold That Blonde" (Par). Big $17,000. Last week, nine days of third week, "Leave to Heaven" (20th), sock $17,000.

Liberty (J-VH) (1,650; 45-80)—"Snafu" (Col) and "Meet Me Broadway" (Col). Good $8,000. Last week, "Paris Underground" (UA) and "Hit the Hay" (Col), $6,400.

Music Box (H-E) (850; 45-80)—"Leave to Heaven" (20th) (4th wk). Great $7,500. Last week, "Expendable" (M-G) (3d wk), $6,500.

Music Hall (H-E) (2,200; 45-80)—"Cornered" (RKO) and "Sing Way Home" (RKO). Fairish $13,000. Okay $7,000. Last week, swell $11,300.

Orpheum (H-E) (2,600; 45-80)—"Scarlet Street" (U) (2d wk). Great $10,000. Last week, big $14,300.

Palomar (Sterling) (1,350; 45-80)—"Woman Who Came Back" (Rep) with "Slapsie Maxie" Rosenbloom on stage. Sock $12,000. Last week, "Danger Signal" (WB) and vaude, moderate $8,900.

Paramount (H-E) (3,039; 45-80)—"Spanish Main" (RKO) (2d wk). Trim $11,000. Last week, smash $18,-700.

Roosevelt (Sterling) (800; 45-80)—"San Antonio" (WB) (5th wk). Good $5,000 after nice $5,700 last week.

Winter Garden (Sterling) (800; 25-50)—"Stage Door Canteen" and "Lady on Train" (U) (2d run). Big $5,000. Last week, "Tender Grapes" (U) and "92d St." (20th) (3d run), $5,500.

'Scarlet'-Stage Terrif 32G, Hub

Boston, Jan. 29.

"Leave Her to Heaven," "Spellbound," "Scarlet Street" and "Bells St. Mary's" mean plenty of biz here this week with near-record total in the overall picture for this time of year.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"Scarlet Street" (U) plus Randy Brooks orch, others on stage. Got by censor here okay and N. Y. publicity helped a lot to lift this one to $32,000, or better. Is this week's top-ranking band name. Last week, "Riverboat Rhythm" (U) with Charlie Spivak orch, Phil Baxto, $34,000.

Fenway (M-P) (1,373; 40-74)—"San Antonio" (WB) and "Red Dragon," (Mono). Had fortnight at Met before coming here, but lively $9,000. Stock "Stork Club" (Par) and "Life Blondie" (Col), $7,000.

Memorial (RKO) (2,900; 40-74)—"Bells St. Mary's" (RKO). Fifth week still very profitable at $25,000 following great $28,500 last. Holds further.

Metropolitan (M-P) (4,367; 40-74)—"Leave to Heaven" (20th) (week). "Song Mexico" (Rep). Smash here, house climbing to $35,000 or more with holdover next week. Again, "San Antonio" (WB) and "Red Dragon" (Mono), great $20,000 on second week.

Orpheum (Loew) (2,900; 35-74)—"Spellbound" (UA). Great $31,000. Second week, $23,000. "What Next, Hargrove?" (M-G) and "Meet Me B'way" (Col), $27,000.

Paramount (M-P) (4,700; 40-74)—"San Antonio" (WB) and "Red Dragon" (Mono). Doing nicely following fine week for solid $35,000. Last week, "Stork Club" (Par) and "Life Blondie" (Col), $14,800.

State (Loew) (3,600; 35-74)—"Spellbound" (UA). Very hot $17,000 here. Last week, "What Next, Hargrove?" (M-G) and "Meet Me B'way" (Col), $12,000.

Translux (Translux) (900; 30-74)—"Leave Blondie" (Col) and "Under Western Skies" (Indie). Second week looks sturdy $7,500 after big $9,000 first.

Prov. Tall, 'Spellbound' Hot 28G, 'Weekend' Wow 20G; 'Harvey' Dittto 2d

Providence, Jan. 29.

The sky's the limit this week with every stand doing way over its head biz. Sock grossers include "Spellbound" at Loew's State, "Lost Weekend" at Strand, second week sock-eroo for Victory, "Her to Heaven" at Majestic, and knockout fifth week of "Bells of St. Mary's" at RKO Albee.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bells of St. Mary's" (RKO) (5th wk). Wowing them at $15,000. Last week, solid $17,500.

Carlton (Fay-Loew) (1,400; 44-65)—"Vacation from Marriage" (M-G) and "Meet Me on Broadway" (Col) (2d run). Very nice $4,500. Last week, "Enchanted Forest" (PRC) and "Gold Mine in Sky" (Rep) (reissue), snappy $5,000.

Fay's (Fay) (1,400; 40-65)—"State Fair" (20th) (2d run) vaude on stage. Peppy $7,000. Last week, "Lady Confesses" (U) and vaude, nice $6,-500.

Majestic (Fay) (2,000; 44-65)—"Leave to Heaven" (20th) (2d wk). Smash $20,000. First week was socko $23,000.

Metropolitan (Snider) (3,100; 44-85)—"China's Little Devils" (Mono) and Bob Everly with Chick Simone orch on stage for three-day week-end. Nice $7,500. Last week, "Song of Mexico" (Rep) and Glenn Miller orch, solid $14,000 on four-day weekend run.

State (Loew) (3,200; 44-65)—"Spellbound" (UA). Hot $28,000. Last week, "Vacation from Marriage" (M-G) and "Meet Me On Broadway" (M-G), $17,500.

Strand (Silverman) (2,200; 44-65)—"Lost Weekend" (Par) (2d wk, started Jan. 28). Smash $20,000, caught in first sesh with prospects excellent for third week.

Strikes Slough Cleve But 'Spellbound' Brisk 29G, 'Cornered' Hot 20G

Cleveland, Jan. 29.

Steel strike and pressmen's walkout, which has kept three daily newspapers shuttered for 26 days to date, are putting the squeeze on theatres. Current biz is way off. "Spellbound" at State is showing the biggest power, with Hipp's "Cornered" a strong second.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Bells of St. Mary's" (RKO) (m.o.). Fifth week downtown. Sturdy $11,000. Last week, $14,000.

Hipp (Warners) (3,700; 44-65)—"Cornered" (RKO). Fairly punchy at $20,000. Last week, "Wouldn't Say Yes" (Col), fine $23,000.

Lake (Warners) (800; 44-65)—"Wouldn't Say Yes" (Col) (m.o.). Smart $5,000; last week, "Pardon My Past" (Col) (m.o.), $4,500.

Palace (RKO) (3,000; 44-65)—"Expendable" (M-G) (m.o.). Doing okay at $8,000. Last week, "Stork Club" (Par) (2d wk), fine $5,500.

Palace (RKO) (3,700; 50-90)—"Leave to Heaven" (20th). Rousing $32,000. Last week, "Dalton Rides Again" (U) plus Count Basie orch on stage, smart $30,000, mainly due to return of long bills for one week.

State (Loew's) (3,450; 44-65)—"Spellbound" (UA). Hard-hitting $28,000, and likely holds. Last week, "Yolanda and Thief" (M-G), only $16,000.

Stillman (Loew's) (2,700; 44-65)—"A Letter for Evie" (M-G). Lightweight $5,500. Last week, "Expendable" (M-G) (m.o.), satisfactory $7,500.

'Raid'-Monroe Classical 30G, Buff; 'Heaven' 27G

Buffalo, Jan. 29.

"Col. Effingham's Raid," on preem here, helped by Vaughn Monroe band, is leading the pack this week. Fine exploitation will help this comedy to colossal total. "Leave Her to Heaven" also is smash.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Col. Effingham's Raid" (20th) and Vaughn Monroe orch on stage. Colossal $30,000. Last week, "Lost Weekend" (Par) (2d wk), great $14,000.

Great Lakes (Shea) (3,000; 40-70)—"Leave to Heaven" (20th). Terrific $27,000. Last week, "Yolanda and the Thief" (M-G), only $14,500.

Hipp (Shea) (2,100; 40-70)—"Lost Weekend" (Par) (m.o.) only one week downtown. Nice $7,500. Last week, "Getting Gertie's Garter" (UA) and "Went to Reno" (M-G), solid $15,-000.

Lafayette (Basil) (3,300; 40-70)—"Tars and Spars" (Col) and "Voice of Whistler" (Col). Just $12,000. Last week, "Capt. Kidd" (UA) and Blonde Dancers (Col), $13,500.

20th Century (20th Cent.) (3,000; 40-70)—"Bells St. Mary's" (RKO) (5th wk). Fine $10,000. Last week, sock $16,000.

Skouras Theatre in N.Y. Parties Returning GI's

Reversing wartime procedure, the Skouras Nemo theatre, N. Y., is now giving entertainment for men in its area with a series of evening parties conducted by George Cole, manager of the house and himself an ex-GI, in co-op with local draft board.

During war, theatre was opened at 5:30 a.m. on induction mornings. House staff provided breakfast for the inductees in the lounge, after which entertainments were held on the stage. More than 850 servicemen have so far accepted Cole's invitation for welcome home parties, during which they see the show and then get refreshments in the lounge.

STILL ANOTHER INDIE

Hollywood, Jan. 29.

New production firm, Albert Films, was formed here by Eddie Albert and Jack Fletcher to make educational and industrial pictures.

Albert, recently in the Navy, will resume his acting chores in addition to his work as production exec.

'Abilene'-O'Connor Sockeroo 55G, Chi; 'Harvey' Big 30G, 'Weekend' Lush 32G

Chicago, Jan. 29.

Steel and stockyard strikes are helping rather than hurting biz, with strikers favoring films as entertainment during layoff. Chicago's blinding of the week is "Lost Weekend" with $32,000 at the small-seater Apollo, Balaban & Katz having added two extra sessions, morning and midnight. The other two newcomers, "Harvey Girls," at United Artis's, and "Abilene Town," with Donald O'Connor on stage, at the Oriental, are cleaning up $30,000 and $55,000, respectively.

Holdovers that'll have sock weeks include "Mildred Pierce," Roosevelt, $20,000; "Leave Her to Heaven," State-Lake, $30,000, and "Bells of St. Mary's," Woods, $35,000.

Estimates for This Week

Apollo (B&K) (1,200; 65-95)—"Lost Weekend" (Par). Tremendous $32,000 on first 6 days. Last week, "Vacation From Marriage" (M-G) (2d wk), $9,-000 in 8 days.

Chicago (B&K) (3,900; 65-95)—"Wouldn't Say Yes" (Col) with Victor Borge heading stage show (2d week). Torrid $55,000. Last week, smash $66,000.

Garrick (B&K) (900; 65-95)—"Dalton Rides Again" (U). Nice $12,000. Last week, potent $16,000.

Grand (RKO) (1,150; 65-95)—"Condemned Women" (Col) and "Those Three" (UA) (reissues). Unsensational $8,000. Last week, "Adventures of Rusty" (Col) and "Ragged Angels" (UA) (reissues), 5 days, and "Island" (UA) and "Three" (UA), 2 days, modest $9,000.

Oriental (Jones) (3,240; 65-95)—"Abilene Town" (UA) with Donald O'Connor heading stage bill. Smash $55,000. Last week, "Sensation Ground" (UA) with Marie McDonald and Gil Lamb on stage, $45,000.

Palace (RKO) (2,500; 65-95)—"Scarlet Street" (U) (3d wk) and "Girl on Spot" (U) (2d wk). Okay $25,000. Last week, sweet $30,000.

Roosevelt (B&K) (1,500; 65-95)—"Mildred Pierce" (WB) (5th wk). Robust $20,000. Last week, wham $24,000.

State-Lake (B&K) (2,700; 65-95)—"Leave to Heaven" (20th) (fifth wk). Rousing $30,000. Last week, socko $37,000.

United Artists (B&K) (2,700; 65-95)—"Harvey Girls" (M-G). Opened Saturday (26). Great $30,000 in first 6 days. Last week, "Expendable" (M-G) (4th wk), fine $19,000.

Woods (Essaness) (1,200; 65-95)—"Bells of St. Mary's" (RKO) (5th wk). Wonderful $35,000. Last week, ditto.

'Kiss Tell' Sweet 38G, Det. Leader

Detroit, Jan. 29.

"Kiss and Tell," only new film opening this week, looks fine at the giant Fox. Of the holdovers, "Lost Weekend" is holding in smash fashion at the Michigan. "Spellbound" looks only fair to dip on its fifth week.

Estimates for This Week

Adams (Balaban) (2,663; 60-85)—"Frontier Gal" (U) and "Call Boston Blackie" (Col). Great $18,000. Last week, "Cover Girl" (Col) (3d wk) (m.o. from Fox), fine $20,000.

Broadway-Capitol (United Detroit) (3,000; 60-85)—"Sister Kenny" (RKO) and "Follow that Woman" (Par) (2d wk). On fourth downtown week fade-out. Okay $8,000. Last week, neat $13,000.

Downtown (Balaban) (2,863; 60-90)—"Dalton Rides Again" (U) (2d wk) with John Boles, Marie McDonald on stage. Fairish $22,000, principally because some exploitation. Frankie "Sunshine" Robinson, 8-year-old boogie-woogie prodigy, skedded for second week, was taken ill on preem. Last week, with Robinson, Bobbie Sherwood orch, Peter L. Hayes on stage, sock $30,000.

Fox (Fox-Detroit) (5,000; 60-85)—"Kiss and Tell" (Col). Strong $38,-000. Last week, "Frontier Gal" (U) and "Call Boston Blackie" (Col), big $36,000.

Madison (United Detroit) (1,858; 45-85)—"Cluny Brown" (20th)." (WB) and "Capt. Eddie" (20th). Moderate $5,400. Last week, "Anchors Aweigh" (M-G) and "Medal for Benny" (Par), okee $5,500.

Michigan (United Detroit) (4,034; 60-85)—"San Antonio" (WB) and "Strange Gregory" (Mono) (2d wk). Sturdy $24,000, last week, rousing $32,000.

Palms-State (United Detroit) (2,-000; 60-85)—"Spellbound" (UA) and "Sunbonnet Sue" (Mono) (5th wk). Holding up in great style at $15,000. Last week, big $20,000.

United Artists (United Detroit) (1,049; 60-85)—"Lost Weekend" (Par) and "People Are Funny" (Par) (2d wk). Sock $27,000 after terrific first week at $32,000.

'Hargrove' Tops K. C. at Fast 17G

Kansas City, Jan. 29.

Trade generally continues at a fast pace downtown. Leading new entry looks to be "What Next, Hargrove?" at the Midland. Pushing the leader is "Frontier Gal," daydate at the Esquire, Uptown and Fairway.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 40-60)—"Frontier Gal" (U). Hot $16,000. Last week, "Doll Face" (20th), lusty $15,000.

Midland (Loew's) (3,500; 45-85)—"What Next, Capt. Hargrove?" (M-G) and "Close Call for Boston Blackie" (Col). Rousing $17,000. Last week, "Abilene Town" (UA) and "Meet Me on Broadway" (Col), husky $16,000.

Newman (Paramount) (1,900; 46-65)—"San Antonio" (WB) (2d wk). Lively $14,000 after boff $18,000 in-Holder.

Orpheum (RKO) (1,500; 46-65)—"Bells of St. Mary's" (RKO) (6th wk). Fine $10,000. Fifth frame was over hopes at sturdy $12,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Hit the Hay" (Col) and "Gay Senorita" (Col) plus stage revue. Nice $10,500. Last week, "Girl of Limberlost" (Col) and "Pursuit to Algiers" (U) with vaude, about same.

Gertie's got what it takes!

...in the theatres!

BOSTON—Three *big* weeks!

ROCHESTER—Tops "Up In Mabel's Room" by better than 50%!

CHICAGO—Two smash weeks—the second week topping the first!

TOLEDO—Moveover after sensational week!

LOS ANGELES—Three crowd-gathering weeks!

LOUISVILLE—40% better than top business-getting "Mabel's Room!"

WINNEPEG—Solid—for three weeks!

PROVIDENCE—Variety reports "stout week"! Betters "Mabel's Room" by 50%!

EVANSVILLE—Record opening—runs away from "Mabel's Room" by 100%!

ST. LOUIS—Bangup first week—held over for more record business!

READING—45% over "Mabel's Room" business!

...in the trade!

- One of the brightest comedies of this or any other season. Hilarious, don't miss it. —*HOLLYWOOD REPORTER*
- Sheer frenzy of a slapsick comedy. Is certain for chuckles. —*VARIETY*
- An hilarious comedy. Exhibitors can use it to good advantage. —*MOTION PICTURE DAILY*
- A boxoffice laugh fest. Belly laughs come thick and fast from start to finish. Definitely boxoffice oomph. —*FILM DAILY*
- A boxoffice draw. Marie McDonald is entrancing. —*HOLLYWOOD VARIETY*
- Edward Small has rung the bell. —*BOXOFFICE*
- Loaded with laughs. —*EXHIBITOR*
- Will keep audiences in an almost constant state of laughter. —*SHOWMEN'S TRADE REVIEW*
- Speedy and hilarious moments many. A super-job has been done. —*BOXOFFICE DIGEST*



...Luckily, you're getting "GERTIE" from U.A.!

H.O.s Keep L. A. High; 'Stop' Record 45G in 4 Spots, 'Snafu' Nice at 31G; 'Harvey' 66½G, 'Reputation' 54G, 2d Wk

Los Angeles, Jan. 29.

Holdovers still dominate local first-run situations, but three new bills are doing fairly well. "Whistle Stop" looks standout with record $45,000 or near in four theatres, most of them small. "Snafu" is slightly over average at $31,000 in three spots. "Prison Ship" is being pushed up to a strong $26,000 by the Eddie Heywood and Gerald Wilson bands on the stage at the Orpheum.

"Harvey Girls" appears boffola $46,300 in two houses on second week, while second frame of "My Reputation" is clocking a sock $54,000 in as many locations. "Spellbound" at Mary's continues its championship stride, although in its fifth week at two houses with a record $41,000. Fifth and final week of "Leave Her to Heaven" will do $30,000 or close in three spots. "Stork Club" will do as much in two houses on a 9-day fourth stanza.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-GES) (825; 55-$1)—"Whistle Stop" (UA). Great $7,000. Last week, "Blithe Spirit" (UA) (2d wk-9 days), $8,000.

Carthay Circle (FWC) (1,518, 50-$1)—"Vacation From Marriage" (M-G) (3d wk). Fine $8,500. Last week, potent $10,000.

Chinese (Grauman-WC) (1,048, 50-$1)—"Leave to Heaven" (20th) (5th wk). Closing at $8,00. Last week, below hopes at $10,800.

Downtown (WB) (1,800; 50-$1)—"My Reputation" (WB) (2d wk). Steady $23,000. Last week, smash $28,300.

Downtown Music Hall (Blumenfeld) (800; 35-$1.20)—"Whistle Stop" (UA). Record $22,000. Last week, "Blithe Spirit" (UA) (2d wk-9 days), closed with $12,000.

Egyptian (FWC) (1,538; 50-$1)—"Harvey Girls" (M-G) (2d wk). Robust $17,500. Last week, $20,600.

Four Star (UA-WC) (800; 50-$1)—"Frontier Gal" (U) and "Danger Signal" (WB) (3d wk). Okay $3,000. Last week, steady $3,000.

Gaiety (FWC) (968; 50-$1)—"Snafu" (Col) and "Love Bandleader" (Col). Good $7,500. Last week, "Frontier Gal" (U) and "Danger Signal" (WB) (2d wk-8 days), good $5,700.

Hawaii (GES) (956; 55-$1)—"Whistle Stop" (UA). Fine $8,000. Last week, "Blithe Spirit" (UA) (2d wk-9 days), great $7,000.

Hollywood (WB) (1,756; 50-$1)—"My Reputation" (WB) (2d wk). Stout $16,000. Last week, socko $22,500.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Whistle Stop" (UA). Sock $7,000. Last week, "Blithe Spirit" (UA) (2d wk-9 days), next $4,500.

Loew's State (Loew-WC) (2,404; 50-$1)—"Leave to Heaven" (20th) (5th wk). Forte $16,000. Last week, fell off to $10,000, but still sock.

Los Angeles (Dtown-WC) (2,097; 50-$1)—"Harvey Girls" (M-G) (2d wk). Great $35,000. Last week, both $43,100.

Orpheum (Dtown) (2,000; 65-85)—"Prison Ship" (Col) with Eddie Heywood and Gerald Wilson orchs on stage. Strong $26,000. Last week, "Song of Thin Man" (M-G) and Stan Kenton orch on stage, good $25,300.

Pantages (Pan) (2,812; 50-$1)—"Bells St. Mary's" (RKO) (4th wk). Fancy $18,000. Last week, tremendous $21,100.

Paramount (F&M) (3,398; 50-$1)—"Stork Club" (Par) and "Wildfire" (Indie) (4th wk). Final 9 days, firm $19,000. Last week, oke $23,000.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Stork Club" (Par) (4th wk). Closing at $11,000. Last week, neat $11,500.

RKO Hillstreet (RKO) (2,200; 50-80)—"Bells St. Mary's" (RKO) (5th wk). Smash $32,000. Last week, record fourth frame at $27,400.

Ritz (FWC) (1,370; 50-$1)—"Harvey Girls" (M-G) (2d wk). Big $14,000. Last week, great $16,200.

United Artists (UATC) (1,100; 50-$1)—"Snafu" (Col) and "Love Bandleader" (Col). Rugged $15,500. Last week, "Frontier Gal" (U) and "Danger Signal" (WB) (2d wk-8 days), great $12,700.

Uptown (FWC) (1,790; 50-$1)—"Leave to Heaven" (20th) (5th wk). Good $6,000. Last week steady $8,200.

Vogue (FWC) (959; 50-$1)—"Frontier Gal" (U) and "Danger Signal" (WB) (m.o.). Okay $3,500. Last week, "Strange Confession" (Mono) and "Face of Marble" (Mono), okay $5,400.

Wilshire (FWC) (2,296; 50-$1)—"Snafu" (Col) and "Love Bandleader" (Col). Average $8,000. Last week, "Frontier Gal" (U) and "Danger Signal" (WB) (2d wk-8 days), fair $4,100.

Wilshire (WB) (2,300; 50-$1)—"My Reputation" (WB) (2d wk). Sturdy $15,000. Last week, great $22,200.

Milton Pabst (Dtown) (2,500; 40-65)—"Frontier Gal" (U) and "Danger Signal" (WB) (m.o.). Good $3,300. Last week, "Strange Mr. Gregory" (Mono) and "Face Marble" (Mono), okay $7,300.

Broadway Grosses

Estimated Total Gross
This Week $745,900
(Based on 16 theatres)
Total Gross Same Week
Last Year $649,000
(Based on 16 theatres)

'Spellbound' New Balto Record, 28G

Baltimore, Jan. 29.

Very bullish $28,000 here with strong product is evidently the answer. Setting a house high at Loew's Century, "Spellbound," is mopping up mightily. "My Reputation" also is faring extra-well at the Stanley. Rest of list is in equally good shape, with "Bells of St. Mary's" still sure of almost the $18K mark at the RKO.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Spellbound" (UA). Reaching new house record at sensational $28,000. Last week, "What Next, Cpl. Hargrove" (M-G), stout $16,600.

Hippodrome (Rappaport) (2,240; 25-65)—"Bells of St. Mary's" (RKO) (5th wk) plus h.o. of vaude. Holding well at $13,000 after a fine fourth lap at $16,300.

Keith's (Shanberger) (2,460; 20-60)—"Mark of Whistler" (UA) (2d wk). Holding fairly well at $9,000 after fancy $13,000 opener.

Mayfair (Hicks) (980; 25-55)—"Divorce" (Mono). Drawing average $4,000. Last week, "Love a Bandleader" (Col), $3,700.

Stanley (WB) (3,280; 26-65)—"My Reputation" (WB). Rousing $18,000. Last week, second of "Stork Club" (Par), held well at $15,400.

Valencia (Loew's-UA) (1,846; 20-60)—"What Next, Cpl. Hargrove" (M-G) (m.o.). Lusty $7,000, and very big for this house. Last week, "Escadrille" (M-G) (m.o.) mild $3,700.

'Spellbound' Huge 31G, In St. Loo; 'My Rep' Big 19G, 'Antonio' 14G, 2d

St. Louis, Jan. 29.

With biz showing a solid upward surge "Spellbound," running solo at Ike is edging the field with a terrific wham $31,000 for the best take here in months. "My Reputation" is grabbing a hefty $19,000. "Sin Antonio" is also way over average on holdover.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Spellbound" (UA). Great $31,000. Last week, "Vacation From Marriage" (M-G) and "Week-End at Waldorf" (M-G), $16,500.

Orpheum (Loew) (2,000; 30-60)—"Vacation From Marriage" (M-G) and "To the Races" (M-G). Oke $7,500. Last week, "Expendable" (M-G), $6,500.

Ambassador (F&M) (3,000; 50-60)—"My Reputation" (WB) and "Purple Heart Diary" (U). Fancy $19,000. Last week, "Pardon My Past" (Col) and "Crimson Canary" (U), $15,000.

Fox (F&M) (5,000; 50-60)—"Sin Antonio" (WB) and "Danger Signal" (WB) (2d wk). Neat $14,000 after sock $25,000 first stanza.

Missouri (F&M) (3,500; 50-60)—"Confidential Agent" (WB) and "Pardon My Past" (Col). Nice $16,500. Last week, "Leave to Heaven" (20th) and Capt. Tugboat Annie" (Rep) (2d wk), big $14,500.

St. Louis (F&M) (4,000; 40-50)—"Club Havana" (PRC) and "How Do You Do?" (PRC). Only $5,500. Last week, "Arson Squad" (PRC) and "Shadow of Terror" (PRC), $5,000.

'Expendable' Stout 19G In Mpls.; 'Agent' 11½G

Minneapolis, Jan. 29.

The winter's coldest weekend, with the temperature dropping to 20 below zero, is denting takings currently. The two important newcomers, "They Were Expendable" and "Confidential Agent" are showing real strength despite this. In its fifth Orpheum week, "Bells of St. Mary's still hasn't exhausted its local boxoffice possibilities by any means.

Estimates for This Week

Aster (Par) (900; 15-25)—"Face of Marble" (Mono) and "Northwest Trail" (Rep), reissues. Okay $2,600 for 5 days. Last week, "Girls of Big House" (Rep) and "Fit for King" (FC) (reissue), $1,700 in 5 days.

Century (Par) (1,600; 44-60)—"My Reputation" (WB) (m.o.). Here from Radio City. Hitting fast $7,000. Last week, "The Southerner" (UA), $7,500.

Gopher (Par) (1,000; 40)—"All Came True" (WB) (reissue). Big $5,000. Last week, "Dangerous Partners" (M-G), $3,000.

Lyric (Par) (1,100; 44-60)—"Week-end at Waldorf (M-G) (m.o.)—Still strong at $7,000. Last week, "What Next, Hargrove?" (M-G) (3d wk), okay $4,000.

Orpheum (RKO) (2,800; 44-60)—"Bells of St. Mary's" (RKO) (5th wk). Never before anything nearly like this in Minneapolis. Sensational despite four runs. Two nights out this week because of Sigmund Romberg concerts, but picture still fine $8,000. Will go to 7 stanzas for extension of run. Last week, (4th) very big $12,000.

Radio (Par) (2,000; 44-60)—"Expendable" (M-G). Stout $19,000 in prospect. Last week, "My Reputation" (WB), good $17,000.

State (Par) (2,200; 44-60)—"Confidential Agent" (WB). Sturdy $11,500. Last week, "Weekend at Waldorf" (M-G) (2d wk), big $11,000.

Uptown (Par) (1,100; 44-50)—"Anchors Aweigh" (M-G). First nabe showing. Big $5,500. Last week, "Tonight Grass" (M-G), fine $5,000.

World (Par-Steffes) (350; 44-80)—"Colonel Blimp" (UA). Good $4,000. Last week, "Prisoner of Zenda" (UA) (reissue), $1,500 in 5 days.

'Weekend' Lusty at 23G In L'ville; 'Spellbound' 25G, 'Forest' Fancy 8G

Louisville, Jan. 29.

Two pictures, "Spellbound," at Loew's State, and "Lost Weekend," at the Rialto, are currently in terrific fettle. They're running neck and neck, both hitting in the upper brackets. "Enchanted Forest" is surprisingly big at the Mary Anderson. Walt Carroll's "Vanities" plus "Song of Sarong" at the National is excellent.

Estimates for This Week

Brown (Ind. Ave.-Loew's) (1,000; 40-60)—"Frontier Gal" (U) and "Girl on Spot" (U) (m.o.). Holding up to healthy $4,500. Last week, "Stork Club" (Par) (m.o.), $5,500.

Kentucky (Switow) (1,200; 30-40)—"Kiss and Tell" (Col) and "Shady Lady" (U). Okay $1,800. Last week, "Tonight at 12:01 St." (20th) and "Wouldn't Say Yes" (Col) split with "Prisoner Zenda" (FC) and "Tom Sawyer" (RC) (reissues), fair $1,700.

Loew's State (Loew) (3,300; 40-60)—"Spellbound" (UA). On five shows a day, looks sock $29,000, and possible big $25,000 on holdover. "Song From Marriage" (M-G) and "Meet Me On Broadway" (Col), modest $12,000.

Mary Anderson (People's) (1,000; 40-60)—"Enchanted Forest" (PRC), first of local showings for this film and in recent months. Solid $8,000. Last week, "Born for Trouble" (WB) (reissue), $5,500.

National (Standard) (2,400; 60-90)—"Song of Sarong" (U) and Walt Carroll's "Vanities" on stage. Dual show is giving this a hypo. Stout $13,000 on 6 days. Last week, "G. I. Joe" (UA) and "Sensations of 1945" with Dr. Korda RaMayne, mentalist, moderate $4,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Lost Weekend" (Par). Lusty $23,000. Last week, "Frontier Gal" (U), sturdy $5,000, and m.o.

Strand (Fourth Avenue) (1,400; 40-60)—"House of Dracula" (U), and "Isle of Dead" (U). Fancy $6,000. Last week "People Are Funny" (Par) and "Woman Who Came Back" (Rep), $5,500.

'SPELLBOUND' HEP 16G IN OMAHA DESPITE BLIZ

Omaha, Jan. 29.

Terrific cold wave and heavy winds didn't stop "Spellbound" at the Paramount, and it's the outstanding smash this week. "Bells of St. Mary's" is still big on fifth week at the Brandeis.

Estimates for This Week

Paramount (Pollates) (3,000; 16-60)—"Spellbound" (UA). Seek $16,000 or possibly better. Last week, "Orlando and Thief" (M-G), only $9,000.

Orpheum (Tristates) (3,000; 16-60)—"Too Young to Know" (WB) and "Woman Who Came Back" (PRC). Last week: "Getting Gertie's Garter" (UA) and "Mexicana" (Rep), strong $11,000.

Brandeis (RKO) (1,500; 16-60)—"Bells of St. Mary's" (RKO) (5th wk). Very big $8,500 after great $16,000 last week.

Omaha (Tristates) (2,000; 16-60)—"Lost Weekend" (Par) (3d wk) and "Gangs of Winterfront" (Rep) (2d wk). So-so $6,500. Last week, sock-ette $11,000.

State (Goldberg) (865; 15-50)—"Fallen Angel" (20th) and "Then None" (20th). Nice $3,500. Last week, "Dillinger" (Mono) and "Third Degree" (Par), mere $2,200.

'Reputation' Fancy $24,500, Pitt Ace; 'Dakota' Wham 12½G, 'Cornered' 18G

Key City Grosses

Estimated Total Gross
This Week $1,153,000
(Based on 21 cities, 178 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,709,000
(Based on 20 cities, 167 theatres)

'Reputation' Loud $45,000 in Philly

Philadelphia, Jan. 29.

Plenty of shekels in the till currently. That's the report from nearly all quarters in the midtown sector. The brightest spot is "My Reputation," one of four new films unveiled this week. Others are "Pardon My Past," "Vacation From Marriage," and "House of Dracula." Holdovers getting a great play include "Lost Weekend" and "Leave Her to Heaven."

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Vacation From Marriage" (M-G). Good $14,500. Last week, "Kiss and Tell" (Col), fine $9,800 fifth week.

Arcadia (Sablosky) (600; 40-85)—"Expendable" (M-G) (2d run). Thin $7,000. Last week, "Hold That Blonde" (Par), only $3,800 for second run.

Boyd (WB) (2,560; 40-85)—"Lost Weekend" (Par) (2d wk). Husky $27,000 on heels of sock $36,600 opener last week.

Earle (WB) (2,766; 50-85)—"House of Dracula" (U) with Jimmy Lunceford orch on stage. Nice $27,500. Last week, "Cornered" (RKO) and Vaughn Monroe orch, record $45,800.

Fox (Fox) (2,250; 50-85)—"Leave to Heaven" (20th) (3d wk). Still packing wallop at $28,000. Second sesh was great $35,000.

Karlton (Goldman) (1,000; 40-85)—"Stork Club" (Par) (3d run) (3d wk) (five days). Fine $7,500. Last week, wow $12,600.

Keith's (WB) (2,300; 40-85)—"Dolly Sisters" (20th) (2d run) (2d wk). Still on beam at nice $10,000. Last week, bright $12,500.

Mastbaum (WB) (4,692; 40-85)—"My Reputation" (WB). Solid $40,000 plus biz at $5.50 top five-day showing at Earle Sunday (27). Last week, "San Antonio" (WB), brisk $19,000 in 8 days of third session.

Stanley (WB) (2,760; 40-85)—"What Next, Corp. Hargrove" (M-G) (2d wk). Fair $16,000. Last week, good $22,800.

Stanton (WB) (1,475; 40-85)—"Pardon My Past" (Col). Bullish $17,000. Last week, "Dillon's Ride Again" (U), nice $10,000 for second trip.

'CORNERED' TRIM 15G TOPPER IN DENVER

Denver, Jan. 29.

"Spellbound" continues to break records, this time at the Aladdin, after showing three weeks in other local houses. "Cornered" still is big at the Denham, "Doll Face" and "Behind Green Lights" looks disappointing at the Denver, Esquire and Webber.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Spellbound" (UA), after week at each, Denver, Webber, Esquire. Record $9,000. Last week, "Pardon My Past" (Col) and "Julia Ross" (Col), m.o.), fine $7,000.

Denham (Cockrill) (1,750; 35-70)—"Lost Weekend" (Par) (2d wk). Big $16,500. Last week, nearly the same.

Denver (Fox) (2,525; 35-74)—"Doll Face" (20th) and "Behind Green Lights" (20th). Day-date with Esquire, Webber. Fair $12,500. Last week, "Spellbound" (UA), record $25,000.

Esquire (Fox) (2,222; 35-74)—"Doll Face" (20th) and "Behind Green Lights" (20th). Day-date with Denver, Webber. Mild $2,500. Last week, "Spellbound" (UA), also Denver, Webber, good $6,500.

Orpheum (RKO) (2,600; 35-74)—"Cornered" (RKO) and "Sing Your Way Home" (RKO). Trim $15,000. Last week, "What Next, Corp. Hargrove" (M-G) and Hotel Reservoir (RKO), fancy $19,000.

Paramount (Fox) (2,200; 35-74)—"Too Young to Know" (WB) and "Strange Mr. Gregory" (Mono). Meagre $6,500. Last week, "Dakota" (Rep) and "Hit the Hay" (Col), big $15,000.

Rialto (Fox) (878; 35-74)—"Pardon My Past" (Col) and "My Name is Julia Ross" (Col), after week at each Denver, Esquire, Webber, Aladdin. Only $2,000. Last week, "San Antonio" (WB) and "Behind City Lights" (Rep), fine $6,000.

Webber (Fox) (750; 35-74)—"Doll Face" (20th) and "Behind Green Lights" (20th). Day-date with Denver, Esquire, Thin $3,000. Last week, "Spellbound" (UA), same as Aladdin, Esquire, record $6,000.

Pittsburgh, Jan. 29.

Big guns along the first-run trail this week are "My Reputation" at the Penn and "Dakota" at the Fulton, both of which look like certain holdovers. "Leave Her to Heaven" is still steaming hot at Harris on wind-up of 30-day run and Stanley's "Cornered" is also forte.

Estimates for This Week

Fulton (Shea) (1,700; 40-70)—"Dakota" (Rep). Plenty of wallop in this one at $12,500, terrific here in a no-holiday, no-nothing week. Clinch for second stanza. Last week, "Men in Diary" (U), surprisingly good $8,000.

Harris (Harris) (2,200; 40-70)—"Leave to Heaven" (20th) (4th wk). Longest run on record here for any picture. Fourth week being extended to 9 days for smash 14,000 or almost $95,000 on 30-day run. Was sock $19,000 on third week.

Penn (Loew's-UA) (3,300; 40-70)—"My Reputation" (WB). Strong $24,500. Thrill fissure at h.o. last week, second of "Lost Weekend" (Par), big $23,000.

Ritz (Rappaport) (800; 40-70)—"Cant Kidd" (UA) (m.o.). Only second week downtown, nice $3,500. Last week, "Northwest Trail" (Rep), in windup of four weeks downtown, $2,600.

Senator (Harris) (1,750; 40-70)—"Blonde Fever" (Col) and "Adventures of Rusty" (Col). Will get only 4 days on account of "Heaven" playing here from Harris tomorrow (Wed.). Okay $2,200. Last week, "Isle of Dead" (RKO) and "Radio Stars On Parade" (RKO), nice $3,600.

Stanley (WB) (3,800; 40-70)—"Cornered" (RKO). Got big notices. Stout $18,000. Last week, "Cant Kidd" (UA), only $17,000, after fast stint.

Warner (WB) (2,000; 40-70)—"Last Weekend" (Par) (m.o.). Brought here after big fortnight at the Penn, running $9,000. Last week, "San Antonio" (WB), $7,500 after two-and-a-half weeks at Stanley.

'Harvey'-Vaude Fat 35G, Wash.; 'Kiss' Loud 28G

Washington, Jan. 29.

"The Harvey Girls," with vaude at the Capitol, leads this week's parade and holds. "Kiss and Tell" also is big at the Earle.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Harvey Girls" (M-G) with vaude. Terrific $35,000. Last week, "Doll Face" (20th), $28,000.

Columbia (Loew) (1,234; 44-72)—"Expendable" (M-G). Strong $9,000. Last week, "Vacation From Marriage" (M-G), $7,500.

Earle (WB) (2,240; 30-90)—"Kiss and Tell" (Col). Will ring bell for $28,000. Last week, "Lost Weekend" (2d wk), $23,000.

Keith's (RKO) (1,800; 44-72)—"Bells of St. Mary's" (5th wk). Great $19,500. Last week was big $26,000.

Metropolitan (WB) (1,200; 44-72)—"Sin Antonio" (WB) (m.o.). Big $10,000, and holds again. Last week, final of movecover, $12,000.

Palace (Loew) (2,778; 44-72)—"Leave to Heaven" (20th). Bannup $23,000 on second after first week of $28,000.

'Spellbound' Huge 20G, Indpls.; 'Reputation' 14G

Indianapolis, Jan. 29.

Turnstiles here are clicking at a fairly good clip this stanza. "Spellbound" is terrific at Loew's, with second week sock. "My Reputation" at the Indiana is another strong entry.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 35-55)—"Dakota" (Rep) and "Captain Tugboat Annie" (Rep). Average $11,000. Last week, "Hold That Blonde" (Par) and "Scotland Yard Investigator" (Rep), $9,000.

Indiana (Katz-Dolle) (2,300; 35-55)—"My Reputation" (WB). Sturdy $14,000. Last week, "Lost Weekend" (Par), socko $15,700.

Keith's (Indie) (1,200; 35-65)—Jay Seeonds and vaude on stage. Oke $5,000 in weekend run. Last week, "Penthouse Rhythm" (U) and vaude, same run, ditto.

Loew's (Loew's) (2,450; 35-55)—"Spellbound" (UA). Bumper $20,000 and holds. Last week, "Frontier Gal" (U) and "Snafu" (Col), nice $12,300.

Lyric (Katz-Dolle) (1,600; 35-55)—"Lost Weekend" (Par). Extra good $6,000 on movecover. Last week, "Leave to Heaven" (20th), $5,500, also m.o.

HUNT STROMBERG

(Top Producer-14 Years)

JANE RUSSELL

(At Last)

"YOUNG WIDOW"

(Great Story)

UNITED ARTISTS

(Naturally)

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JANE RUSSELL and LOUIS HAYWARD

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"Young Widow"

with

Faith Domergue • Kent Taylor
Marie Wilson • Connie Gilchrist
and Penny Singleton

Directed by Edwin L. Marin • Screenplay by Richard Macaulay and Margaret Buell Wilder • Additional Dialogue by Ruth Nardli Lee Garmes, A. S. C. Director of Photography

A Hunt Stromberg Production

London Pix Biz Off, but 'Wonder' $10,000 in 7th Wk.; 'Encounter,' 9G, 8th; 'Caesar' Robust 17G, 5th, Despite Crix

London, Jan. 22.

West End film theatres are not faring as well as they had.

Departure of American troops and sudden cold snap are blamed.

Two outstanding films are "Brief Encounter" and "The Wonder Man." Former is in its eighth week at New Gallery Kinema, biz very well, and at times topping $12,000 per week. "Wonder Man," in its seventh week, is holding over for another, having topped $16,000 in its first few weeks.

Another that's doing good trade is "Anchors Aweigh," at the Empire. Is in its third and final stanza, but could have stayed a fourth week except it must make room for British Quota pictures. Paramount with "Kitty" at the Carlton and "Stork Club" at the Plaza (Par), are also in the money.

The real puzzle is "Caesar and Cleopatra," at Odeon, Marble Arch. This one was soundly razzed by most crix, but despite that is doing solid biz. Trade is surprised that it doesn't release is tabbed for next September, as it is figured here that an earlier release would have helped the boxoffice.

Est mates At $4 to the Pound

Academy (Indie) — "Nous Les Gosses" (Pic. Kids") (French). Okay wk'e. Has done well at this small capacity house at around $4,000 weekly on first two weeks. Now nearer $3,500.

Carlton (Par)—"Kitty" (Par) (3d wk). Opened to solid biz, and generally praised by the crix, around $10,000 weekly on first two weeks, but now nearer $8,000. Staying to Jan. 31, with "Two Years Before Mast" (Par), replacing.

Empire (Metro) — "Anchors Aweigh" (M-G) (2d wk). Hefty intake on first week at around $24,000. Now nearer $20,000. Staying third week, and could have stayed to March, but compelled to switch British picture, as house is behind on British Quota requirements with "Bell Boot to Dublin" (Pathe) replacing for one week.

Gaumont (GB)—"Bandit of Sherwood Forest" (Col) (3d wk). Did fairly good around $10,000 first two weeks, with $8,000 third stanza. "Dolly Sisters" (20th) in next.

Leicester Square Theatre (Universal)—"Wonder Man" (M-G) (4th wk). Danny Kaye still a West End draw, with first weeks having long lines. After $16,000 per week for four weeks, it's now nearer $10,000. Staying eighth week, after which "Because of Him" (U) replaces.

London Pavilion (UA)—"Whistle Stop" (UA). Opened to unfavorable press, and unlikely to be big. First week is not expected to exceed $10,000, fair but not outstanding.

Marble Arch Pavilion (GB)—"Bandit of Sherwood Forest" (Col) (3d wk). Kid trade has helped this. First two weeks did around $8,000 each, but now nearer $4,000.

New Gallery Kinema (GB)—"Brief Encounter" (Eagle-Lion) (5th wk). This one clicked, from start. Nice $12,000 on first weeks, but now nearer $8,000, $8,000 and $6,000 each, but now nearer $4,000.

New Gallery Kinema (GB)—"Brief Encounter" (Eagle-Lion) (5th wk). This one clicked, from start. Nice $12,000 on first weeks, but now nearer $8,000, $8,000 and $6,000 each, but now nearer $4,000.

Odeon, Leicester Square (Odeon)—"The House on 92d St.", (20th) (3d wk). Commended by crix, but did not fare as well as expected. Topped $14,000 on first two weeks, but third is not likely to exceed $10,000.

Odeon, Marble Arch (Odeon)—"Caesar and Cleopatra" (Eagle-Lion (5th wk). Great publicity handed this by crix but this may have helped. Now doing $17,600, very profitable.

Plaza (Par)—"Stork Club" (Par) (4th wk). Well-liked and has done steady $14,000 in first weeks, but now $11,000. Staying till Jan. 25.

Tivoli (GB)—"Endearing Young Charms" (RKO) (2d wk). Present policy is for fortnightly changes. This one garnered around $7,000 in first stanza, with current session not likely to exceed $5,500. "Come Back to Me" (American title "Doll Face") (20th), is replacing.

Warner (WB)—"Forever in Love" (WB). Sturdy at around $12,000. Staying a second week, after which "Saratoga Trunk" (WB) takes possession.

Iran, Fiji Isles Seek New Pix Equipment

Washington, Jan. 29.

Two small markets for U. S. motion picture equipment manufacturers in Fiji and Iran were polled out over the weekend by the Dept. of Commerce. Department's picture unit cited that there are about 40 picture theatres in Iran. Germans had placed most of the projection, sound equipment, etc., now in use, but there is considerable need for replacements, with American manufacturers having the inside track.

Fiji Islands has nine theatres, with 50% of the equipment needing replacement.

Havas New RKO Europe Mgr. With H.Q.'s in Paris

Michael Havas was named RKO manager for Continental Europe this week by Phil Reisman, company's foreign chief, before left for Latin-America. Havas will headquarter in Paris. He formerly was in Venezuela.

Havas has been in N. Y. recently huddling with Vladimir Lissim, RKO European general manager.

Italy Seeking Vaude Revue Talent; Natives Tired of Local Acts

London, Jan. 22.

Reports from Italy are that there is a crying demand for new talent, both for revues and vaudeville, with the public tired of local acts offered them in the last six years.

Local casinos are reopening, the first to pull down the shutters being the Campione, on Lake Helgano, St. Remo casino was to have reopened, but is held up because owners failed to come through with the concession fee, which amounts to 300 million liras ($2,800,000). Casino at Lido, Venice, is due to open next summer.

Aussie Pix B.O. Back To Normal; Hits Score

Sydney, Jan. 15.

End of industrial disputes here is being reflected in picture biz nearing normal, with several ace films doing big trade. Marquees, as through 1945, start off again with the Yankee trademark in the lead.

Current product includes "Wonder Man" (RKO), "Anchors Aweigh" (M-G), "Duffy's Tavern" (Par), "House on 92d St." (20th), "Johnny Angel" (20th), "Conflict" (WB), "New Voyager" (WB), "Canterville Ghost" (Par), "Lady on a Train" (U), "Brazil" (BEF), "Weekend at Waldorf" (M-G) and "Mark Twain" (WB). British picture in the big coin is "I Live in Grosvenor Square" (BEF).

U. S. Pix Lead Melbourne

Melbourne, Jan. 15.

"Irish Eyes" (20th), "Conspirators" (WB), "Passage to Marseille" (WB), "Flame of Barbary Coast (BEF), "Hearts Young & Gay" (Par), "National Velvet" (M-G), "Road to Utopia" (Par), "Tree Grows in Brooklyn" (20th), "Song to Remember" (Col) and "Duffy's Tavern" (Par) are boxoffice favorites here currently. "Henry V" (GBD) and "Grosvenor Square" (BEF) pace the British product.

Crown to Latin America

Al Crown, special foreign rep for Samuel Goldwyn, left New York Monday (28) for Mexico on the first leg of a tour of Latin America. He'll be gone about three months.

Current London Shows

London, Jan. 29.

"Arsenic & Old Lace," Strand.
"Big Boy," Saville.
"Blithe Spirit," Duchess.
"Cinderella," Adelphi.
"Crying Out Loud," Stoll.
"Duet for Two," Lyric.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Follow the Girls," Majesty's.
"Gay Rosalinda," Palace.
"Glass Slipper," St. James.
"Happy & Glorious," Palladium.
"Hasty Heart," Aldwych.
"Worm's View," Whitehall.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Windermere's Fan," Haymarket.
"Madame Louise," Garrick.
"Merrie England," Princes.
"Night and Music," Coliseum.
"No Medals," Vaudeville.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy
"Shop Sly Corner," St. Martins.
"Sigh No More," Piccadilly.
"Sweeter Lower," Ambassadors.
"The Rivals," Criterion.
"Under the Counter," Phoenix.
"While Sun Shines," Globe.
"Years Between," Wyndhams.

Rank Production Toppers to U. S.

Maurice Ostrer, production chief of Gainsborough Studios, England, one of three major Arthur Rank production companies, is due in N. Y., Saturday (2), from London. He goes to the Coast to study Hollywood production in about three days.

Ostrer, whose company recently made "Madonna of the Seven Moons," "Fanny by Gaslight" and other Rank films skedded for release in U. S., is the second of major Rank organization chiefs to come here. Filippo del Guidice, Two Cities Film topper, is now on the Coast huddling with United World Pictures execs. Rank is reported anxious to have his production chiefs familiar with American audience reaction and the Hollywood setup.

Capt. Norman Walker, Rank's studio manager, now in N. Y., goes to the Coast this week to buy equipment and study production techniques. Walker, he's prepared to spend about $1,250,000 for cameras, screens, sound material, etc.

French Prod. Shutdown Delay Linked to Yen To Stall Quota Pact

Paris, Jan. 22.

French producers have delayed till March 1 the date when they will halt all production unless some adjustment is made by the government on the current taxes burdening the industry. Postponement is reported due to a desire not to increase government difficulties at a time when it already has plenty. It had previously been decided to stop all production the first of year.

In some quarters it is suggested that the producers move, apart from patriotic and also personal motives, is also because the government might yield more easily to the U. S. State Dept.'s desire to arrive at a satisfactory settlement of the quota discussions. For both producers, this would mean nullifying all their efforts to date in keeping American pictures out of the French market.

Australian Labor Troubles Cost Film Biz $500,000 in Two Weeks

Sydney, Jan. 15.

Worst industrial upheaval in this zone in 39 years, which ended this week, cost the picture biz $500,000 in 14 days. If there's another industrial blackout many small Aussie exhibs may well be on the breadline. Power-plant strike hit cinemas hard, and shut 75% of shows in New South Wales. Hoyts circuit, for instance, had 52 nabe houses shuttered. Key spots operated on their own emergency plants, costing about $4,000 each to install. This was costly for loops with five or six theatres in the city area, such as Hoyts and Greater Union Theatres. Country showmen just had to watch the ace vacation trade slip by.

U. S. distribs took a major beating on the cinema shutdown, especially on percentage deals. In most cases there wasn't anything to split. Biz was that bad. Understood that exhibs forced to close shows because of power restrictions need not pay distribs for bills booked but not played. Right now it looks like an alltime low for U. S. distribs in this zone for the former lush vacation over New Year's day.

Upbeat slowly started on Jan. 10. However there are 400,000 still unemployed in South Wales alone. It's figured that the picture business won't be back to normal for at least 14 weeks.

Top British Stars, Producers Eye Aussie Legit; Plan Global Circuit

Sydney, Jan. 15.

Top British stage stars and producers are reported figuring on extending their show biz to Aussie in near future. Proposed global setup would include India, Africa, New Zealand, Australia and other British Empire zones, returning to England via Canada.

Feelers now are being sent out to local legit theatre men, such as Dave Martin, Williamson-Tait and Sir Ben Fuller, regarding the possibility of leasing theatres on percentage deals, or via straight-out contracts covering shows and stars. The percentage setup is favored.

VARIETY learns that Lupino Lane may send a troupe to Aussie, headed by his son, Lauri, to present "Me and My Girl," and that other big stars will come this way shortly. Aussies at present are starved for new shows and faces, a condition resulting from wartime restrictions on travel and on coin takeaway. With the unfreezing of coin allowed out of country plus travel setup, the Aussie territory looks bright for upbeat in live shows this year.

While there is no J. Arthur Rank in the legit biz so far, the British in this field are out to get in before U. S. legiters.

Recently Sir Ben Fuller was reported as approached by U. S. Consulate officials regarding the number of weeks he could guarantee to play a show like "Carmen Jones" in Australia and New Zealand. U. S. Consulate officials also have been making a survey of suitable legit houses here, capacity, etc., for a report to Washington on local legit setup. VARIETY understands that same thing is being done by British Board of Trade officials.

'Snow White' Revival Scores in Mexico City

Mexico City, Jan. 29.

Revival here of "Snow White," after a lapse of eight years, got off to a bigger start than did the first showing in 1938. The reissue drew $20,766 (Mex) for the opener, Jan. 15, an off day for cinema trade here. "Snow White" is current at the Cine Olimpia, pioneer first-run. "Snow White's" first week's gross was $120,000 (Mex), according to Max Gomez, local RKO manager.

At much lower scale at the Cine Alameda it got it did $45,298 (Mex) on its first week.

Argentine Exhibs Hit By Politico Uprisings, Rows at Resort Spots

Montevideo, Jan. 15.

The lot of the Argentine exhibitor is far from enviable currently because of the bitter political conflict. Film houses which show local newsreels are in constant danger from riots. The fights as a rule stem from scenes showing members of the hated military regime, especially of President Farrell.

When uniforms flash on the screen the effect is immediate, but the booing stops if the national flag appears alone. At times a small minority of Nationalists try to drown out the catcalls with applause of their own, but the anti-government cheer leaders are in the majority.

With the summer season in full swing, theatres in the resorts on the Atlantic coast, like Mar del Plata, are also experiencing these near riots which have spread to restaurants, beaches and the casinos. The mammoth Mar del Plata Casino opened on Dec. 23, with Francisco (Pancho) Lomuto's Tango band. Three out of five Lumuto brothers are band leaders and the family has a connection with ex-veepee, Colonel Peron, by marriage. The band went into its first number but the restaurant guests launched a furious bronx cheer. There were shouts of "Down with the Dictatorship," "Muera Peron," etc. Officials of the Casino tried to bounce the leaders, but the tumult became worse. Chairs hurtled through the air and the battle spread to the gaming rooms, taking hours for the cops to quell. The Lomuto family's connection with Argentina's dictator won it many favors. One army brother, Major Blas, was appointed head of the colonel's press and propaganda; Oscar, who styled himself a journalist, was made director of that bureau's propaganda division until a shakeup tossed them out. Through their control of radio, the two Lomuto officials were able to pressure radio stations to sign up brothers Pancho and Hector for radio and nitery work. Last summer the big-name bands were squeezed out of the Mar del Plata casino jobs because the Lomutos had the monopoly. The military regime also held a contest early in its history to select a "Song of the 1943 Revolution" and the prize went to Pancho Lomuto. This masterpiece serves as signature tune for all government broadcasts.

The riots at Mar del Plata, however, have not been directed entirely against the famous orchestral family. The Minister of Foreign Affairs, Dr. Cooke, this week tried to take a few days' rest at the resort, but was whistled off the beach and out of the Yacht Club. Every appearance was the signal for a whistling concert. Argentine patriots are developing the art of the raspberry with vigor.

David Blum, 2 Others To Loew Int'l Directorate

Loew's International directorate elected three new members to the board last week.

New directors are David Blum, publicity - advertising - exploitation manager for the last 15 years and studio adviser on Metro films as they affect the foreign market; Lt. Col. Orton H. Hicks, recently named chief of 16mm. department, and Lt. Col. George Muehnic, assistant to proxy Arthur M. Loew.

RANK HUDDLE TO TAKE SEIDELMAN TO LONDON

Joseph Seidelman, Universal International prexy, now on the Coast, probably will go to London next April or May to co-ordinate the present U—J. Arthur Rank setup Seidelman has been in Los Angeles for the convention of Latin-American sales chiefs and plans going to Tucson, Feb. 4, to start a three-week holiday there.

Al Daff, U International vice-president, who also was on the Coast for the convention, hopped via plane for Australia, Monday (28). He will also visit Japan, China, India, Egypt and Italy before arriving in London in April. Charles Kirby, Seidelman's assistant, arrived back in New York from the Coast yesterday (Tues.)

Paris Council Tries Tix Buy on Theatres

Paris, Jan. 22.

The Paris city council recently appropriated 3,000,000 francs to subsidize some theatres, now will approach show business from another angle. On the contention that theatre seats should be more widely patronized by the masses, it will make a regular practice of purchasing theatre seats and give them to schools and other worthy organizations.

Theatre managers feel that they would rather be permitted to run their business in their own way and that instead of subsidies they should be exempted from paying part of the taxes which currently are making show biz exceptionally difficult.

Boom government-owned theatres are not free from outside troubles. Managers Maurice Lehman, of the Opera, and Albert Wolff, of the Opera Comique, find the Confederation Generale du Travail (Labor Union) opposing them because they are trying to get rid of some people who have been on the payroll for years.

Aussies to Fete Daff

Sydney, Jan. 15.

Al Daff, Universal's foreign supervisor, is due to step on his native soil here this month or early in February. Film industry is preparing a big welcome for a native son who now is top foreign executive. Headed by Here McIntyre, U's local topper, Daff will be dined by Universal, the 47-Club, MPDA, Hoyts, Greater Union Theatres and others within the industry.

It's the first visit here for Daff since before the war.



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Look Magazine said: "First Big Musical of 1946. It sets a fast pace for the New Year's movie musicals!" And how!

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Stories Coin

Continued from page 3

furbished, in the homeoffice. Idea of installing Mrs. Brandt as a sort of superalsowoman to put Metro on the inside track for literary material is generally credited to Voldemar Vetluguin, who came to Metro from Red Book mag as special aide on the Coast to Louis B. Mayer. Mrs. Brandt was her husband's former partner in the Brandt & Brandt agency and Marple was fiction editor of Collier's.

WB's Broadened Coverage

Warner Bros., with Don Moore, former Cosmopolitan mag exec as eastern story ed, has endeavored to broaden its coverage of the story markets by installing fulltime branch contact people in key cities. It is hoped by this method to keep in closer touch with authors living in the area.

Twentieth-Fox, its eastern story department headed by Bert Bloch, and probably the heaviest single purchaser of big novels during the past year, has been going in heavily for contests and fellowships to try to promote material on which it will have the inner track. It has a tieup with Doubleday-Doran and has had GI contests and GI fellowships awards. Paul Peters, formerly of Life mag, runs this aspect of the department.

Universal, a minor entrant in the big-money literary sweepstakes so far, is apparently anticipating greater activity, since Adolph Schimel, attorney and secretary of the corporation, has been named as supervising story head in the east. Department is run by Larney Goodkind, who recently returned to it from the Army.

Columbia Spreads Out

Columbia, which has always had one of those "nook" story departments at the homeoffice, has spread out into fancy quarters of its own in the Fisk Building on 57th street, with pink walls, lavish drapes and lots of modern glass partitions. Janet Wood, formerly assistant story ed at Metro, is boss.

Adding to the prestige with which the eastern story departments are being treated by the studios is the fact that the traditional antagonisms and jealousies which existed between New York and Hollywood story editors in each company have just about vanished. That results from the fact that many of the present Coast editors are recent recruits from similar posts in New York and have had much to do with choice of their successors in the east. Among the ex-New York editors now holding studio jobs are Dick Mealand at Paramount, Bill Fadiman at Metro, Eve Ettinger at Columbia and Bud Kay at Warner Bros. Pat Duggan, at the Goldwyn studio, is a former New York agent.

Amusing part, particularly to the story eds, of the lavish setups, entertainment budgets and other so-called "author-bait," is that they have seldom been known to mean anything. Either an agent puts an authors product on the market and invites competitive bidding, so everyone has an even chance, or the word gets around about a coming property and every story department is at once after a look-see. An agent or author will seldom turn down a chance for some extra important folding money, no matter how friendly he or she is with a particular story editor.

Producers, IA

Continued from page 3

its enforcement be delayed until the Council could clarify the directive.

Sorrell has been in Florida for the last week but was not invited to sit in on the meetings. One CSU official, however, reported that the union expected to stand pat on the demands set forth by Sorrell.

New strike threat originated Jan. 21, when carpenters and painters at Universal and Columbia studios, affiliated with the AFL, refused to trim sets built by IA men under the AFL order. It was reported that the IA subsequently had threatened to jerk theatre operators and studio members unless the Council's directive was carried out. Sorrell claims the deal between the carpenters and grips had already been set and that the matter was never submitted to the council's jurisdictional committee.

IA and producers, however, insist all parties had agreed to abide by the committee's decision and are asking the AFL to enforce it. Decision gave the IA about 500 jobs now held by the carpenters. In ordering painters and carpenters not to work on IA sets, Sorrell reportedly claimed that when the full force of the directive was effected, it would throw 1,000 craftsmen out of work. Industry execs declared, though, that such displaced workers, who had never been on regular jobs, could be absorbed.

Producers referred to the carpenters' and painters' action as a "sit-down strike." In announcing the Florida trip, they stated that it was made at the invitation of the AFL executive committee and Green and was to "call on the AFL to enforce its strike settlement directive."

'Bells'

Continued from page 2

"Bells"; Alfred Hitchcock, "Spellbound"; and Clarence Brown, "National Velvet." Supporting actress: Joan Loring, "The Corn Is Green"; Angela Lansbury, "The Picture of Dorian Gray"; Ann Revere, "National Velvet"; and Eva Arden and Ann Blyth, "Mildred Pierce." Supporting actor: Michael Chekhov, "Spellbound"; John Dall, "The Corn Is Green"; Robert Mitchum, "G.I. Joe"; J. Carrol Naish, "A Medal for Benny"; and James Dunn in "A Tree Grows in Brooklyn."

17 Shorts in Derby

Four two-reelers, six-one reelers and seven cartoons make up the field for short subjects in the Oscar Derby. Eligible briefies were announced by Jean Hersholt, Academy prexy, as follows:

Two-reelers — "A Gun in His Hand," Metro; "The Little Witch," Paramount; "Star in the Night," Warners; and "The Jury Goes Round and Round," Columbia.

One-reelers — "Screen Snapshots 25th Anniversary," Columbia; "Stairway to Light," Metro; "White Rhapsody," Paramount; "Along the Rainbow Trail," 20th-Fox; "Your National Gallery," Universal, and "Story of a Dog, Warners.

Cartoons — "Rippling Romance," Columbia; "Donald's Crime," Walt Disney; "Quiet Please," Metro; "Jasper and the Beanstalk," Paramount; "Mighty Mouse in Gypsy Life," 20th-Fox; "Poet and Peasant," Universal, and "Life With Feathers," Warners.

WAC N. Y. Luncheon

War Activities Committee of the motion picture industry, which is bowing out Feb. 1, honors the last of its headquarters staff today (Wednesday) at a luncheon in the Astor hotel, N. Y. Volunteer executives are receiving plaques attesting to their war service.

Present to receive the plaques will be George J. Schaefer, chairman; Francis S. Harmon, executive vice-chairman; Arthur L. Mayer, former treasurer; Jack Allcoate, chairman trade press division; Walter C. Ament, chairman newsreel division; William D. Kelley, chairman print division; Gradwell L. Sears, chairman distributors division; Raymond Wemple and Henry Ferber, accountants.

Others to be honored but absent from the luncheon are S. H. Fabian, chairman theatres division; Herman Gluckman, treasurer; Maurice Bergman, chairman public relations division; and Arthur M. Loew, chairman foreign managers.

Rogers Sets Laffoater

Hollywood, Jan. 29.

Charles "Buddy" Rogers', Comet Productions topper, picked "The Adventures of Don Coyote," a comic Western, as the second of his streamlined productions for United Artists release. Film will follow immediately after the first production, "Little Iodine," which starts March 12.

"Coyote" will be made in Cinecolor, with most of the shooting outdoors in Arizona.

HATHAWAY STEERS 'RUE'

Hollywood, Jan. 29.

Henry Hathaway draws the director assignment on "32 Rue Madeleine," newly titled story of wartime plots foiled by the Office of Strategic Service.

Picture rolls in two weeks at 20th-Fox with Louis de Rochemont producing.

Seiler, Lou King Set To Meg 2 Foy Prods.

Hollywood, Jan. 29.

Two director assignments were announced by 20th-Fox, both under Bryan Foy's producer guidance.

Lewis Seiler will pilot "That's For Me" and Louis King will handle "Dusty."

Nat'l Assn.

Continued from page 9

this territory, even before the organization of the independent circuits' group became known last week, local branch managers and salesmen now have still more cause for worry. They now fear that it's only a question of time before all of the independent exhibitors will become affiliated with such groups.

Branch managers here always have opposed such buying-and-booking combines in the belief that the latter may attain sufficient strength to dictate prices and sales policies and change the entire selling system on which the industry has been built. Salesmen see their positions in jeopardy because of the development inasmuch as the companies deal directly with the branch manager.

Bennie Berger, president of North Central Allied, independent exhibitors' organization, says the combines are weapons in the fight against percentage and unfair film deals and selling policies. Because film deals are getting "rough," exhibitors feel they must go cooperative for their own protection, he points out.

20G to 350G For N. Y. Subway Ads

Film advertising in the New York subways rocketed from a low of $20,000 in 1941 to a $350,000 peak in '45 and show signs of pushing still farther ahead in the current year. Idea of launching a free series of ads for features with the "Go See the Picture of the Month" car cards back in March, 1941, helped spark the rise in this form of advertising. Campaign was dreamed up by execs of the New York Subways Advertising Co., when transit ads were in the doldrums, to attract the interest of the nickel-riders to subway literature and, incidentally, to induce film distributors to go underground.

As it stands now, the film industry represents the second largest classification of subway advertisers, top execs of the advertising company say. Figure of $350,000 represents the coin paid out by nine leading producers and distributors during '45 for car cards and boards in stations. In return, ad officials estimate that the industry in the past five years has been the gainer to the tune of $300,000 in free advertising. That's the amount that would have been paid if "Go See" was a subsidized feature.

"Susan Lee," tagged as "motion picture editor," in the cards, plugs the picture of the month by still, star credits and blurbs. Actually, monthly selections are made by Allan Chalfonte and Dorothy Weyant of the ad company and Mary Allison of J. Walter Thompson agency. Once chosen, film is given a month's "half run." That is, it hits 3,500 of the 8,500 subway cars.

To avoid troubles, it thumbs-down on a picture which might be distasteful to any sizable group. If a film has a scene disturbing to parents on moral grounds, it's out. The trio slipped up only once, when it chose "Mission to Moscow" and then faced public squawks that "Mission" distorted the Soviet purge trials. Fiorello LaGuardia, then bizzoner, ordered the removal of the offending placards.

According to Chalfonte there was no idea of running "Go See" indefinitely when company pioneered a group of features which now includes "Miss Subway," food and household tips, etc. Plan caught on, however, comment was good, and "Go See" is due for indefinite booking despite an advertisers' waiting list for car space.

From the Services

Commander F. C. Henry, Navy, named district manager for Philippines, China, Japan and Indo-China for Paramount International.

James V. Boyle, Army to publicity staff of USO-Camp Shows in N.Y.

Major Robert Pratchett, Army, to Paramount International.

Charles Aaron, Army, to Metro homeoffice as associate of Bill Brenner, head of company's theatre checking department.

Gene Engleman, Navy, to RKO sales department in Portland, Ore.



"The Seventh Veil' is an absorbing film," says LIFE. Above are the two stars, Ann Todd and James Mason, both of whom LIFE thinks will be successfully sold to the American public through this Universal release.

LIFE'S selection of "The Seventh Veil" as "MOVIE OF THE WEEK" further proves the importance of this motion picture to the American public and the American exhibitor!

BE SURE to screen "The Seventh Veil" at your nearest Universal exchange as soon as prints are available.

"The Seventh Veil" is typical of the fine quality of entertainment you will find in all of the six English pictures which Universal is releasing. They all have that universal appeal.

THE SEVENTH VEIL, MADONNA OF THE SEVEN MOONS, THE MAN IN GREY, THE WICKED LADY, ROGUE'S PROGRESS, DEAD OF NIGHT

Material Shortages, Labor Costs Slow Chi Theatre Bldg. Program

Chicago, Jan. 29.

Local theatre construction is taking a back seat to current reconversion problems, but orders pending, indicate a future upswing for the film architects, despite inflationary prices.

One architect has more than $1,500,000 in orders for new houses, all for future delivery in the Chicago area alone. In addition, theatre people are spending more than $500,000 at the present time on renovation, alterations, and redecorating orders with this firm.

However, the work on theatres as a whole is spotty because of the highly competitive labor market and shortage of necessary building materials. Fear of public sentiment against theatre building in the face of the nation's acute housing shortage, has caused many prospective builders to await developments. The bill pending in Congress would channel 50% of all construction labor and material into housing under $10,000 with the balance spread to meet other demands as well as possible.

According to architects, construction costs have not risen above the cost-of-living index, showing a hike of about 30-35%. On the other hand, the head of one theatre circuit here points to the fact that his renovation expenses have almost tripled on one theatre. Although the material shortage is no more acute than can be expected, the steel strike threat has caused further difficulties that will be a long time unfolding, it's felt.

There is an actual need for new theatres in some areas, especially metropolitan, where war industry boom has developed new communities, according to Jimmy Coston, Warner Theatres zone head. These theatreless areas represent a high money potential for exhibitors, but can't be exploited because of shortages.

2 New Phoenix Houses

Phoenix, Ariz., Jan. 29.

Construction of two new theatres here by the Publix-Rickards-Nace chain is planned, Harry L. Nace, manager, announced. Costing about $100,000 each, one will be 1,000-seater, while other will have 600 seats.

Firm already has six theatres here and many others throughout state.

Rodgers Circuit Builds Two

St. Louis, Jan. 29.

I. W. Rodgers Circuit is strengthening its position in Southern Illinois and Eastern Missouri by building two new houses in towns where it already operates theatres. A new $100,000 house is planned for Poplar Bluff, Mo., and a $75,000 one is to be erected in Carbondale, Ill.

A. J. Sass, owner of the Star, Willow Springs, Mo., sold the house to R. D. "Dick" Fischer, recently discharged from the Air Forces.

Stageshows in Abeyance For B'klyn Paramount

Stageshows for Paramount, Brooklyn, have been mulled but inauguration of a combination policy is not on the immediate horizon, it is understood. Meantime, following return of house to Par. operation last Nov. 22, following several years under a pooling arrangement with Si Fabian, it is being entirely refurbished. Theatre now playing double bills. It is under the supervision of Bob Weitman, who also is managing director of the Paramount in New York.

Brooklyn Par has made a deal with RKO to play "Cornered" directly after its current run at the Palace, N. Y., but prior to subsequent runs.

"Corned Beef"

Continued from page 9

release of two-reel comedies. Never having produced any pictures, Harry and Jack arranged for a producer in Hollywood to make a series for them. First four that came through brought moans from the fledgling film magnates. With that, Harry left New York for the Coast to handle production himself, while Jack stayed east to concentrate on sales. The setup has remained exactly the same right down to the present.

Lack of coin was, of course, Harry's big headache, and the brothers found the way to keep going by making a short and selling it at once to provide money for production of the next. With "The Hallroom Boys" series a success, the Cohns branched out with a new series, "Screen Snapshots," which Col is still making and distributing.

A few more years and CBC was ready to go into features. The initial full-length cost $20,000 to make and, on the strength of it, CBC sold five additional but as yet unmade pix on the states-right market. That took more production coin, of course, but the Cohns turned financial magic by a combination of personal effort, the treasuring of every penny and the use of every device by which the expenditure of funds could be postponed or their turnover multiplied.

Big-Time—in 1927

Arrival in the really big-time, however, was marked by the Cohns in 1927. Broadway runs for indie pix back in those days were a rarity. And when the company's "Blood Ship" was booked into the Roxy—then the nation's top showcase—the picture industry knew the Cohns had arrived.

Production from the beginning took place on the Gower street lot that became a complete picture-making plant as the company's b.r. soared. Studios have now once again been outgrown and plans are being made to move as soon as possible to a giant new setup farther out of town where physical expansion will be unhampered.

Col opened its first four wholly-owned exchanges in 1926. Gradually those branches replaced franchise-holders in the sales setup, until the company was shortly operating all the domestic branch offices it has today. Many current Col employees, incidentally, date back to association with those franchise-holders.

Company's initial fling in the foreign market came in 1923, when it sold one pic to an Australian franchise-holder. At present Columbia International has 75 sales offices in countries throughout the world.

N. Central Allied

Continued from page 9

Branson that the latter was adamant regarding "Bells," and declared there could be no lowering of the 50%. He justified the terms on the grounds that "the picture is drawing the largest grosses since 'Gone With the Wind'," and that RKO has to obtain the largest rental revenue possible from it in order to keep the Crosby-McCarey group in line for other productions.

The reason why Berger says that, in spite of RKO's refusal to budge, he's giving the picture the green light and notifying exhibitors to disregard his previous request to book it, is that public pressure for the picture is so great that everybody is virtually "forced to show it."

Moreover, Berger has been advised that the "Bells" terms for Twin City independents will be 35%, and he has stated that "this is satisfactory," although he has announced that the fight against percentage generally will be his organization's first and principal order of business in 1946.

The fact that RKO took such prompt notice of the North Central Allied squawk, and at least tried to conciliate it, apparently softened Berger.

Even though "Bells" continues to be sold to out-of-town exhibitors at 50%, Berger says he feels the conference with Branson "was helpful to both sides." He was "pleased" because Branson promised to consider other of the territory's independent exhibitors' grievances against RKO. These include dissatisfaction with the 40% demand for "The Spanish Main" and the allocation of pictures. In allocating its pictures in the top group "where they don't belong," RKO is the worst offender of any of the companies, Berger asserts.

Inside Stuff—Pictures

Originally slated to start last Dec. 1, RKO's "Christabel Kane" is still waiting at the post, wondering when she will get the green light. First postponement was the result of Joan Fontaine's illness, with Jan. 3 designated as the next starting date. That was gummed up when Alan Marshall pulled out because of ill health and was replaced by John Sutton. Third start, set for Jan. 14, was stymied when Paul Stewart, loanout director, had an argument with William Pereira, producer, and went back home to Paramount. Now RKO is waiting for a new director before setting a new starting date.

So many Hollywood producers are using the atomic-bomb theme that Sol Lesser has ordered his scripters to wipe all traces of it from his forthcoming production, "Alarum and Excursion," Novel, written by Virginia Pursue, involves a secret explosive based on the use of atomic energy. Figuring that the screen will be all cluttered up with atomic pictures, Lesser is replacing the explosive with a life-giving serum.

January issue of Cosmopolitan magazine carries a "preview" of a forthcoming book, "Hell-Is Green," by Lieutenant William Diebold, recounting his adventures while rescuing lost American fliers from the Burma jungle. Lt. Diebold of Pittsburgh is the son-in-law of C. J. Latta, long-time asst. zone manager for Warners in Pittsburgh and now that circuit's zone chief in Albany.

A "significant" film doesn't mean a thing unless it is "sugar-coated" with sufficient entertainment material to attract people to it, stated Howard Dietz, Metro pub-ad chief, writing in last Sunday's (27) New York Times Magazine. In the piece, tagged "Must the Movies Be Significant?", Dietz maintained that "films can entertain and at the same time have real significance."

Roster of individual talent agents in Hollywood is the greatest in the history of the film business. Increasing number of ten-percenters are breaking away from the bigger agencies, although the biggies are still doing big business. Rise of the one-man agencies is largely the result of the recent expansion of indie production.

Humble "B" productions will get a hearing from the Academy of Motion Picture Arts and Sciences on the Jeffrey Bernerd proposal that an annual award be established for "low-cost pictures." Bernerd pointed out that such an Oscar would stimulate activity among producers who make their pictures without the heavy backing of major studios.

U-Intl. Plans

Continued from page 5

tion in its history, the report, signatured by J. Cheever Cowdin, chairman of board, and Nate Blumberg, president, states that net working capital has increased to a new high of $23,030,555 from $18,798,687 at the end of the previous fiscal year. Current and working assets amounted to $28,212,671 and current liabilities to $5,182,116. Ratio of current and working assets to current liabilities was $5.44 to $1 as compared with $2.84 to $1 a year ago.

Operating income totalled $51,049,428 as against the all-time peak of $51,561,504 in previous year. Foreign revenue hit a new all-time high of $22,341,928, or $3,166,945 over the previous fiscal year. Total dividend payments, at $2 per year, amounted to $1,519,842 during the past fiscal 12-month period.

Universal's profit before income and excess profits taxes totalled $10,331,010. The company was able to reduce its outlay for excess profits tax from $6,897,000 to $3,921,000. Despite this, $6,420,082 was set aside as provision for Federal income and excess profits taxes and foreign income taxes.

U's Agreement

On the International deal, U has agreed to buy all of the proposed $1,300,000 non-voting 4½ preferred and half of the common. This will call for expenditure of $1,400,000. Stockholders will be given opportunity to authorize 100,000 shares of the new $100 preferred, with only 60,000 shares planned for sale now. Of the remainder of the $6,000,000 to be obtained, about $2,500,000 is earmarked to go to International for advances and loans. Another $1,500,000 to $2,000,000 will go for improvements and additions at the studio and additions to the present plan in the next two or three years.

Under the last November agreement, the proxy statement reveals, the new producing company would enter into employment pacts, extending for seven years, with William Goetz and Leo Spitz to head that company's production. Each would be paid $2,000 weekly, plus certain expense and travel allowances while away from home. In addition, the employment contract with Goetz is to provide that he will receive as additional compensation $150,000 per year or such part of that as does not exceed the annual profit of the new production company before state and Federal taxes. Also cited that the new production company may acquire theatre interests, but nothing is definite about this at present.

Proxy statement shows that General Cinema Finance, of which J. Arthur Rank was an officer and owner of 10% of stock last Dec. 31, owned 134,375 common shares in U.

The sales of three U pictures to the Soviet for showing in Russia was revealed. It also showed that Universal has offices open again in France, Hungary, Denmark, Norway, Italy, Belgium, China, Malaya and the Philippines, and has made arrangements to distribute in Greece.

New York Theatres

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AND HIS ORCHESTRA
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M-G-M's Musical in TECHNICOLOR
THE HARVEY GIRLS
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RKO RADIO
IN PERSON
THE GLENN MILLER ORCHESTRA
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DAVID O. SELZNICK presents
INGRID BERGMAN
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SPELLBOUND
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"THE LOST WEEKEND"
Starring
RAY MILLAND · JANE WYMAN
With Phillip Terry, Howard da Silva, Doris Dowling, Frank Faylen. Produced by Charles Brackett. Directed by Billy Wilder.
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

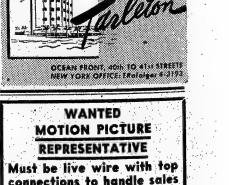
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M-G-M presents
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BETTY HUTTON
in "The Stork Club"
with BARRY FITZGERALD
In Person: WOODY HERMAN and His Orch. Featuring Buddy Lester
PARAMOUNT

SCHERMER'S SECOND
Hollywood, Jan. 29.
Second picture on Jules Schermer's production program since his return to Columbia from Army service is "The Man from Colorado."
Currently Shermer is readying "They Walk Alone" for early filming.

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LOOK
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BOB HOPE
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Tuesday Evening, February 5

Job Hunters Flocking to Big Town Told: 'Cultivate Garden in Stix'

From all indications it would appear that history is repeating itself. Just as, following World War I, vets flocked to New York in quest of radio jobs, so, too, today there's a veritable deluge of "new civilians" beating a path to the doors of networks, indie stations, agencies, etc., seeking jobs that simply don't exist.

It's estimated that there are more radio job-hunters around Manhattan today than at any time even preceding World War II—and the GIs awaiting their discharge are still to be reckoned with.

What's aggravated the situation to a large extent are the wholesale numbers who, because of experience acquired while in the service, are turning to radio as a profession for the first time. These include any number of would-be scripters, as well as directors, flacks, etc.

Obviously, agencies, networks and stations are proceeding with caution in hiring men and invariably the newcomer to the New York scene is greeted with the inevitable retort: "We've got our own men to take care of when they get out of the service."

The feeling among New York radio execs is that, with the abundance of new talent on the scene, the opportunity is ripe for a re-emphasis on creative programming out-of-town. It's the belief that it would be beneficial to the industry as a whole if the "new civilians" into radio took their cue, for example, from Ed Birnbryer, who has joined Jack Stapp to head up his program writing staff on WSM in Nashville, and contributed toward hypoing the creative picture outside of New York.

New York execs are of the opinion that the tight market of Manhattan doesn't apply to agencies and stations in other regions of the country.

Shep Chartoc on Own

Chicago, Jan. 29.

Latest hitchhiker on the electrical-transcription gravy train is Shep Chartoc, who leaves the radio packaging dept of MCA here Feb. 9, to peddle his first platter, "This Fabulous World."

First of a series planned by Chartoc, "World" is a quarter-hour, three-a-week stint, audition platter of which was pressed last week, in which Alex Dreier, NBC commentator, will dish out "true stories of the unusual."

GF Re-Inks Fannie Brice

Fannie Brice and General Foods have signed up for next season, same format and Sunday night time on CBS.

Recent illness of the comedienne left some doubt concerning her future career in radio, with her signaturing for another season's ticket cued to her complete recovery.

Solid Web Stuff Gets Brusheroo As Indies Sleep

The FCC is quietly making a cross-country survey to determine why local indies are not taking advantage of network public service programming that is not carried by the web affiliates.

The FCC isn't any too happy over the fact that, in some instances, as many as 90% of the web affiliates are giving the brusheroo to public service network shows. That's attributed to a variety of reasons, but principally because it would mean the cancellation of local sponsorship deals that are invariably wrapped up in disk shows.

If the affiliates were substituting public-service shows of a local character, or spotlighting anything suggesting creative programming in place of the network shows, the FCC wouldn't mind so much. But under prevailing conditions, some of the top p.s. shows are getting a brush-off because the affiliate doesn't want to write "Ziegenheim's Dept. Store" off the books, and the indies in that particular city aren't cognizant of their rights to pick the show that the web affiliate shies away from.

It's to "educate" the indie that such programming is his for the asking that the FCC is now engaged in making a comprehensive study of the situation.

Tom Field is back at announcing job with WTAM, Cleveland, after 38 months with Army public relations and Quartermaster Corps, ending up as tech sergeant.



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American Oil Company

Dateline for Byliner May Cue Amer. Oil Bow

Although he's already taken over his administrative post as a CBS programming veepee, Ed Murrow is still committed to his Sunday morning 15-minute commercial new broadcast for American Oil Co., contract running until May.

With Murrow now stationed at New York headquarters, it's regarded likely that American Oil may drop the show upon expiration of the Murrow pact. Client during the two years it bankrolled the program was particularly fond of that London dateline while Murrow headed up the London CBS operation as European director, and the change in scenery may be a factor in the oil company's decision to fold.

Football Confab Names Levin to Handle Radio

Chicago, Jan. 29.

"Biggie"—Levin, radio talent agency head, was appointed by Jack Easton, prexy of newly-formed All-America Football Conference, to handle all radio rights for the league's games.

Levin said that several offers had already been received through net outlet offices here as well as through his own offices, but that nothing definite has as yet been decided upon.

Flack Tosses Bricks & Bouquets In Own Radio Editors' Appra'sal

Editor, VARIETY:

As a radio press agent and an ex-radio editor, I was deeply interested in your article "Appraising the Radio Editors." In most instances you were absolutely right and said many things we flacks can't afford to say (if we want to keep our clients' names in the press!). But in some cases you were wrong. So I'll argue a bit.

For some of my clients, I made a five-month trip up, down and across these United States and visited many leading cities—not only Hooper cities, but locales that have good live radio stations and which are, if you don't mind my pointing out this obvious fact, just as important to us flacks and our clients as New York City. We have very few New York outlets, of course, and I wish we had more, but I still say a good piece on J. Durante, or N. Eddy, or D. Voorhees in the Little Rock, Arkansas, Gazette, is just as important as an "I Wonder" item in Nick Kenny's column.

First, let me take exception to some of the things you said and some of the things I know about first hand—by being in the cities and talking to the radio editors and their bosses, and by checking on clippings for the past six months:

Kansas City. As you know, the Star and Times own WDAF, NBC outlet. Arthur Church of KMBC, CBS, and Don Davis of WHB, Mutual, and some of the other station men have done a world of good with Dean Fitzer of the Star. Today, Bob Hoyland, a darn good newspaperman with many years' background, is writing and developing a very good radio column. Paper shortage has kept it fairly short—but look for it too zoom into a daily with real space on Sunday. Bob, incidentally, likes radio.

N. O. "Hopeless"

Atlanta. Radio lost a wonderful guy when the Journal took Ernie Rogers away from his radio column and made him an editorial page columnist, but he still manages to slip in a lot of good stuff. Paul Jones on the Constitution, while admitting a predilection for "gam art," has a right nice column.

New Orleans. That's hopeless, in spite of the fact that it's a live wire radio town. Nicholson of the Item actually owns part interest in the CBS station in Tampa, Florida (where he also owns part interest in a newspaper), but neither the Item nor the Times-Picayune will "best bet" a commercial program! Yoicks!

You didn't mention Oklahoma City, but I'd like to. There are two newspapers—Oklahoman and Times—which own WKY, one of NBC's strongest outlets. Therefore, nobody else—CBS, MBS or ABC, gets even a tiny break. Elaborate ads are run for WKY, but I was told that only occasionally was an ad from another station accepted. Seems to me a great job could be done with a radio column there, even if it gave every major break to WKY.

The Los Angeles-SanFrancisco situation is depressing, but I am sure a check of figures would show that both the Citizen-News in Hollywood, with its good column by Zuma Palmer, and the Independent in Pasadena, with excellent criticism and "think pieces" by Bill Byrd, have upped their circulation amazingly by printing radio.

On the aforementioned trip, I found plenty of "I hate radio" newspaper executives and, surprisingly enough, many of them either own radio stations or have definite radio affiliations. The managing editor of two strong Southern papers—using both AP and INS services—protested he didn't believe me when I said both associations had daily radio columns.

Incidentally, the opposition radio station to the one owned by the papers is forced to pay to get its listings printed! Yes, straight advertising rates—impossible as that sounds. I know of one newspaper which printed radio listings only after two local advertisers paid for the space . . . (with tiny boxes in the middle of the logs advertising their products.)

One station manager in a Southern town asked me not to call on the newspapers. "It might aggravate the present situation," he explained. "You see, we've finally got them to run our listings. Frankly, I don't know what he'd say to you. He hates radio so much he would be very discourteous."

A straight news story, wire serviced, carried a 7 em cut of Frank

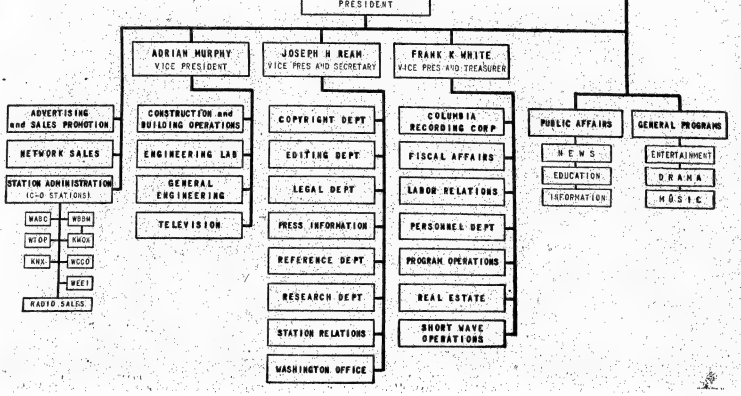
(Continued on page 37)

Break in the Dike

After last week's appraisal of radio editors was printed in VARIETY, the New York Herald Tribune let it be known that it's not true it hates radio.

As a matter of fact, paper is looking for a radio editor right now, to run a column and hypo the financial section's coverage of the radio field.

Breakdown of CBS' Revised Organizational Setup



Drys in Beef Vs. CBS-KQW Deal

Washington, Jan. 29.

An effort to spike CBS' purchase of KQW, San Francisco, because the net accepts wine and beer advertising, was launched here this week by the Rev. Sam Morris, "dry" agitator and long-time crusader for temperance on the airwaves.

In a petition filed with FCC on behalf of the National Temperance and Prohibition Council, Morris kicked because CBS had refused to sell the organization time to counsel against the drinking of alcoholic beverages. On the other hand, he claims, the net receives "over $2,-000,000 revenue a year" from the liquor interests.

At the same time, he called FCC's attention to CBS' outright ownership of a half-dozen clear-channel outlets and substantial holdings in two other stations as basis for denying them KQW—a fact already kicked around considerably in Commission hearing (Dec. 17) on the proposed purchase.

The protest against CBS is only the latest in a series of similar complaints registered by the temperance group. Last summer Morris protested liquor ads on KRLD, Texas, and even earlier tussled with Texas stations WFAA and WBAP on the same count.

Mississippi's firebrand, Rep. John E. Rankin, apparently joining forces with the National Temperance and Prohibition Council, dropped a bill into the hopper Friday (25) to outlaw acceptance of liquor advertising by radio stations.

PRETESTING—WHILE YOU WAIT

Reactometer: How, What, Why

The series of four articles, starting in this issue, tells the story of the Schwerin System of audience pretesting, the newest and probably most remarkable development in audience reaction research, Schwerin pioneered in audience testing from 1935 to 1941, entered the Army in the latter year, and won recognition for his large-scale research studies. Out of these tests, on which the Army spent millions, which could not be duplicated commercially, came the knowledge and methodology of the Schwerin System.

This system uses a new device, the Reactometer, which automatically records the reactions of each member of the audience as he listens to the program. This data can then be run through standard and special machines to perform the hundreds of tabulations that research workers formerly had to do by hand. The result is a complete report on audience reaction to each part of a program within 24 hours—soon enough to make improvements in a show before it goes on the air.

Use of machines enables compilation of reports on how various segments of the total audience reacted, the differences in reaction between men and women, listeners to this and listeners to competitive program, etc., are immediately available.

The value of a technique that can predict audience reactions with such speed and accuracy is obvious in its application to program building, the making of basic changes, additioning of shows, and the promising new fields of television and FM broadcasting.

REACTOMETER REVEALS ALL

This is the first in a series of four articles on the newly-developed Schwerin System of audience pretesting, presented here for the first time.

The second will appear in next week's VARIETY.

You are sponsoring a radio program that costs you $10,000 or $20,000 a week. A lot of auditions and conferences with the best experts went into the choice of your show. It holds down a good spot on a national network; you have well-known production and writing men and attractive talent.

Or you have a soap opera that's been running for two weeks now, and all during that period research reports have hit your desk indicating that your program has a pretty good rating in comparison with its competitors.

Or you've auditioned half a dozen shows, and finally have picked one that everyone assures you will wow 'em when it goes on the air.

What more can you ask? If you could make one wish concerning this program of yours, how would it run?

Probably something like this:

"Show me some way that an accurate sample of the audience I want to reach can tell me in advance how effective my show's entertainment and commercials are, and what needs to be done to increase that effectiveness before my show goes on the air."

Sounds like an impossibly tall order, doesn't it? It is well known in the radio industry that there has been no absolutely sure way of telling ahead of time whether a ballyhooed program will or will not lay an egg. Whether it's due to type of audience attracted or to poor commercials, post-mortems frequently reveal that wonderful shows aren't selling their sponsors' products, and that "sleepers" sometimes turn out to be smash hits.

Not Post-Mortems

But now there appears to be a way of finding the answers in advance—a new system that proposes to tell any sponsor, week in and week out, how his audience is going to react to each part of his show. Not only that, but this information is to be provided in time to make the weak parts of any broadcast, whether commercials or entertainment, stronger and more effective. For the first time in broadcasting history, weekly continuous service providing genuine pretests—not post-mortems—is to be available.

The complete story, told here for the first time, is news to all groups connected with radio. For networks and advertisers, it can mean broadcasts with more selling punch. For producers and writers, it can mean advance insurance that shows will click. And for the general public, it can mean more listening pleasure.

In summary, these main facts emerge—

1. **Contrary to expectation, audience testing knowledge jumped ahead far more rapidly during the war than it could have in peacetime.**

2. **This advance was a by-product of winning the war; it used personnel and facilities that couldn't have been assembled outside the Army at any cost.**

3. **The system is commercially applicable now. It now appears possible scientifically to eliminate a program's weak spots before it goes on the air.**

4. **It is calculated to present producers, writers, performers, sponsors and all others connected with broadcasting with a new and revolutionary precision tool, the need for which has long been obvious and which can be of inestimable value in the improvement of broadcasts and the construction of new shows.**

Unlike other testing methods, the system is designed to furnish the sponsor with a complete, comprehensive, and continuing service that will test every one of his programs and give him a detailed program analysis in less than 24 hours after each test is made. Thus, week after week his program can be strength-

(Continued on page 38)

Elaine Carrington Shells Out Lotsa Moola for MBS 'Playhouse'

Something new in radio production, which may possibly develop new talent on both the writing and acting ends, is going to make its bow on the Mutual network as a regular Thursday night, 8-9 o'clock program. Preem is set for Feb. 21.

It will be a half-hour dramat show produced and supervised entirely by soap opera scripter Elaine Carrington. Latter will pay the writers $200 per script, in addition to giving them a $500 prize for rebroadcast, at the end of 13 weeks, of the best show heard during the first 12 weeks. Title of the show is "Carrington Playhouse."

While there is a distinct possibility that the show may garner a bankroller, with both Procter & Gamble and General Foods interested in the venture, the program will start out at first with the network contributing the time as well as paying the cost of packaging, which will run to about $1,500 a week.

The whole idea, however, will be in the hands of Mrs. Carrington and her agent, John E. Gibbs.

Mrs. Carrington will be the sole judge of scripts to accept for the show, and will decide which stanza is to be given the 13th week reprise and prize.

On the writing end, the show will be open both to new writers who need a break on the air, and established writers who want to be free of set formats in placing their scripts. Requirements for the program will be broad, "workshop" type of shows being acceptable, but no special encouragement will be given to shows that are "arty." In order to avoid complication over rights, no adaptations will be accepted. Writers will

(Continued on page 32)

Quent Reynolds for Pepsi

Quentin Reynolds has been bought by Pepsi-Cola for a 15-minute weekly commentary session.

He bows in on Mutual network in the 6:45-7 Sunday evening slot, effective latter part of February.

$1,500,000 News Bought by Soup; Mull 10-Yr. Deal

Campbell's Soup is plunking down an approximate $1,500,000 a year (time and talent) to bankroll the 15-minute "World Today" news program heard cross-the-board on CBS in the 6:47 p.m. slot. It's the top commercial deal involving news programming since the end of the war, and one in which William S. Paley, CBS chairman of the board, was personally concerned in wrapping up.

Deal is of more than usual significance, marking a departure from the post-V-E thinking in general that news programs were destined for the ash heap now that the fighting is over.

Campbell's Soup, which assumes sponsorship of the program on April 1, with deal being set through the Ward Wheelock agency, plans taking over "World Today" on a long-term basis, possibly 10 years.

In keeping with the revised thinking at CBS under the Paley-Dave Taylor-Ed Murrow programming setup, the 15-minute show will be revamped along new lines and cued to the postwar era.

General Electric, on behalf of its electronics division, sponsored 10 minutes of the "World Today" program, but gave it up last November.

BENRUS TO TARCHER, Y&R LOSES 75G ACCT.

Young & Rubicam is losing the Benrus Watch account, which it has held for the past year and a half. The billings, which add up to approximately $750,000 annually, will be reinherited by the Tarcher agency, which had the account before Y&R took it over. Switchover is scheduled to become effective in mid-March.

Reason for the Y&R-Benrus divorcement has been kept under wraps, but reportedly stems from a two-way dissatisfaction on the part of agency and bankroller. Station break announcements comprise virtually the entire roster of billings.

Fission Splits Air On Atomic Coverage

Indies have thus far been left out in the cold in the Navy's plans for radio coverage of the atomic bomb tests to be held in the Pacific in May, and at least one independent station program director has raised a kick.

The four major nets have been informed by Rear Admiral H. B. Miller, director of the Navy's department of public information, that each web will be allowed to suggest one man's name for accreditation. ABC has already assigned Raymond Swing to the job.

This week, Ted Cott, program head of WNEW (N. Y.), sent a letter to Admiral Miller protesting on behalf of indies and suggesting that some pool arrangement be set up so that non-net stations could also cover the event for their audiences.

Sports Bonanza Due Radio in 1946 As Advertisers Ready 30 Million Budget

Sports is heading for its greatest play on the kilocycles in 1946 from a gross dollar and time valuation. From the major nets who will air the nation's highlight events to the tanktown quarter-kilowatters covering the bushleagues, practically every station in the country will be forged on the minute vitamins to be ladled out by advertisers for sportscasting. Estimate of the national outlay for the year fluctuates around $30,000,000 with gross billings in the N. Y. metropolitan market alone reaching the $2,000,000 figure.

Advertisers who sold sports short during the war on the plausible theory that inferior athletic play would reduce listener interest were uppercut by astonishing attendance figures at ball parks during the years just past. Now that the name athletes are coming back from far-flung fronts and sports-starved GIs are back in mufti, ad men are reading the scoreboard for 1946 which clearly spells the start of another and brighter golden era in sports. From baseball to bike-racing, unprecedented windfall is in the offing.

The networks are not planning any marked increase in time allocation to sports in the next period, programming difficulties restricting their schedules. But time, talent, and royalty costs for their broadcast of four-star events in baseball, football, and racing will boom to the blue sky. The $100,000 paid out by the Saturday Evening Post for rights to the Army-Notre Dame and Army-Navy game and the half-million shelled out by Atlantic Refining for Penn football games are tipoffs on what's to be expected. No figure has been set yet for the air rights to the Louis-Conn championship fight, but the price can't miss stringing out to six digits.

The indie stations, unfettered by

(Continued on page 37)

Glossary of Terms

Pretest—Sampling of a cross-section audience before a program goes on the air in order to determine how its eventual total audience will react to it.

Profile, Audience—A chart on which the ups and downs of a sampled cross-section's reactions to each part of a program are plotted. (See chart.)

Qualitative Variables — Factors which affect listeners' reactions, particularly those inherent in a program, the main ones being program content and the talent employed.

Quantitative Variables—Factors external to a program that affect the number of people listening, such as the time, day, or season of the broadcast, station signal strength, and competition.

System Born Of War Shortcuts

The Schwerin System, described in this series of VARIETY articles, was made possible because the Army needed a method of pretesting radio audiences that would work, and made personnel and facilities available to Captain Horace Schwerin on the scale required for the job—a scale that could not be duplicated commercially.

In its own field, the same kind of concentration on results that led to the atom bomb produced the audience measurement methods, the "know how" of which Schwerin can now use for the benefit of commercial broadcasting. The radio industry is the beneficiary of knowledge that:

Might not have been available for decades, were it not for the Army studies;

Could only have been obtained commercially at prohibitive cost;

Could not otherwise have been based on the brainwork of so many experts or the testing of the large, controlled groups that were used in the Army experiments.

Pall Mall Plugs Due Back on Air

Pall Mall cigarets, which George Washington Hill dropped off the American Tobacco network proxramming roster a couple of seasons back to concentrate on the Jack Benny-Lucky Strike affiance, is coming back into radio next season.

Hill is currently looking for a show and has several under consideration. These include a new Frank Morgan package tabbed "House of Morgan," and a half-hour show built around Phil Harris which is first skeeded for showcasing as the summer replacement for Benny in the Sunday night NBC slot.

Programming plan for next season is cued to Hill's postwar ciggie market expansion and a proposed buildup for Pall Malls as the class product in king size ciggies.

Last network airer sponsored on behalf of the cigaret was the Gracie Fields show on Mutual.

Tom Loeb Back at F-C-B As Hub Robinson's Asst.

Tom Loeb, out of the service, has rejoined the Foote, Cone & Belding agency and moves in as assistant to Hubbell Robinson, Jr., on talent.

Prior to donning uniform, Loeb was assigned to the Lucky Strike radio account.

'Mike' May Make 2-Guild Net Show

With a committee of the Radio Directors Guild at work on detailed plans for the first annual "Mike" award to be given to air performers, matching Hollywood's film "Oscars," the possibility has developed that a tiein between the Directors' and the Writers' Guilds may produce a special "All-Mike'" air show to add weight to the new award.

Ted Gannon, of the Weintraub agency, is heading up the RDG committee on "Mikes," which includes Jerry Devine, Sherman MacGregor of WOR (N. Y.), Norman Corwin, Mitchell Grayson of ABC, and Ed Downes of Young & Rubicam agency.

The RDG committee is expected to be ready with its plans for the "Mike" selection within another week. Awards will be made at a big social function in March or April.

Plans for the writers' tiein call for using the actors and actresses skedded to receive "Mikes" in a special show to be scripted by one or more of the country's outstanding radio writers. The show would then be offered by one of the major nets, with every member of the cast a holder of the "Mike" award.

Members of both Guilds who are mulling the idea are certain there would be little difficulty in spotting the "Mike" show at top-listening time. They reason that the nets would fall over themselves to air a show which would be billed as a sort of "All-American" on both the writing and the acting sides. Some of the Guild people think it should not be difficult to line up a full hour for a showcasing of America's best radio talent on the air.

LaGuardia's Hoop Nosedive

Now that the ballyhoo anent the coast-to-coast sponsorship of ex-Mayor LaGuardia has subsided, here's what's happened to his Sunday night ABC commentary Hoopsticting:

For his initial broadcast, LaG racked up a 12.7 rating. His audience for the second program dropped to 6.5, a nosedive of 6.2 points.

in retrospect

NBC ran this advertisement over a month ago—one day after MOTION PICTURE DAILY announced the winners in its poll . . .

FAME-defined:

We call it PARADE OF STARS
Motion Picture Daily calls it CHAMPIONS
The Public calls it NBC

However you define it, it adds up to leadership . . .

Fame-Motion Picture Daily Poll is now ten years old. Every year its highest honor, *Champion of Champions*, has gone to a star heard over NBC. This year it's Bob Hope for the fifth time in succession—and this year four of the five runners-up are NBC stars, too.

CHAMPION OF CHAMPIONS
Bob Hope, Bing Crosby
Fibber McGee & Molly
Edgar Bergen
Fred Allen

CHAMPION COMEDIANS
Bob Hope, Fred Allen
Edgar Bergen, Jack Benny
Ed Gardner

FIFTEEN "FIRSTS"
Out of a total of twenty-five program divisions, stars and programs broadcast over NBC win fifteen first places.

Bob Hope
CHAMPION OF CHAMPIONS
FAVORITE COMEDIAN
FAVORITE COMEDY SHOW

Bing Crosby
FAVORITE MALE OF TOMORROW
FAVORITE MALE VOCALIST
FAVORITE MUSIC MAKER

Fibber McGee & Molly
FAVORITE COMEDY TEAM

Fred Waring
FAVORITE MUSIC MAKER

Dinah Shore
FAVORITE FEMININE VOCALIST

Charles Boyer
FAVORITE DRAMATIC STAR

Harry Von Zell
FAVORITE RADIO ANNOUNCER

H. V. Kaltenborn
FAVORITE NEWS COMMENTATOR

Bill Stern
FAVORITE SPORTSCASTER

Arturo Toscanini
FAVORITE SYMPHONY CONDUCTOR

John Charles Thomas
FAVORITE MALE VOCALIST

Information Please
FAVORITE MIXED PROGRAM

. . . the National Broadcasting Company

And this is the story Hooper ratings tell over and over—taken from the report of January 2-8 . . .

8 out of the top 10
14 out of the top 20
18 out of the top 25
33 out of the top 50
} programs are on NBC

AMERICA'S NO. 1 NETWORK

. . . the

A Service of Radio Corporation of America

Once more, just the other day, NBC ran this ad—
two days after RADIO DAILY
announced the winners in its poll . . .

Certified for NBC

14 winners out of 24

Again critical acclaim echoes listeners' preferences. In RADIO DAILY'S *ninth annual program poll, these were winners—number one choices on America's No. 1 Network:*

FAVORITE COMMERCIAL PROGRAM
Fibber McGee and Molly (Johnson's Wax)

FAVORITE ENTERTAINER
Bob Hope (Pepsodent)

FAVORITE DANCE BAND (SWING)
Tommy Dorsey (Standard Brands)

FAVORITE MALE VOCALIST (CLASSICAL)
John Charles Thomas (Kraft-Phenix)

MALE VOCALIST (POPULAR)
Bing Crosby (Kraft)

FEMININE VOCALIST (POPULAR)
Dinah Shore (General Foods)

SYMPHONIC CONDUCTOR
Arturo Toscanini (General Motors)

COMEDIAN
Bob Hope (Pepsodent)

NEWS COMMENTATOR
Lowell Thomas (Sun Oil)

DRAMATIC SERIAL
"One Man's Family" (Standard Brands)

SPORTS COMMENTATOR
Bill Stern (Colgate)

QUIZ SHOW
"Information Please" (Sweezy Vacuum)

ANNOUNCER
Don Wilson (American Tobacco)

COMEDY TEAM
Fibber McGee and Molly (Johnson's Wax)

And as if taking first places wasn't enough, NBC programs not only won, but placed and showed—the top 4 of the "Commercial Program" classification . . . the top 4 of the "Entertainer" . . . top 3 of "Announcer"— to a total of 59 places in 123— far more than any other network.

AMERICA'S NO. 1 NETWORK NBC A Service of Radio Corporation of America . . . the National Broadcasting Company

Taken all together, here's proof of what
NBC has been telling the trade . . .

. . . d on NBC. A man is known by the company he keeps. NBC gives its programs the best in radio: the finest network facilities — identification with the greatest shows on the air — and the greatest listening audience in the world.

It stands to reason that a good show, given these NBC facilities and association, has every chance to grow into a great show — an NBC show.

N . . .

National Broadcasting Company

WOKO Court Reversal Snafues FCC Rulings; Case Pushed on Appeal

Washington, Jan. 29.

A U. S. Court of Appeals ruling last week (21) overturning an FCC refusal to renew the license of station WOKO, Albany, N. Y., has tossed into confusion and doubt the status of several other stations under a cloud at FCC. The commission is preparing to appeal the WOKO case to the Supreme Court, and to urge an early review in order to get its line of authority clear.

In the WOKO case, the court ruled that the commission could not refuse a license renewal solely because of misrepresentations or misstatement in the programming of a station to go to pass. On the other hand, it also found that the commission has an obligation to measure the quality of an applicant's programming connection with license renewals. These two highlights of the decision run counter to FCC's established practice, and possibly to the intent of Congress as expressed in the Communications Act. Therefore, industry and FCC alike are deeply concerned over the court's finding that "programming and mechanical facilities" are among the "principal elements" FCC should look into in deciding whether a station is operating in the public interest. For broadcasters have always been sensitive to any FCC inroads in the program field.

Several other stations on the hot seat at FCC are waiting for a final ruling on the WOKO decision. Among them are WORL, Boston and WTNJ, Trenton, both of which FCC proposes to take off the air for alleged misrepresentations on holdings and financing.

Less directly affected is the Calumet Broadcasting Corp., which is battling against announced FCC opposition for the right to rebuy facilities of a station it once operated in Hammond, Ind.

May Affect Mesters

The WOKO ruling is also of possible significance to FCC's proposed denial of sale of the Arde Bulova station WOV, N. Y., to Murray and Meyer Mester. Although the Mesters have never been radio licensees, the commission found that they were not "qualified" to operate a station, inasmuch as they concealed difficulties with other Government agencies when they were prosecuting their radio application at FCC.

Final disposition of these cases will depend, in part on a Supreme Court issue on WOKO. And odds among the radio bar there are that the high court will upset the lower court ruling.

Counsel for WORL, appearing at oral argument in behalf of its license renewal at FCC Thursday (24), leaned heavily on the WOKO ruling as a basis for FCC grant of its application. Reason for FCC's proposed denial of Calumet was alleged misrepresentation on stock interest and financing of station by principal holders, Doris Keane and Dr. George Courtney.

Reasoning of the Court of Appeals in the WOKO case largely followed those lines. Quality of a station's programming was the best measure of its service to the public and operation in the public interest, the FCC acted "arbitrarily" in refusing the WOKO license, since it did not measure its failure to report a minority stock interest against its 13-year program performance. In this case, according to the court majority, the offense was not sufficient to offset the adequacy of WOKO's long-time service to the public.

Basis of FCC action on WOKO was "willful" concealment of a 24% stock interest over a period of several years. Stock, recorded in another name, was actually owned by Sam Pickard, ex-CBS vice-president and former FCC commissioner. Court decision was split two-to-one in favor of WOKO.

CAB'S Survival Fight

The Cooperative Analysis of Broadcasting, whose future status in the audience measurement field is more or less in a state of flux following threats of the four networks to step out of the CAB picture, has decided to launch an overall study of the operations, technique, administration, etc., of radio research. Out of the study may come a final decision in determining just where CAB will fit into the broadcasting setup.

The CAB directors met in confab yesterday, with all four webs represented, and appointed a committee representing advertisers, agencies and the webs to explore the whole situation. It's reported that the networks are in attendance remain firm in their opposition to CAB, stemming from a more-than-doubling of fees and the feeling that there's too much duplication in audience measurement.

Push Live Talent On Coast Indies

Hollywood, Jan. 29.

American Federation of Radio Artists here shortly will make a pitch to indie stations to cut down on canned programs and switch to more live-talent programs. With service returnees needing work and local union ranks otherwise expanding, union wants to relieve situation by encouraging freer use of its membership on stations that have occasional live shows, and initiate others who are devoted to the disk entirely.

Move will be no union edict nor will pressure be too strongly applied. Rather, it will be friendly attempt to talk managements into eliminating wholesale plattering that now floods local indie wavelengths. Claude McCue, local AFRA head and national western rep, will invite broadcasters to a meeting to outline his proposal and seek discussion.

At present AFRA rates average indie cannot afford much in the way of live actors. Union intends suggesting that special rates may be set up if stations indicate willingness to cooperate. Salary problems could be negotiated and rates made more flexible as applying to stations less able to pay existing fees. AFRA sees possibility of arriving at solution that will be practical for stations without lowering present union position or its standards.

Harvey Stone May Star On New Gulf Oil Show; New Stooges Developed

Gulf Oil Co., which sponsors "We, the People," is bankrolling an audition of a half-hour show built around Cpl. Harvey Stone, with indications that the show may go in as the summer replacement for "People." Audition platter is set to spin on Sunday (3).

If Stone reassumes up to his sock contrib on the Kate Smith show last season, which won critical kudos from the trade, it's believed that he may get a full-season Gulf ride in the fall.

Audition show will also spot a new stable of stooges being developed by Young & Rubicam, agency on the Gulf account, along with Oscar Bradley's orch, currently heard on "People."

Cuffo CBS Ride For 'Amanda,' 'Husband'

Although Sterling Drugs has dropped sponsorship of the two CBS daytime serials, "Amanda" and "Second Husband," the network is continuing the programs in the same morning slots on a sustaining basis, with rights to the soapers purchased from the Hummerts.

For a while negotiations were pending for a new bankroller to take over the half-hour segment, but when it fell through CBS belatedly made a deal with the Hummerts for the continuance of the shows. It segued into sustaining time on Monday (28), with CBS now inserting institutional copy instead of the com-

Reprise 'Myrt-Marge' Show

World Broadcasting is reviving the old "Myrt and Marge" radio series on transcriptions with two substitutions in the title roles for the originals. Alice Goodkin and Alice Youman will head the cast, and a full year's shows (260 for use across the board) will be plattered.

Andre Baruch has been signed to handle announcements, and Jack Gunn will produce the series, for which a sponsor deal is now being set up by Herb Gordon.

MBS in Program Swing Away From 'Big Three' Centers

In recognition of what it considers the fine work of some of its affiliates, as well as to encourage further such creative programming on its network, Mutual is reaching out among its affiliates to pick up sock local offers for its national hookup.

Move is also an attempt to swing away from the monopoly of the "Big Three" production centers — New York, Chicago and Hollywood. Idea of utilizing such talent is the combined one of Phillips Carlin, veepee in charge of programs; Bob Novak, director of talent and program development, and Adolph Opfinger, asst. director of programming.

As result, several new shows from other than Big Three centers have gone on the net recently, while others are to follow shortly. These include "Joe and Ralph," ad-lib comedy-chatter program from Detroit's CKLW, featuring singer Jane Palmer, which preemed on Mutual three weeks; and "Tic Toc Time," musical program from Buffalo's WEBR, featuring novelty instrumental group conducted by Wally McManus, with John Scobby emcee and Lucille Faye vocalist, which started last night (29).

Also on Feb. 10 a new show will be coming from Montreal, fed by Canadian Broadcasting to Detroit's CKLW, and then fed to the network. This is "The Sunday Night Show," musical program of 35 men conducted by Alan McIver in classical and pop music. One of the purposes of this type in international exchange since the war, airer will also serve as trade commercial.

Recent additions to MBS have also included "Smile Time," comedy song program featuring Wendell Noble, originating from KHJ, Los Angeles, which started Jan. 7; "Southern Harmonizers," quartet in pops and spirituals, from WIBC, Indianapolis; Pro Arte Quartet, top longhair ensemble under Rudolph Kolisch, coming from WHA, Madison, Wis., since Jan. 6; "Korn's-A-Krackin," one-hour hillbilly jamboree on Saturday nights from KTTS, Springfield, Mo., with Lou Black emcee, and the Cleveland Orchestra from Cleveland's WHK, since Jan. 19. When orch is on tour, Mutual picks it up wherever it's playing Saturday night.

Carlin is on the road now, looking for further fine programs, among MBS' affiliates as well as to build and dress up those already selected for national airing.

Mutual's 4-Way Sunday Whodunit Strip Under Bankroller Auspices

"True Detective Mysteries," which bowed in on Mutual two weeks ago on Sunday, 4:30 p.m., replacing "The Nebbs" as a sustainer, will be sponsored by Williamson Candy Co., starting March 3. Audrey Wallace & Moore, of Chicago, is agency involved. True Detective Mag, a McFadden publication, plans giving program full plug in its pages, fact that stories from its issues are being used on the airer.

Setup gives Mutual four sponsored mystery programs in a row Sunday afternoon, starting with "Murder Is My Hobby," at 4 p.m., sponsored by Knox Co.; "Detective"; "The Shadow," at 5, with three sponsors (Dr. Ross A. W. RR, Carey Salt and Grove Labs), and "Quick As a Flash," mystery quiz, at 5:30, Helbros Watch sponsoring.

William Doty Edouarde, who served overseas with the Army for more than two years, has resumed his civilian status as radio time buyer for Badger, Browning & Hersey in N. Y.

From the Production Centres

IN NEW YORK CITY . . .

Stephen Fry, North American program head of BBC, taking a ski vacash in New Hampshire . . . Mary Hanrahan back at the Y&R latent grindstone after second honeymoon with her husband, Capt. Jack Mulvahill, just returned from India-Burma. . . . Charles Gussman has taken over scripting of "The Sparrow and the Hawk," which Dick Sanville directs for CBS. . . . Viola Brothers returned to duty with Y&R production staff after tussle with pneumonia. . . . Eugenia Rawls, who recently closed in legit "Strange Fruit," playing Lauren Bennet in "Second Husband". . . . Pat Joudry and Del Dinsdale, Canadian scripters, signed by General Foods to collaborate on "Aldrich Family" the odd weeks, with Norman Tokar continuing on alternate weeks. . . . Glenn Riggs, announcing the "Jungle Jim" series and Dwight Weist the "Front Page Dramas," both transcribed shows produced by Mildred Fenton. . . . Nancy Boyle, casting director of the Compton agency, to marry announcer Bob Heidt soon. . . . Jerry Devine took a four-day vacation last week in Atlantic City. . . . Johannes Steel, commentator on WHN and secretary of the Assn. of Radio News Analysts, has been nominated as American Labor Party candidate for a Congressional seat from a normally Democratic district in New York city.

Edwin C. Hill gets in tomorrow (Thurs.) after several weeks' tour of European countries. . . . Robert Stanley has resigned as asst. musical director at WOR, N. Y., to take effect March 1. Emerson Buckley and Eugene Lowell, station staffers, are in running as successor. . . . Joe Laurie, Jr., has an informative, nostalgic piece on "The Early Days of Vaudeville" in the current (Feb.) American Mercury. . . . J. R. Poppele, WOR's Chief engineer, elected a veepee of station at board of directors' powwow Monday (28).

It's the News where Herschell Hart runs his radio column in Detroit, and not the Times as erratuned last week. . . . Nora Stirling, following an operation for a month's rest, returns to the air this week. . . . John Gibbs has auditioned a new audience participationer for BBD&O. . . . Those CBS teasers for the new Abe Burrows "Holidays" show had a lot of people really curious for a while. . . . John J. Anthony is planning to supplement his Mutual pitch with a monthly mag on marital relations. Meanwhile, one of the leading social-welfare writers in the country is planning to do a job on Anthony's type of social work in an effort to get him off the air.

U. S. Steel's "Theatre Guild on the Air" is meticulously avoiding taking sides in the steel strike, but Steel's prexy, Benjamin F. Fairless, is using the show's mailing list to circularize his viewpoint about the strike. . . . WNEW's "Hollywood Digest" is using Selznick stars from Hollywood as guesters, via platters. It's a flack item for the new pic, "Duel in the Sun" . . . . Don Wilson, after three and a half years in the Army, has returned to Variety in his former capacity as national radio representative.

An original cantata by Lou Cooper, recently out of the Army, with a colored motif, is under consideration for early presentation on the Columbia Workshop series, which tees off next Sat. (2). . . . Draper Lewis and William Kendall Clark, of CBS program-writing division, on sick list last week. . . . Will Roland, who recently joined ranks of CBS producers, has taken on the Lanett Trio's "Singalong" show as his initial assignment. . . . Hildegarde's "Raleigh Room" show looks set for a five or six-week Coast origination when the star winds up her current Persian Room engagement next month. . . . Scriptwriter Sue Singer ("Hearts In Harmony," "Parents Magazine") has quit the Frederic W. Ziv office to freelance.

IN HOLLYWOOD . . .

Buck-passing of a high order was executed by outgoing Los Angeles County grand jury when it recommended to the incoming panel that its first official duty be to crack down on radio crime programs. Crusading sparked by women's clubs has been going on for years but the hot potato was dumped into the laps of the incoming jurors. . . . The eastern lads must've heard about our balmy, sunny June in January. On the ground or bounding westward are Harry Ackerman, Gil Ralston, Milton Blow, Bill Dewe, Walter Craig, Henry Kahn, Sig Larmen and Tom Lewis. As luck would have it, Hay McClinton made a fast train reservation east and sure enough got it, not entirely to his liking. You generally have to wait a couple of weeks. . . . Some of the boys are saying that Charlie Jackson, who authored "Lost Weekend," must have spent a few of them while writing the script for "Duel In The Sun." He couldn't be found for comment on end. . . . KFI and NBC finally got together on a two-year affiliation deal. But for AM only. . . . KGFJ moved to Sunset and Vine from downtown and calls its studio "Hollywood House." Eddie Albright, vet reader of poems and casual commentator, takes over as production boss. . . . The laugh line is going around the dial. "I said it and I'll say it again," was coined by Cesc Daley while vauding 10 years ago. . . . Rather than have flu-bitten Constance Bennett miss out on her broadcasts, ABC ran a line into her beach home and the lady practically does her show at bedside. . . . Jerry Farber, 10-year vet uses a little enterprise to get jobs. He writes his own audition material. . . . Artie Auerbach's "Kitzel" character has worked so well with Jack Benny that he stays on as a regular. . . . Ralph Edwards got an idea from his "Mr. Hush" mysterioso for a half-hour show which was immediately optioned by Gil Ralston for Procter & Gamble. . . . New device on "Hall of Fame" is to have the guestar take a tall-ered bow on the show week before he goes on. So far the stars have cooperated. . . . Diana Barrymore is being replaced on the Jack Carson show. . . . "Great Gildersleeve" was kudosed by 154,175 members of California Congress of Parents and Teachers for presenting a family-type show which meets with the full approval of mothers and fathers. . . . Spike Jones is all sold up Procter & Gamble, so he sez. . . . Mary Garvin back with Ward Wheelock. . . . Associated launching a show called "That's a Great Idea!," which is more than a reasonable facsimile of Columbia's "That's a Good Idea!". . . . Helen Mack withdrew as producer of "Date With Judy" when a new contract didn't call for a raise hike. Mitchell Lindeman replaced. . . . Dorothy Brown, ABC's continuity acceptance head, bruised and bedded after an auto crackup. . . . Jack Kirkwood cutting a half-hour show to replace his CBS stripe for P&G.

IN CHICAGO . . .

Jimmy Parks, who handles the Quiz Kids, departs Feb. 1 to establish a Hollywood office. Parks will maintain his Chi setup. . . . More shakeups in the offing at WBBM with two departments due for overhauling. . . . Blair Walliser and his discharge after two years' service in the Pacific. . . . June Horacek, formerly with WMRO, Aurora, has been added to WIND's program department. . . . One of Chi's biggest independent stations steeled for sold during the coming week. . . . Radio Management club is planning a big get-together at the Tavern club next week to try to get the final answer on the Chi radio situation. Top agency and network execs will have a big part in the discussions.

Phil Carlin, Mutual program chief in town over the weekend trying to locate a man to head up Mutual's about-to-be-established midwest program dept. . . . MBS steeled to take over the entire 21st floor of the Tribune tower in the near future. . . . Merrill Schoenfeld in town for a few days before taking over as the head of ABC's Detroit office. . . . Ralph Atlass throwing a cocktail party in Minneapolis for Norman Boggs, new manager of WLOL, today (29). . . . Ethel Kirshner of CBS' New York press dept. in town on her vacation but working harder than if she were back in the big town. . . . Fletcher Wiley in town to make arrangements for two more Housewife Protective League shows to be aired from midwest cities. . . . Walter Preston, WBBM-CBS program boss, readying a new series of shows using legit talent from shows currently playing Chicago. . . . Col. R. R. McCormick, owner of WGN, plans to air six new shows with top talent budgets during 1946.


LETTERS WE FORGOT TO MAIL
Miss Linnea Nelson
J. Walter Thompson Co.
270 Park Avenue
New York, New York
Dear Linnea Nelson:
Sorry, but I forgot to give you the full list of WOR's 16 cities in yesterday's letter. They are: New York, Newark, Yonkers, Jersey City, Trenton, Paterson, Bridgeport, Waterbury, New Haven, Hartford, Bridgeport, Waterbury, Philadelphia, Allentown, Reading and Wilmington.
All of them, you know, contain more than 100,000 people each.
Hope this helps.
Cordially,
George
George A. Schmidt
Account Executive
WOR
1440 BROADWAY, NEW YORK 18
PENNSYLVANIA 6-5000
January 18,
Miss S. M. Eller
Fed Reilly
417 Fifth Avenue
New York, New York
Dear Miss Eller:
Thank you for the nice letter about your success with our "Breakfast with Dorothy and Dick" show.
You're right, by the way on clothes sales... 25-3/4 of all apparel bought at retail in the United States is bought right here in the WOR area.
Hope we'll meet again soon.
Sincerely,
Chet Young
WOR
1440 BROADWAY, NEW YORK 18
PENNSYLVANIA 6-5000
January 22, 1946
Mr. William Dekker
McCann Erickson, Inc.
50 Rockefeller Plaza
New York, New York
Dear Bill,
Can't remember whether I mentioned this the other day or not---but 18.4% of the nation's food sales are made by people in the territory covered by WOR. That's $3,453,355,000 worth yearly!
Nice coverage for a so-called "local" station, isn't it?
Sincerely,
John J. Tormey
John J. Tormey
Account Executive
THAT POWER-FULL STATION
WOR
1440 BROADWAY, NEW YORK 18, NEW YORK
MUTUAL
WOR
1440 BROADWAY, NEW YORK 18
PENNSYLVANIA 6-5000
January 14, 194
Bill Tyler, Mgr.
Copy Chief
Doherty, Clifford & Shenfield
350 Fifth Avenue
New York, New York
Dear Bill,
We're surprised at your friend from Indiana. Why, if he hopped in a buckboard and counted, he'd find 46¢ as many farms in the WOR area as in his own home state.
Let us know his name and we'll send him our impressive farm story.
Sincerely,
Joseph Creamer
Advertising & Promotion Manager
WOR
1440 BROADWAY, NEW YORK 18
PENNSYLVANIA 6-5000
January 21, 1946
Mr. Barnhill, Mgr.
Geo. Batten, Dursting & Osborn, Inc.
383 Madison Avenue
New York, New York
Dear Frank,
The figure you had in mind was 18,399,713. That's the most recent count of the WOR area population.
Hope this clears the matter up.
Sincerely,
Manager

Woes Aplenty for Little Video Guy Shown at FCC's D. C. Sesh

Washington, Jan. 29.

Whether there is any place at all in television for the "little fellows"—either in the present low-frequency bands or in the roomier upstairs channels—looms as a big question here following the FCC hearings (21-23) to select licensees for the four D.C. video channels.

Problem was brought sharply to the fore in connection with the application of the Capital Broadcasting Co., operator of WWDC, for one of the channels. Capital appeared to stress both the strength and weakness of all small applicants—the fact that it is more intensively local than the bigger applicants, and that carrying the ball will be a back-breaking burden.

Principal concern of FCC counsel Harry Plotkin was over the station's ability to get along in the years when the advertisers' dollars will be spread over at least seven AM stations, a possible dozen FM outlets, and four video stations in this city.

Plot-sized Capital, which badly wants a D.C. video station, probably indicated the problems faced by other broadcasters of similar weight when it explained how it would finance. It was explained that Ben Strouse, WWDC station manager, would give up his $10,000-a-year salary. In addition, Joseph Katz, principal owner of the company and an advertising-agency executive, would also kick back his take, and do without advertising commissions on business switched to Capital, to fatten the kitty.

Bulk of the funds for a Capital video station would come from Katz, who said he was willing to ante up $320,000 for initial construction, plus up to $75,000 a year for the first three years' operating costs.

Even so, Capital's estimates for its operating costs for the first year amounted to only $216,000—less than half of the $547,000 Bamberger claimed it would spend. NBC and Philco figures were plugged even higher, at something over $700,000. The WHAL estimate ranged between $450,000 and $500,000.

Capital said its present staff at WWDC would double in brass and operate the tele station, while the other applicants all presented elaborate personnel plans calling for as many as 200 new people on the operating end.

Just what Capital's low budget would mean to the quality of its programs came in for considerable scrutiny from the commission. Plotkin angled his questions particularly at the "Captain Cash" and other "money" programs formerly carried by WWDC, and plainly "persona non grata." Capital said it would duplicate many of its present shows but would not carry any cash-bonus programs on tele.



Playing the Right Tune Keeps Listeners Charmed

KLZ originates more live talent musical programs each week than any other Denver station, ranging from orchestral curtains, crooners and organ reveries to hillbilly and western songs and music. It takes more than instruments and musicians to make good radio listening. KLZ has the know-how that makes music good listening.

KLZ

DENVER

5000 WATTS ON 560 Kc

REPRESENTED BY THE KATZ AGENCY

CBS

Tele Review

"TOPSY-TURVY QUIZ"
With Frances Scott, emcee
Producer-director: Harvey Marlowe
Asst. director: Bobbie Henry
Tech. director: Edith Kelly
30 Mins.; Fri. (25), 7:30 p.m.
Sustaining
WRGB—ABC, Schenectady

Judging by the ultra standards embodied in "Topsy-Turvy Quiz," New York television audiences are in for some fine treats when and if the FCC assigns the ABC (Blue) network a commercial video channel in N. Y. Lacking its own studio facilities, the web's television department has been staging shows at other studios for the last year under the overall supervision of Paul Mowrey and seems to have learned the secret of what makes for a good show.

An audience participation program utilizing the already-proved radio gimmick of offering expensive gifts to the participants, "Quiz" was entertaining from start to finish. As its name implies, everything on the show was done backwards, from the opening shot of an announcer signing off to the final fadeout with the words, "the beginning," painted on the posterior of two of the performers. Giving full credit to her imaginative emcee, Frances Scott, emcee and writer, used such novel stunts to further the show's theme as running in the wrong direction, paying the participants in cash first and then taking the coin back if they couldn't answer the $64 questions, etc.

An experienced radio emcee, Miss Scott was equally adept with the video medium, handling the audience with finesse, getting off some good ad libs and keeping the entire works moving fast. Producer-director Harvey Marlowe used his cameras to full advantage, catching all the zany antics of Miss Scott and the participants and then switching over to pick up the ooh's and ah's of the studio audience as the participant returned to his seat to show off his gift.

Throughout the show, two characters ran through the audience searching for a "rosnops" (sponsor) —and this is one television show for which any sponsor could be assured of a wide viewing audience. It was good noisivelet.

Carrington

Continued from page 27

be given a contract calling only for the broadcast rights, with all other rights staying with the writer after broadcast.

While producing the show, Mrs. Carrington will also audition new performing talent, hoping to bring new radio voices to the air through the program.

Prexy Edgar Kobak and veepee Phillips Carlin of Mutual are starting a big ballyhoo campaign for the show, teeing off with a luncheon for Mrs. Carrington skedded for today (30).

While an effort will be made to help develop new acting talent as well as new writers, only performers with highest capabilities for the parts will be used, so there will be nothing of a tyro nature about the show. Directing will be done by Perry Lafferty, who is just out of uniform. Latter was a captain in the Air Forces and, among the show he directed while in service, were such top rankers as "I Sustain the Wings" and "Return to Duty."

Music will be directed by John Gart, and an 18-piece orch has been set for the show.

Opener (21) will be given to a dramatic show called "Balzac Murder" by Joseph Cochran. In following three weeks, Mrs. Carrington will put on "Wait for Me," a love story, by Adele Horton; "Welcome on the Mat," a comedy, by Carroll Moore; and "Up in the Clouds," by Hilda Osterhout.

Mrs. Carrington declared that she is starting the "Carrington Playhouse" as her contribution to radio and to other writers for the medium. One of the highest-paid scripters on the air, with an annual gross running up to $200,000, Mrs. Carrington is the writer for three strip shows: "When a Girl Marries" (NBC, 5 p.m., for General Foods), "Pepper Young's Family" (NBC, 3:30 p.m., for P&G) and "Rosemary" (CBS, 2:30 p.m., for P&G).

Mrs. Carrington will appear on each show to introduce the show and writer. Shows are to be solicited from writers through established agencies as well as through ads in writers' and college magazines, posters in veteran rehabilitation centers and hospitals, and through other advertising media.

Paul White, a Primer and a Halo

Columbus, Jan. 29.

Discussing "Radio News—Its Past, Present and Future" in a talk at Ohio State University before the Council on Radio Journalism Friday (25), Paul White, CBS Director of News Broadcast, listed the following as qualifications for a good radio correspondent:

He should have integrity, else he shouldn't be in any business at all.

He should have curiosity, else he shouldn't be in the news business.

He should have energy, and a lot of it, because his working day will often be as long as from 8 a.m. to 1 a.m. of the following day.

He should have a hardy constitution, but this I don't insist upon. There are times when I don't believe there is such a thing as a healthy radio correspondent.

He should know at least one language other than English, and preferably two. He should be well grounded in economics, political philosophy, and know at least enough about physics to tell the difference between a cyclotron and a handful of uranium.

He should be able to write objectively and yet colorfully with particular ability in the creation of word pictures.

He should be able to speak the English language not too mellifluously, but as though he were speaking it and not writing it.

His voice should be pleasant and authoritative.

He should be able to survive innumerable toasts at a Russian banquet or enjoy tea—repeat tea—with General Montgomery.

Then, of course, he should be tactful, resourceful, kind to dumb animals and good to his mother.

"The address is CBS, 485 Madison Avenue, 22, New York. If any of you know such a man tell him not to bother to write a letter. Just have him put his name and address on his halo and send it in."

PAR VIDEO STATION TO RESUME OPERATION

Hollywood, Jan. 29.

Operation of Paramount's television station WGXYZ resumes on Feb. 1 from atop Mt. Wilson after a two-month layoff. Station was nonoperative since Dec. 8, when transfer to peak was begun. Installation of new transmitter, tower, building, etc., is complete now and only minor details remain to be ironed out before four-kilowatt video venture preems.

Assignment of new frequency for broadcasting on 76 to 82 megacycles is expected this week from the Federal Communications Commission. Station will operate two to three days of the week at first. This will be increased until full-week schedule is realized in the Spring. With increased power and elevation of antennae, outlet anticipates greatly expanded coverage of southern California.

Shows will originate at Paramount studios and be relayed to station. Also a receiver will be installed in Hollywood Paramount theatre to showcase operation and ballyhoo. When and if application for commercial operation is received from FCC, call letters will be changed to KTLA.

Metro's Plans

Metro plans to begin immediate construction of its FM station KMGM in Beverly Hills, with broadcasting skedded to start about May 1. Station will be equipped with a 262-foot antenna atop Mulholland drive, which will afford coverage over most of Los Angeles.

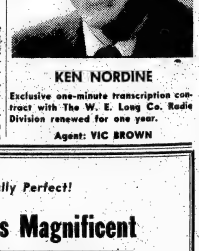
Metro has also applied for a television license to be operated from the same location, with offices in Hollywood. Herbert L. Pettey, director of WHN, Metro's N. Y. station, recently visited the Coast to work out final plans for the station.

L. A. Longhairs Resume

Hollywood, Jan. 29.

After wartime layoff, Los Angeles County Symphonic Band resumes broadcasting on Feb. 9 as const-to-California come-on over Don Lee-Mutual.

Program will be heard on Saturdays from 1 to 1:30 p.m. and has been set for 10 weeks.



KEN NORDINE

Exclusive one-minute transcription contract with The W. E. Long Co. Radio Division renewed for one year.

Agent: VIC BROWN

Acoustically Perfect!

Earl Carroll's Magnificent THEATRE-RESTAURANT

In the Heart of Hollywood's Radio City

SOLVES BROADCASTING PROBLEMS FOR THREE MAJOR PROGRAMS

QUEEN FOR A DAY
KHJ 11:30 to 12:00 Monday through Friday

MEET THE MISSUS
KNX 2:30 to 3:00 Monday through Friday

Philco's HALL OF FAME
KECA 3:00 to 3:30 Sunday

Evenings

EARL CARROLL'S SKETCHBOOK
Now in its Second Year

So you want a
NEW RADIO PROGRAM?



Be sure to hear the
NEW SAMMY KAYE SHOW—
"So You Want To Lead A Band!"

LAUGHS by the dozen every time a contestant, more accustomed to wielding a rolling pin or a baseball bat, picks up the baton and leads the band into an upside-downbeat! Leading the band is so much fun you'll want to try it yourself!

PRIZES for the best amateur bandleaders picked from the audience. On the fourth broadcast, winners of the first three contests—North, East and South—go to Hollywood with all expenses paid to compete with the Western winner for a grand prize of $1000.

MUSIC with the band led by Sammy Kaye himself to show how it should *really* be done to produce his own famed "swing and sway."

GUESTS lead the band, too! Well-known people in the cities where the programs originate—noted politicos, tycoons and other bigwigs—give the folks a chance to laugh long and loud at their expense.

Wednesday nights
at 9:30, EST

"SO YOU WANT TO LEAD A BAND!" is a natural for any advertiser who wants a fast-moving, laugh-provoking show that has proved its audience appeal in scores of cities. Hear it on your ABC station Wednesday night at 9:30, EST.

Listen to
ABC American Broadcasting Company
A NETWORK OF 195 RADIO STATIONS SERVING AMERICA

"PHILIP MORRIS FOLLIES OF 1946"
With Johnny Desmond, Margaret Whiting, Herb Shriner, Jerry Gray orch, chorus, Johnny, Ken Roberts
Writer: Jay Franklin Jones
Producer: Ward Byron
30 Mins.; Tues., 8 p.m.
Estimated Talent Cost: $7,500
PHILIP MORRIS
WEAF-NBC, N. Y.
(Blow)

In placing "Johnny Presents," the new "Follies" show, on prcem (22) impressed as one of the fresher shows on the air. While format is based on established variety lines, freshness of talent, spirited pacing and good all-around production provide solid fare. Both the sponsor and the agency rates kudos for an ambitious effort to inject new talent into the postwar commercial radio picture.

With ex-GIs Johnny Desmond, Herb Shriner and maestro Jerry Gray, the appeal seems built around the jive trade, but it's a show that will hit mature listeners with equal effectiveness, especially with addition of Margaret Whiting, whose recording of "It Might as Well Be Spring" has catapulted her into the bigtime fringe.

Musical portions of the session are well handled, Desmond, well publicized as the GI Sinatra and known to listeners on the "Trentimers" NBC Saturday show, is certain femme lure. Numbers are robust and appealing with "Symphony" as his highlight. Margaret Whiting, of course, does the "Spring" tune in her easy and appealing way.

Jerry Gray's music is lush and literate. He was arranger for the late Glenn Miller and approximates his style in the jivey sequences. Along with that, he has semi-classic overtones in his work that merit attention from all grades of listeners.

Shriner, reminiscent of the late Will Rogers, does his Hoosier humorist stint in the best vaude tradition. Gab is homey and unsent, and well delivered with a harmonica stint as the walkoff.

Rest of the talent comprises a femme chorus for vocal background with a section of them doing announcement chores in unison to provide a cute effect.

Commercials are comparatively brief and well delivered. *Jose.*

"PROF. QUIZ"
With Craig Earl, Mrs. Earl; Gene Hamilton, announcer
Producer-Director: Edward Fitzgerald
30 Mins.; Thurs., 7:30 p.m.
Estimated Talent Cost, $3,000
AMERICAN OIL CO.
WJZ-ABC, N. Y.
(Kat-)

One of the earlier of radio's Q.&A. boys, Dr. Craig Earl is back on the air now with his old evils above, this time plugging Amoco oil and tires. Time was when the questioning doc would assure his audiences that he had, himself and personally, tried Teel dentifrice, Velvet tobacco or Nash-Kelvinator refrigerators before he consented to appear for them—and plug them—on the air. Now, as if no new set of habits had been developed on the air, he's back plugging oil and tires, at times involving his contestants in the plug. But that's the way his entire show shapes up—something prewar, rather old-fashioned, too-too familiar, and yet not too hard to take except in spots.

Earl's questions are very uneven. His first set, used as an elimination group wherewith 12 audience contenders are reduced to five finalists, was for the greater part ridiculously easy. Later, however, some pretty tough puzzlers were thrown at the heads of those who stayed in the contest. Result was that almost $300 of the total of $500 in prizes was given away for free.

Gene Hamilton's commercials were okay, and would be better without prof's aide. Latter's misus, acting as computer on the new, could be dispensed with on voice quality alone. *Cava.*

"SO YOU WANT TO LEAD A BAND"
With Sammy Kaye's Orch
Producer: John Cleary
25 Mins.: Wed., 9:30 p.m.
Sustaining
WJZ-ABC, N. Y.

It's difficult to conceive of Sammy Kaye's widely known theatre and location stunt, "So You Want to Lead a Band," lending itself to radio. But, on the basis of this first airing of the idea, it proves an immensely entertaining plot for a program, one that could be made much better, however, than even the first show.

It's quite possible that the above reaction to Kaye's idea, which he has been hankering to put on the air for some time, was due quite largely to the writer's having witnessed the gimmick many times in theatres and niteries, hence was able to picture the proceedings perfectly. To listeners not familiar with the stunt, however, the impact may have been otherwise. Therefore, it is up to Kaye to concentrate more on his questioning of contestants, which forms the real meat of the program. He must widen it, go deeper in his probing to achieve maximum results. During this show, his queries were comparatively brief and along the identical lines he uses in other fields. For radio it is not enough, because most listeners cannot immediately grasp the possible humor in the way the band follows the erratic batoning of contestants without having seen the stunt performed.

All in all, however, Kaye handled this first show admirably. His ad lib queries drew many laughable answers, also ad libbed. This is another angle that Kaye must watch closely since contestants can easily upset the whole apple cart with a misplaced crack. His band did a swell job.

This show is not commercial. It gives prizes to contestants that are donated (Ronson lighters, Benrus wrist watch). That in itself is okay, but adding awards from local (show heard was from Miami) merchandisers who saw an opportunity for radio advertising at little cost, cheapens the whole idea. It should be dispensed with. *Wood.*

"MAYOR KELLY'S REPORT"
Producer: Richard Loghrin
15 Mins.; Fri., 9:45 p.m. (CST)
Sustaining
WMAQ, Chicago

Choice Friday night slot between Bill Stern's sportshow and the Perry Como show on WMAQ, Chi's NBC outlet, was taken over by Mayor Edward J. Kelly last week for the first of his "Reports" to the people. It couldn't by any stretch of the imagination be called a LaGuardia act, Chi's mayor not being as colorful as New York's ex-chief and his city-hall public-relations staff hacked out an interesting, forward-looking quarter-hour script on the crime wave currently sweeping Chi and the rest of the nation, and he read it well.

Never great shakes as a public speaker, the 68-year-old mayor nonetheless is showing improvement as a result of voice lessons he's been taking. His Celtic heritage is still evident in the rich vowels and those rolling R's, which gives it the old back-of-the-yards touch, and he's giving out with the correct inflection at the right times, but it's all a little too fast. Shorter scripts and more emphasis on certain important points should clear this objection away.

Initial cross-the-board sustainer was tied in with the recent fiendish murder of six-year-old Suzanne Degnan, following short intro of Kelly by announcer Hugh Downs as "president of the U. S. Conference of Mayors and Mayor of Chicago, the world's third largest city." Upsurge in crime here and throughout the nation doesn't justify hysteria on the part of the public, the mayor said, and, while admitting there's been an increase of crime in Chi, bragged it was less than in other large cities.

Also pointed out that 21% of the crimes committed today are charged to youngsters under 21, and that it's not true that returning servicemen are responsible, as most are coming back better citizens. Postwar unrest, slums, and parental neglect are responsible in part, he continued, averring he's already made a special trip to Washington re the question of guns and knives being sent home by men overseas. Steps are being taken, as a result, to stop this.

Chi's police force soon have 1,000 new cops, he said, most of whom will be servicemen, "because they are familiar with firearms and have had good military training." Other items for the future: Chi has only a third as many law enforcers as N. Y., despite which the city has the smallest per capita crime rate of any other U. S. city (that's based on FBI figures), and the fight on crime will continue; there's a bond issue of $3,000,000 now available for extending street lighting, which will cut down night crimes; etc.

Windup: There's no safer place in the U. S. to live than Chicago—"the greatest city in world!" That's what the man said. *Mike.*

"I WAS A CONVICT"
With Edwin J. Lukas, Bill Adams, "Mr. R"
Producer-Announcer: Hugh Sanders
Writer: Edwin J. Lukas
15 Mins.; Tues., 10:15 p.m.
Sustaining
WOR-MBS, N. Y.

Mutual's new program, "I Was a Convict," is as commendable for its treatment and handling as for its purpose. In a study of what lies behind commission of a crime, told in simple q. & a. style with the actual anonymous ex-con participating, Mutual laudably presents not a law enforcement but a crime prevention program. Bringing a psychiatric approach to the problem, handling each case in serious, dignified though always interestingly dramatic style, net is making an important contribution to applied criminology.

Format has Edwin J. Lukas, director of the Society for the Prevention of Crime, bringing an ex-con each week to the mike to be interviewed. Questions have been prepared, but answers are ad lib. Lukas' summation is also prepared. From facts previously at hand, but whole is dovetailed nicely. Program, as judged in its opener Jan. 15 starts off simply, dramatically, with no phoney musical or hoopla intro, Lukas asking "Mr. R" what made him commit the crime, what was his background, his childhood, his training (or lack of it), his friends—and so revealing family quarrels, wayward parents, slum area rearing, and other media leading youngster into breaking the law. Moral is obvious—society has to eradicate an ominous background and take steps to remove the causes of crime.

Lukas' handling of the show is admirable, his questions being intelligent, probing, the answers being always intriguing and sometimes quite unexpected. On Jan. 15 "Mr. R" was an ex-robber, now on parole; pro-

(Continued on page 36)

Formula For Living—

"THE LIFE OF RILEY"

(NBC Sat. Nights)

Take A Great Star—

WILLIAM BENDIX

Add Fine Writing By

ASHMEAD SCOTT—ALAN LIPSCOTT—REUBEN SHIP

Grade "A" Direction By—DON BERNARD

Music By—LOU KOSLOFF

And Brilliant Supporting Players

PAULA WINSLOWE-JOHN BROWN-SCOTTY BECKETT-SHARON DOUGLAS-DINK TROUT

And Brush Your Teeth With

"TEEL"

"The Life of Riley"

Sponsored by PROCTER & GAMBLE (BIOW CO., AGENCY)

Prodeced and Packaged by

IRVING BRECHER

INCOMPARABLE



Hildegarde

ONE OF AMERICA'S OUTSTANDING MEN OF MUSIC



HARRY SOSNIK

CONDUCTOR COMPOSER ARRANGER

RALEIGH ROOM, NBC, Wed. 9:30
Pvt. Mgt.: ANNA SOSENKO
Booked by MCA

A Voice In Your Future

JOHN TILLMAN

CBS Announcer Serving in the Army



RADAR AUDITIONS THE MOON

RADIO, VIDEO MULL MEANING

Washington, Jan. 29.

Army Signal Corps' radio contact with the moon will have no immediate effect upon our knowledge of broadcasting waves, according to experts here, although radio circles have expressed deep interest in the stunt.

E. K. Jett, FCC commissioner and its former chief engineer, explained that the information will be of value "to our overall knowledge obtained from wave propagation studies," but "probably will have no association with broadcasting as we know it today."

Jett pointed to the experiment going on in the ultra-high frequencies in connection with color and improved black and white video, and said that the ultra-high frequencies when developed "will be close" to the wave used by the Army.

The Signal Corps' experimentation has been under the direction of Lt. Col. John H. De Witt, Jr., former chief engineer of radio station WSM, at Nashville.

Chi Says Yes

Chicago, Jan. 29.

The earth-to-moon radar experiment has tele execs here speculating on its significance to video. Reason for fog of conjecture lies in fact that signals sent by video and radar transmitters are of the same character, and similar techniques are employed in the handling of the two. Natural conclusion has been that if a television signal can develop enough strength, the moon can be used as a "billiard ball" in transmission.

Developed further, such a signal widens after it leaves the source, much as a ray of light, and, in returning from the moon, would envelope entirely the hemisphere of earth facing that body. If this technique were made practicable most of the transmission difficulties which have plagued video in the past could be eliminated. Early experiments with television showed that, unlike shortwave, video signals would not reflect from the ionosphere or "heaviside" layer, thereby limiting their range. Problem could be solved either by building relay stations or by laying coaxial cables. Latter means is now being used.

Elimination of the necessity for coaxial cables, which cost $5,000 per mile to lay, at the minimum, would save video people billions of dollars.

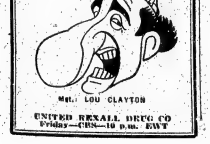
In conjecturing as to possibilities of what he has already named "Celestovision" one video exec here said that a signal billiarding off the moon would in all probability be very weak, but pickup stations could amplify it to sufficient strength for reception . . . if a video signal could reach the moon.

SUIT VS. SIMMS SNAFUED

Hollywood, Jan. 29.

Dismissing the Craig Reynolds suit for $100,000 against National Broadcasting Co. and others in connection with the Ginny Simms show, Fed. Judge J. F. T. O'Connor stated, "You can't copyright people."

The court held, if it were true, all returning actor vets would have to get permission from Reynolds to appear on the air. Reynolds had claimed his idea of securing returning male and female vets to carry major spot on a broadcast had been lifted.



UAW Charges Stations Favor GM in Strike

Washington, Jan. 29.

United Automobile Workers (CIO) representatives, miffed at stations' refusal to give them equal voice on the air with General Motors representatives, are pressing their claims at FCC. Charge is made that several Michigan and midwest stations sold GM spot announcements to discuss the strike situation. Less chip-heavy UAW locals tried to get free time on the same stations to air their grievances but were turned down. Though the charge was leveled at several stations, WCBM, Bay City, Mich., was named specifically. In Indiana, union officials claim collusion of stations with NAB headquarters to defeat their efforts to get air time.

While in Washington, UAW officials also took time out to nudge FCC for action on their petition for a public hearing on alleged censorship by WKRC, Cincinnati, on a labor script covering the GM strike situation.

AFRA MOVES IN ON L.A. INDIE OPERATIONS

Hollywood, Jan. 29.

With organizing of stations KIEV and KFVD here this week, American Federation of Radio Artists now has virtual control of entire local radio setup. Only one indie, KRKD, remains out of the fold and it is being worked on now. It's anticipated that complete signup of announcers at latter will be accomplished this week.

Union was authorized to represent announcers in negotiating contracts with managements of KIEV and KFVD. Union notified stations Monday (28) that it will seek to negotiate contracts.

AFRA is also laying plans to discuss new contracts with other nine indies, KFWB, KMPC, KXLA, KMTR, KFAC, KGER, KFOX, KWKW and KGFJ. Managements will be notified some time this week that union has availed itself of emergency rider in contract which provides that either party may terminate existing agreement six months after cessation of hostilities.

Coast AFRA Asks Pay for Lip Work As Well As Mike-Chewing By Stars

Hollywood, Jan. 29.

An interview guest spot on a program would be regarded on a parity with a performance insofar as the payoff is concerned if the national body of AFRA ratifies a recommendation by the Los Angeles chapter. Ruling is being sought due to the many abuses of guest bookings by local gabbers, who grab off players eager to get a plug for their pictures on the air.

Week before AFRA made its move, Louella Parsons and Mann Holiner, of Leitnen & Mitchell agency, agreed to pay a reasonable fee to those who appeared on her Woodbury program for an award and incidental interview. It was later rumored that Hedda Hopper "blew the whistle" on her arch-rival LOP. To Miss Hopper's credit it can be said that she rarely called in guesters from pictures in her many years on the air.

A new ruling will have to be made to cover "interviews," as AFRA scale doesn't go beyond performances; that is, an actor working at his profession of acting and not just talking. Some AFRA officials contend that $1,000 would be an equitable fee for a star earning $5,000 on Lux Radio Theatre while any amount under $500 could be considered an evasion.

Harder hit than Parsons or some of the other talkers by an AFRA ruling on interviews would be the local gabbers, who flourish by the weight they throw around in the right places. There are a half dozen of them who'll hear the death rattle once they're forced to pay for guests. It's not the gossipers they buy but the influence he can exert in getting film players on his program for free on the strength of his reciprocal treatment in the column or publicity-wise.

"SHELL DIGEST"

with NELSON CHURCHILL



MONDAY
★
WEDNESDAY
★
FRIDAY
★
6:15 to 6:25 P.M.

Sponsored by
SHELL
OIL COMPANY

Heard Over These Stations of THE YANKEE NETWORK

WNAC-Boston, Mass.
WAAB-Worcester, Mass.
WLLH-Lowell-Lawrence, Mass.
WCSH-Portland, Maine
WLBZ-Bangor, Maine
WEAN-Providence, R.I.
WICC-Bridgeport-New Haven, Conn.
WLNH-Laconia, N.H.

★
TOM POWERS
Announcing
★

IT'S a Nelson Churchill digest of headline news and sports highlights—plus the popular new feature, "Shell Touring Service." This service to Yankee listeners gives the latest weather forecasts for motorists, driving conditions, storm warnings and skiing information.

Acceptance is THE YANKEE NETWORK'S Foundation

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASSACHUSETTS

Represented Nationally by EDWARD PETRY & CO., INC.

Radio Reviews

Continued from page 34

gram has also slated shoplifters, assault cases, for diverse segments. Airer, heard on Mutual (except WOR) Saturday nights, is played back on WOR Tuesday nights because N. Y. fingship is tied up with commercial programs the earlier night. — *Bron.*

"WAKE UP AND SMILE"
With Hal O'Halloran, Boyce Smith, Kay Armen, Salty Holmes, Patsy Montana, Rex Maupin orch
Producer-Director: Earl Bronson
30 Mins.; Sat., 8:30 a.m. (CST)
POPULAR HOME PRODUCTS
WLS-ABC, Chicago
(Raymond Spector)

New morning variety show, heard over ABC's complete net, replaces the Saturday sector of "Breakfast Club," latter show being heard only five times a week now. It's an unusual layout because it's the first time in network radio that a denture adhesive—Sta-Sze, in this instance—has ever sponsored such an ambitious undertaking. It's in for 52 weeks, and the only implication that can be drawn is that there are an awful lot of people with false teeth.

Commercials like "Staze is a cream paste that will let you talk, laugh and eat nuts, candy and fruit without worrying that your teeth will slip," as heard here, are startling, to say the least, especially at 8:30 in the a.m. It has to be admitted, however, that the plugs, which tie in with the theme song, "Smile, Darn You, Smile," are dignified, and they're certainly no more blatant than some of the beer, cigaret and suchlike blurbs on the air today.

Format is an adlib olio, a la "Breakfast Club," of audience participation and popular and hillbilly music. A grandmother, on show caught, expressed her philosophy about raising children, for which she won a hat; a sailor and femme contestant identified Eddie Cantor as the guy who made the song, "Now's the Time to Fall in Love" popular and Douglas MacArthur as the guy who went from Arkansas to West Point to Tokyo, for which they got watches; and another gal identified the months represented in song titles "April in Paris," "June Is Bust'n' Out All Over" and "Sleighride in July," giveaway here being a box of nylons.

"Happy" Hal O'Halloran does a jovial emcee job; Kay Armen and Boyce Smith sing such numbers as "Don't Sweetheart Me," "Little Bit of Heaven," "Cuddle Up a Little Closer," "Candy" and "Together" pleasantly; Patsy Montana and Salty Holmes make the hillbilly happy with yodelling items like "You Are My Sunshine"; Rex Maupin's orch contribs swingy arrangements of "Lizzie" and the like, and the commercials point out, "Everybody's happy and wears a great big smile."
Mike.

Follow-up Comment

Danny Kaye had an ultra-smart script Friday night (25) on his Pabst beer show via WABC-CBS, but even before it wandered off the track with a barbed John J. Anthony lampoon it was probably over the heads of the at-home listeners, who couldn't catch the comic's visual mugging. . . . "The Steel Worker Speak" program, presented by the United Steel Workers (CIO), offered a whim stanza Saturday night (26) on WJZ-ABC, bringing wives of striking Inland Steel employees to the mike to tell in over-the-fence terms about the scale of living on labor pay. . . . Quincy Howe, subbing for the ailing William L. Shirer over WABC-CBS Sundays for Williams shave cream, tries to cram so much script into the session that he talks almost too fast for intelligibility. He might take a tip from Shirer himself, who apparently knows that 15 minutes of gab is too long, not too short, for the average dialer. Those International Silver commercials on the Ozzie and Harriet show Sundays on WABC-CBS are getting better and better. Latest gimmick is background music. . . . The "integrated" Sanka commercials on the "Baby Snooks" show are also sharpies, particularly with Fannie Brice and Hanley Stafford doing lead-ins.

On last week's "Can You Top This?" show all except one joke was in dialect.

Woody Herman's show for Wildroot was shifted from the Saturday (8 p.m. ESC) slot last week to the same time Friday, opposite the "Aldrich Family." In making the switch, this popular band brought along its superb performance to the new time, but, unfortunately, it also brought along its script writers. Seldom has a band as powerful and able as this Herman combo been tied down by such silly wordage. Under ordinary circumstances, such is the entertainment ability of Herman himself and his band, it would be easy to swing a dial in his direction. With that script it's an effort.

Ed Wynn's been back on the air the past few Sundays as guestar on James Melton's Texaco program, making what amounts to a comeback. Wynn is in his real element again as the Fire Chief, his old routine fitting perfectly into the tailored pattern of the show. The high-pitched embarrassed laugh, the exaggerated lisp, the mild wonder above all the incomparable puns dovetail admirably as the Perfect Fool falls in his own fantastically garbled way the libretto of an opera each week. Sunday's (27) monstrosity on "Faust" was a good sample. Laughing at his own jokes, kidding the sponsor and himself, Wynn pulls all of his old tricks—and finds them good. Interpolations of excerpts from the operas sung by Melton or Annamary Dickey, make good follow-ups. Texas must be good, because Wynn's appearances as guestar have just been extended.

Donald Dame, taking over on the Sunday night NBC "American Album of Familiar Music," in the absence of Frank Munn, isn't taking over a full-time assignment. His times are done with ease and finesse in keeping with the general tenor of the session.

Transcription Reviews

"THE PEABODYS"
With Fran Allison, Norman Gottschalk, Jean Ale, Elmira Roessler, Sherman Marks, others.
Writer-Producer: Les Weinrott
Announcer: Bob Cunningham
Music: Dave Bacall
15 Mins.; Five-a-Week
Co-op
30 Stations
(L. A. Weinrott & Associates)

New entry in the daytime c.t. derby shapes up as a likely winner. It's a quarter-hour, five-a-week layout, with each episode centered on a specific incident in the lives of the Peabodys—Harvey, the Babbity dad; Helen, his fact-on-the-ground wife; and Harriet, their precocious, five-stringing teen-ager, who would probably get along swell with Corliss Archer. Avoidance of a cliff-hanging approach marks it as distinctive in the soap-opera field.

Family members are described as "The Homebodies of Everywhere, U. S. A." Moral of the s'anza heard was, "Not only may too many cooks spoil the broth but the broth may chase the cooks out of the kitchen." It concerned the difficulties encountered by Harvey and Harriet in trying to whip up something for their dinner while Helen is away. They aim to get a concoction of chile con carne and canned black bean soup, into which they pour raw hamburger, topping the whole mess with fried eggs. Hamburger a la Harvey, they christen it.

Meanwhile, an invitation from Harvey's sister-in-law to dinner at her house is turned down by the two lyre cooks, who claim they're doing very well on their own. Both lose their appetites at the showdown, however, and when they get a long-distance phone call from the materfamilias asking how they're doing in her absence, Harvey's answer is, "Gosh, honey, we sure miss you—hurry on home!"

The kitchen sound effects were fine. Relationship between Norman Gottschalk as the father and Joan Alt as the daughter, however, didn't seem right when caught; she seemed too old, he seemed too young. Also, the writing got a little smart-alecky occasionally. Basically, the situations are warm and human, and the whole idea of a new incident every day is good. Hard to see how Les Weinrott & Co. can run out of material, and there shouldn't be much of a job to ironing out the few little kinks apparent at the teeoff.

Dave Bacall contribs some bouncy organ music, and Bob Cunningham's plugs for Robin Hood Flour are short and snappy. International Milling is sponsoring the 30 spots already peddled for Weinrott by the H. W. Kaster Agency, but it's a co-op venture, and a good one.
Mike.

"THE ADVENTURES OF DICK COLE"
With Leon Janney, Renee Terry, Everett Sloane, Michael O'Day, others.
Writer: Travis Hand
Producer: Charles Michelson
Director: Henry Clay Klein
Announcer: Paul Luther
Music: Lew White
30 Mins.
Co-op
6 Stations
(Charles Michelson Transcriptions)

The "Tom Swift" and "Rover Boys" stories seem to have been the source of inspiration for this series of fast-moving yarns for the after-school set. Galloping pace at which they've been staged makes it a matter of wonderment, however, as to whether the kids will ever be able to get their minds down to their homework after hearing how Dick Cole, the clean, upstanding young hero, outwits the villain time after time.

Dick (played to a turn by Leon Janney) sounds awfully mealy-mouthed to an adult, however, the moppet who listened right along with the reviewer to a few of these platters was completely enthralled by the superhuman attributes of this monstrosity of human virtue. Nobody could possibly be that noble, the grown-up feels, but it's beamed for the kids, and they like it, and that's that.

Dick is a student at Farr Military Academy—an honor student, of course. School is tied with Wilson Academy in athletics for the first time in many years, and Dick is appointed to represent Farr in a 10-round boxing bout as the player, winner getting the championship for all events. Dick's rival, sneaky Fred Gibbons, sets out to throw the fight, cooking up a mess of knock-out drops in the school's chemistry lab. Dick gets wind of the plot and thwarts it by taking an antidote before the bout, during which Fred, who's Dick's second of course, puts the drop in our hero's water pail. Dick also makes Fred drink the water (of course!), and Fred comes out all right for Dick and good old Farr, Fred is expelled and Dick is carried off on the shoulders of his admiring schoolmates. This listener couldn't help wishing they'd drop him in the nearest mudhole.

There's a sprightly school song that makes a good theme, with Lew White giving it lotsa oomph on the organ. The cast is fine, and writing and direction gallop along at a merry clip. For a half-hour show, it moves, and fast. — *Mike.*

AFRA Pacts WPTF

Raleigh, Jan. 29.

American Federation of Radio Artists has negotiated its first contract with WPTF here. Fact is important in that contract was obtained after an NLRB proceeding involving dismissal of an employee for union activities, and certification in which AFRA won its election 1007. Staffer, incidentally, was reinstated, and received $600 back pay.

WDRC
CONNECTICUT'S PIONEER BROADCASTER
Is Your Product In "The Market Basket?"
Hartford housewives are talking about this exclusive feature on WDRC's Shoppers Special Show, 7 to 9 a.m. Ask Paul H. Raymer or Wm. F. Malo, WDRC, for details.
CBS 1010



THIS FAST-MOVING PROGRAM CONSISTENTLY RATES HIGH WITH NEW YORK'S RADIO MILLIONS . . .

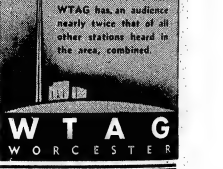


WOV's "1280 CLUB" program enjoys one of the largest metropolitan evening audiences listening to any New York independent station between the Hoopers checking hours of 7:30 and 10:00 p.m. And what is more . . . this recorded show, mc'd by Fred Robbins, Professor of Thermodynamics, delivers this largest average audience at the lowest cost per listener. A few participating periods are available, three or six nights a week.

WOV New York THE KEY TO TWO MARKETS

RALPH N. WEIL, General Manager; JOHN E. PEARSON CO., Nat'l Rep.

"Turn to WTAG" has become a by-word in Central New England homes. And no wonder. WTAG has an audience nearly twice that of all other stations heard in the area, combined.



SCRIPT — PRODUCTION
Former agency and network writer with extensive production and public relations background, available. Young, responsible, original. Four years producing GI variety shows overseas combat coverage. Write—
ROSS EVANS
Haworth Drive
Haworth, New Jersey



"And what's more, Wheaties are cheaper than nitro-glycerin."

FERRIN LEAVES BURNETT TO HEAD OWN AGENCY

Chicago, Jan. 29.

Veepee spot at Leo Burnett Agency here was vacated last week by Frank Ferrin, who moved out to the West Coast to head up his own production agency. He'll handle all radio deals for Ed Thorgersen of Movietone News, "Similin" Ed McConnell," and Howard Donovan, writer-producer of the "Buster Brown" show, besides acting as West Coast counsel for various agencies, including Burnett and Shaw-LeVally. Also owns a piece of "Life of Riley" with Irving Brecher, M-G scripter.

Bill Waddell, assistant sales manager for central division of NBC for the past 15 years, is moving over from that spot to replace Ferrin at Burnett. He'll work on administrative details for the agency, as well as developing Chi-originated radio shows in an effort to hypo that end of the agency's activities.

Juke-Box Sat. Night

Feeling that Saturday night should be a play night on the air, with light programs keyed purely for relaxation, Mutual has lined up two new programs for that night, to present a straight light format down the line for two hours.

Starting Feb. 2, net will present "20 Questions," comedy-suspense program, at 8 p.m., with panel of Bill Slater, Fred Vandeventer and Bobby McGuire, latter a 14-year-old discovery. On Feb. 16, at 8:30, Mutual will add a comedy-variety program with Harry Savoy, supported by Vera Holly, Murphy Sisters and John Gart and orch.

Together with two other airers—"Leave It to the Girls," light chit-chat program, featuring Paula Stone, Madge Evans, Robin Chandler and Florence Pritchett, at 9 p.m., and "Break the Bank," comedy quiz show at 9:30, inaugurated three weeks ago—net will thus have four continuous programs in light vein.

Flack Tosses

Continued from page 26

Stanton of CBS, in a Southern paper. Carried it for one edition and the radio-hating boss had it jerked.

On another Southern paper, I talked to a sports editor turned managing editor. "Why," he asked, "should we do anything for a medium which takes food from our mouths?" Then he spoke longingly of being offered a radio show when he was doing sports. "The darn fools were willing to pay me as much as I made in a week on the paper for one-quarter hour a week!" Maybe that had embittered him!

Now for some accolades where accolades are certainly due. The Little Rock, Arkansas, Democrat, does all right. San Diego, California, leans more and more toward excellent radio coverage. The Miami, Florida, Herald (Knight paper) has an exceptionally well written column by a woman who listens to, likes and knows radio. Paul K. Damai of the Hammond, Indiana, Times, writes a fearless, chatty, informative column —something on the order of that written by Bill Moyes. The Indianapolis papers have plenty on the ball. Nadine Subotnik of Cedar Rapids has a good, chatty news column. Ina Wickham in Davenport, Iowa, gives radio a swell break. Dick Woodbury up in Portland has a well-liked Sunday column.

Al Hughes of the Christian Science Monitor, while having aviation to worry with too, manages quite a lot of radio writing. The gang in Columbus, Ohio, headed by pert, capable, Beatrice Buttler of the Citizen and Joe R. Mills of the Star, go all out. Joe concentrates on pictures—but who is going to argue about the publicity value of a full page (tab size) photo of a star?

Memphis does all right by us flacks and so does Chattanooga. San Antonio, Texas, with the possible exception of the Hearst paper, is going to open up in a big way. Only the paper shortage cut them down—and from the lowliest cub who pastes up listings to the M. E., they like radio, even go so far as to use it!

And all hats off to Montreal, Canada, where there are plenty of radio columns and listings and criticisms and reviews—both in English and French—both in newspapers and good fan and trade publications. Sure, they put the accent on Canadian radio, but we get lotsof clips on our shows, too.

It's my opinion that we radio publicity people can do plenty to rectify the situation. Speaking as an ex-radio editor who filled a waste basket with foolish releases every mail, it's up to us to make radio editors' jobs a bit easier for them. Who in his right mind, for example, is going to print "hot" news that comes to him in printed, perforated, tear-on-the-dotted-line, form? Who is going to wade through a 8-page mimeo-ed release to the effect that Arvesta Smilge, the star of the show, puts ammonia in her soft drinks? Maybe we can't give 100% personalized service, but we can send radio editors pithy, informative releases, occasional features and personal items they won't toss in the basket after a cursory glance.

Wathillian La Hay,
N. W. Ayer Agency.

Sports

Continued from page 27

web commitments, will plunge deep into the gravy bowl by giving unlimited time to local sporting events both of the play-for-pay and play-for-fun varieties. In N. Y., all home and away games of the baseball Giants, Dodgers, and Yankees will be aired play-by-play at a quarter-million cost for each station. WHN spreadeagles the whole field in this respect and will gross $750,000 in 1946, almost one-third of its total revenue, just for sport broadcasts alone. In N. Y., where the density of interest is greatest, the indies will not only increase their coverage of baseball, boxing, racing, hockey, et al, but will surround them fore and aft with commentaries, resumes, re-dramatizations, etc. Gillette, Adam Hats, Atlantic Refining, Tide Water Oil, Old Gold, Nedicks, and beer companies Ruppert, Piel's, and Eichler, will be buying the greatest slices of time in the metropolitan area.

Sports promoters are reaping such a harvest of shekels these days that they are now chagrined by memories of resistance to radio's invasion of their arenas. The promoters don't intend to duplicate their early attitude to radio in their handling of television. Video is finding a wide open door for pic-casting sports events.

CBS Tele Inter-Union Row Cues Likely Blowoff Between IATSE, Other AFL's

An argument over trade-union jurisdiction involving 10 television directors at CBS may light the fuse for a long-threatened blowoff in which a number of AFL unions in the amusement industry would line up against another AFL outfit, the International Alliance of Theatrical Stage Employees.

The dispute is now before the National Labor Relations Board, which had a New York examiner listen to the pros and cons of the situation for two days last week (22, 23) and three days the week before.

If it comes to a fight as a result of a decision by the NLRB, the direct battle would be between IATSE and the Radio Directors' Guild, whose New York chapter is a federal local of the AFL. Backing for the RDG is expected from the International Brotherhood of Electrical Workers (IBEW), the American Federation of Musicians—all AFL. In addition, the United Office and Professional Workers of America (UOPWA), a CIO affiliate, will back the RDG's claim for jurisdiction over the video directors.

The five days of hearing were held by the NLRB examiner for the purpose of determining the type of collective-bargaining agency suitable to a broadcasting-network office. The UOPWA had started to organize the white-collar workers at CBS and asked for the right to hold an election among the workers to show that most of them want to join this outfit. IATSE and IBEW interceded, claiming the right to be on the ballot in such an election. IATSE, however, insisted it wanted only the video employees, a total of 30, and was not interested in the rest of the workers at CBS. But in claiming the group of 30, IATSE included the directors—bringing the RDG into the argument. Both IBEW and UOPWA were willing to concede the RDG's right to claim jurisdiction over directors, and the RDG claimed that five of the ten have already filed applications for membership in the Guild.

BBC'S LEECH TO MEXICO

John Leech is out of British Navy and en route to Mexico City as director of Mexican office of the British Broadcasting Corp.

He was formerly associated with Shell Oil in Chile.

Albert "Hoot" Gibson, out of the Army with rank of captain, now back with WSM, Nashville, as publicity director.



If you **LIVED** *in Baltimore...*
you'd always pick **WFBR FIRST!**

Baltimore folks know that there's only ONE complete radio station—with crowds of daily visitors, big studio audiences, product displays . . . and all the visual glamour of Radio City in smaller replica!

You get the Good Will and Prestige of Baltimore's ONLY complete radio station when you buy Baltimore's BIG Home-Town Station—WFBR.

WFBR is unique in Baltimore. It is a living, breathing personality—with all the glamor and visual interest of Radio City in smaller replica. To Baltimoreans it *is* radio . . . other stations are only steel towers . . . or a spot on the dial.

Local advertisers—who *have to make sales* here, know this, and have concentrated on WFBR for over a decade.

- Only *ONE* Station in Baltimore draws the crowds!
- Baltimore's Big Home-Town Station WFBR.

MEMBER — AMERICAN BROADCASTING CO. • NATIONAL REPRESENTATIVE — JOHN BLAIR & CO.

WFBR

HICKEY *The* COWBOY CARUSO

Traveled 35,000 miles on 35¢. Joseph Allen wrote a unique book about him which includes 90 HILARIOUS cartoons of interviews with FDR, Hoover, Coolidge, Al Smith, Barkley, Will Rogers, etc. Price 50c. At all book stores. LONE STAR PRESS, Dept. V., 565 5th Ave., N. Y. C.

RESEARCH: To Find Out!

Just discharged Lt. Commander; Psychologist-Doctorate, 1932. Available for Network, Agency or Motion Picture Company. Interested in problem solving—Not in Sales Promotion. Married, one child, eastern seaboard preferred. Box No. 938, Variety, 154 W. 46th St., New York 19, N. Y.

Pretesting—While You Wait

Continued from page 37

ened and improved before each broadcast with the aid of this phenomenally rapid system.

Briefly, The Schwerin System, as it is called, assembles an audience in a studio to hear a recording of a broadcast before the broadcast goes on the air. The reactions of each member of this audience to each part of the show are then recorded with the aid of a machine known as the Reactometer, and afterwards run through other machines that tabulate the pretest results with incredible speed. (A detailed description of these methods will be found later in these articles.)

Genesis Of An Idea

The story properly begins in 1935, when Horace ("Doc") Schwerin began to experiment with methods of pretesting radio audiences. Schwerin, then Research Director of Raymond Spector agency, reported his findings in 1941 in a forward-looking series of articles for VARIETY ("How to Diagnose Your Radio Commercials and Programs" July 9-30, 1941).

He had been testing hundreds of listener groups in studios and clubs with the aid of the Lazarsfeld-Stanton Program Analyzer. This machine, the introduction of which marked such a great stride forward in the possibilities of radio research, records listening reaction on a moving tape. Schwerin was one of a number of people, including Dr. Frank Stanton, now president, Columbia Broadcasting System, and Dr. Paul F. Lazarsfeld, of Columbia University, who had used the Program Analyzer to find out much new information about the basic nature of audience responses. But the job of transcribing and tabulating data on the tape had to be done by hand, and it was a slow process, so that months were required to turn out a profile like the one shown in this issue.

The Program Analyzer made it possible for the first time to study accurately an audience's reactions to each part of a broadcast. But the length of time required to complete each study made the resultant findings of historical value rather than currently useful to the program being tested. And of even greater consequence, Schwerin, as one of the most active of the research experts working in this field, knew that there were dozens of problems not yet accurately answered, and that the time required to make pretesting currently useful was measured by the most optimistic in decades rather than years.

At that point, the war intervened. Schwerin was in the Army well before Pearl Harbor. It appeared that his studies, like those of so many other men in their chosen fields, were on the shelf for the duration.

While at Camp Croft in South Carolina Schwerin gave thought on how to adopt his research knowledge to Army problems. He evolved a plan for polling his fellow citizen-soldiers on questions important to the Army, and sold the commanding general of the infantry replacements training center on the validity of his ideas.

The lively account of those first surveys at Croft and how they led to Army researching on an ever larger scale can be found in an article by Milton MacKaye, "So the Private Said to the General . . .", in The Saturday Evening Post for April 22, 1944. A high spot was Schwerin's nation-wide survey for the Quartermaster Corps, resulting in food savings worth $110,000,000 a year. Schwerin went on from there to the eventual rank of captain and a spot as trouble-shooter for the Quartermaster General.

War Against Waste

In the latter job, conservation was still to occupy most of his energies. As our military effort broadened, critical shortages appeared in spite of the nation's tremendous production drive. Schwerin was handed this problem, with the task of finding the answers to it. The Army gave him a blank check as far as personnel and facilities were concerned. The only stipulation, was that the get results.

With our troops spread all over the globe, radio was the most effective way of reaching the greatest number of men. The Army was already using the Armed Forces network and other radio outlets to point out the dangers of waste, to teach GI's how to handle new kinds of equipment, and to show them how to conserve familiar articles. The so-called "GI commercials" were being employed for this purpose.

These Quartermaster messages, however, weren't working smoothly. There was no way of knowing in advance whether the American soldier would accept or disapprove of them. Some were worded so unfortunately that they led enraged GI's to tear up or throw away the equipment mentioned—a new and disastrous form of audience criticism, but the only one open to the listeners in question.

Return to Radio

Schwerin, encountering this situation, found that his major problem lay in his chosen field of radio research. He had been an advance experimenter in pretesting programs when the war came along. Here was a series of practical problems of both immediate and long range importance crying for solution, one that required the development of pretesting methods beyond the laboratory stage.

Here, too, the Army permitted Schwerin to bring together all necessary facilities and personnel required to get the job done quickly and thoroughly. Similar audiences and experts could not have been thus brought together except under the pressure of a national emergency. The entire Army was the proving ground, and the country's best brains were on tap. The work covered a period of nearly three years, and during that time over 300 trained statisticians, psychologists, analysts, and other experts participated. The facilities of one of our largest military installations were made available to Schwerin and his group for any tests they needed to conduct.

In 1941, just before he went into uniform, Schwerin had summed up the problems to which answers would have to be found before pretesting moved from the theoretical into the practical stage. These were, therefore, the questions that would have to be solved to make the present project successful. As a preliminary to the investigations that were to follow, Schwerin had experts comb the stacks of the Library of Congress for material in all languages that was relevant to the task ahead. Everything on the subject was read and digested. This information was integrated with Schwerin's own knowledge of the gaps to be filled, and the complete set of problems became a directional guide for the researches that followed.

The studies were too tremendous and too varied to be reviewed in complete detail, but mention of a few will indicate the scope. On one series of controlled experiments alone, selected experts spent 8,168 man-hours. Over 25,000 individuals were tested and their reactions studied, individually and in groups ranging from two up to almost 2,000. Thirty-seven different radio programs of varied types were used on these tests.

In another experiment, two matched groups were studied to determine their habits in the care of shoes. One group then heard an ordinary, untested GI commercial. The other listened to a commercial that had been tested and revised in accordance with the expressed likes and dislikes of an accurate soldier cross-sample. The groups were afterwards studied again to determine the effect of the commercials on their care of shoes. In other words, the result of the selling job of the two commercials was exactly checked.

To study the effect of fatigue on reaction, soldiers who had just completed a 20-mile hike were tested. They were compared with other groups that had undergone brief but strenuous exercise, had taken moderate exercise, or had remained sedentary. It was necessary to determine at what point, if any, physical fatigue became so great as to affect the reaction. Did fatigue change the pattern of a listener's likes and dislikes, causing him to dislike things he would normally like, or was the change merely in the degree of favor or disfavor?

A related problem, the solution of which was also essential to the system's perfection, concerned the effects of mental, or listening, fatigue. For example, it was found that a serious or "heavy" program, requiring thought or conscious mental effort on the part of the listener, was received less favorably when tested after an hour of listening than when tested first. Conversely, light programs requiring little or no thought were received more favorably when tested following an hour of listening to other material.

Certain of the controlled experiments were beyond the realm of possibility outside the Army. For example, groups ranging into the thousands were studied to learn whether the size of a group had any measurable effect upon the responses of its individual members. This characteristic, known technically as contagion, obviously could not have been examined in nearly such exhaustive detail under civilian conditions.

The "home" radio audience is a group seldom larger than four or five people. The tests are conducted on large studio audiences. The problem, then, was to learn whether audible and visible signs of approval or disapproval manifested by individuals in the large group (facial expression, applause, beating time, etc.) would so affect the entire group as to cause its members to react differently than they would have as individuals or in small "home" groups.

It was found that contagion has a marked effect on the reactions to some types of programs, and little or no effect with other types. This, obviously, is an important element to consider when comparing the "appeal value" of two shows of different types. Schwerin's exhaustive experiments taught him how to handle this tricky variable.

The studies did not reach a complete synthesis until shortly before V-J Day, though of course many of the separate findings were applicable to Army pretesting problems as soon as they were made. The method has now met the practical demands made of it as well as it answered laboratory specifications.

(Detailed aspects of the Schwerin System will be taken up in subsequent articles).

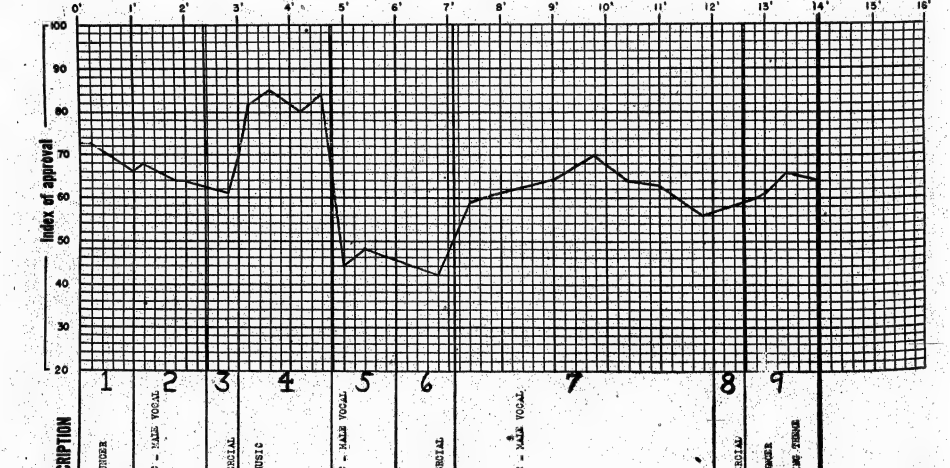
Warning

It would be unfortunate if over-quick reading of these articles left the impression that the Schwerin System claims to automate or compete with existing rating methods. Nothing could be further from the truth.

Quantitative measurement methods do their job, a highly important and necessary one, and it is a task separate from that approached by Schwerin. Neither method duplicates the other; both types used together will yield the fullest results obtainable in practical radio research. Only through the vast amount of knowledge collected over many years by experts like Crossley, Hooper, Stanton, Gallup, Lazarsfeld, Nielsen, and many others has Schwerin's contribution been made possible.

This Is the Profile of Audience Reaction to a Musical Show

To: *"Music by . . . . . "*



The irregular line in the chart above shows the rise and fall of audience interest in a typical broadcast program. The sharp drop in the curve during the musical number with male vocal at the program unit numbered "5" indicates a poorly-received number which requires improvement.

BANDS EASING ASKING PRICES

Dissatisfied ASCAP Rank and File Teeing Up Legal Suit Vs. Soc. Heads

American Society of Composers, Authors and Publishers and member "Pinky" Herman, who have been wrangling since the last membership meeting in N. Y., over the society's refusal to send Herman's "Seniority of Works" plan to general membership vote, are promising to get down to cases. Herman and the members who are with him in his fight claim to have retained an attorney, whom they won't name as yet, to begin action against ASCAP and force it to defend its stand on his idea. He also is circularizing members for financial aid in the fight.

Herman has developed a plan under which 20% of the writer's end of distributable revenue of the society will be disbursed on an automatic basis. As can be gathered from the title, its basis is seniority. He presented the plan to the membership meeting in N. Y. last September after having secured the signatures of 15% of the writer membership who favored his proposal and wanted to see it put to a general vote. This membership approval was required by the society's bylaws since the board of directors had previously withheld permission for Herman to bring it up at the meeting. He claims ASCAP executives are violating the society's bylaws in not permitting his idea to a vote of the full membership roster.

ASCAP execs, on the other hand, assert that its legal department has branded Herman's plan "illegal" according to the society's constitution, and that to put the plan into effect would require the revision of the society's foundation.

Herbie Fields, saxist with Lionel Hampton's orch, has left that outfit to form his own band.

Another Radio Com'l Crashes Pop Tune Field

Melody of one of those transcribed radio commercials that have been driving listeners daffy for the past couple of years is the basis of a pop song being used exclusively by Hal McIntyre's orchestra and it has come in for widespread attention in N. Y. Melody is one originally written by Kent & Johnson, for the St. George hotel, Brooklyn.

At the moment, McIntyre has three or four pop lyric writers at work putting words to the tune. He used one set in the Century Room of the Commodore hotel, N. Y., where his band is now playing, but it's said not to be the final version.

Now Its Freight Jam Slowing D'sks

Hollywood, Jan. 29.

Freight traffic jam on the railroads is slowing completion of Decca's recording plant here. Company is waiting for the first batch of 14 presses from the east, with little hope of early delivery.

Other Coast outfits have ordered heavy machinery from the eastern seaboard, a trip requiring 14 days under favorable conditions. With rolling stock in bad shape, the transcontinental journey now takes 20 to 28 days.

AGENTS INDUCE GUARANTEE CUTS

Band prices are finally showing signs of starting a downward trend. So far, the cutting of quotations is not very widespread. It has been confined to a comparatively small group of names who have deliberately slashed guarantee demands on advice from agents, and the latter feel that they have accomplished a step that eventually will lead toward an overall lessening of prices and a subsequent strengthening of the business as a whole.

Aside from the few bands referred to above, there is a definite tendency among certain agents to hold down the asking prices of new combos. For example, one recently put together under an embryo leader with a reasonably good name is currently playing one-nighters at 25% less guarantee than he originally demanded. His agency induced the slash. As a result, instead of losing money for certain promoters, the band has been going into percentages—not too deeply—but enough to make everyone concerned with the dates happy over the fact that, instead of leaving a bad taste, band is leaving a trail of goodwill. Which, of course, will help sell repeat dates on the outfit.

The bar against a more general cutting of prices is still operating costs. Musicians' salaries haven't eased noticeably yet, but there are ever-increasing numbers of good men available and within the next few months or so payrolls figure to find a more reasonable level. Transportation costs already have dropped somewhat, due to the fact that bands can travel by private car and bus (latter method is still more costly than pre-war, however), but the main item is still salaries.

It's All Hush-Hush on AFM Board Meet; Form B Issue on Agenda

Current meeting of the executive board of the American Federation of Musicians in Chicago is closely guarding its decisions on various items. No one seems to know what the board has done with the numerous problems up before it, except a few minor items. In fact, no one in N. Y. knows whether the meeting is over yet.

It's known that the most important item the board was to take up was the subject of the union's Form B contract. Union execs have been in favor, it's claimed, of discarding the contract blank, which makes band users liable for social security taxes. This attitude developed within the union after Iowa one-night operators won a decision over both the AFM and Government last year in a suit to recover tax taxes paid because of Form B's demands. Union execs apparently feel that the appeal from the decision will be rejected by the higher courts, and that the simplest method would be to discard its pet project now and save face.

Another item before the board, on which no decision is known to have been made, is the request by the various agencies for a longer period in which their booking licenses are effective. As it stands now, the licenses are, renewable yearly, and the agencies would like that term extended.

One problem the board has disposed of relates to its 1942 rule that agencies accept commissions on orchestra income only after transportation and union taxes are deducted. Shortly after this regulation became

(Continued on page 44)

Cafe Rouge, N.Y., May Close For Summer Facelift

Pennsylvania hotel, N.Y., may close its Cafe Rouge, name-band room, for an undetermined period this summer. If it occurs, the fold will be for the purpose of redecorating the retreat, which hasn't been touched, except for the semi-annual change of drapes, since it replaced the Manhattan Room five or six years ago.

Penn has no orchestra booked beyond Randy Brooks, who replaces the current Les Brown Feb. 5 and holds until April 6. George Paxton is a possibility after Brooks, with Tony Pastor somewhere in the picture. It's probable the refurbishing won't be done until the hot days are due.

Dailey Spreads Out in Jersey

Frank Dailey, operator of Meadowbrook, Cedar Grove, N. J., has bought another operation in Irvington, N. J. He purchased the Ivanhoe, a four-story building housing bowling alleys, cocktail lounge, basketball court, etc. Spot is equipped with a 1,000 capacity ballroom which eventually may be used to house a name band policy.

Currently, there is no music in the cocktail lounge, but a small combo will soon be installed.

THE GREATEST RHYTHM HIT COAST TO COAST!

CHECK YOUR LATEST ACI INDEX AND OTHER TRADE SURVEYS OF MOST REQUESTED AND MOST PLAYED SONGS!

ALREADY—OVER 400,000 COPIES

COME TO BABY, DO!

By INEZ JAMES, SIDNEY MILLER

9-Terrific Records-9

PATIENCE AND FORTITUDE

Don Raye's and Matty Malneck's

I'M NOT HAVING ANY (THIS YEAR)

LEEDS MUSIC CORPORATION • NEW YORK • CHICAGO • HOLLYWOOD

NBC, CBS, ABC, Mutual Plugs

(Peatman System)

Aren't You Glad You're You—†"Bells St. Mary's"	Burke
As Long As I Live	Witmark
Bells of St. Mary's—†"Bells St. Mary's"	T. B. Harms
Blue	Starlight
Chickery Chick	Santly-Joy
Come to Baby, Do	Leeds
Day By Day	Barton
Dig You Later—†"Doll Face"	Robbins
Doctor, Lawyer, Indian Chief—†"Stork Club"	Melrose
Don't You Remember Me	Morris
Give Me the Simple Life	Triangle
Here Comes Heaven Again—†"Doll Face"	Robbins
I Can't Begin To Tell You—†"Dolly Sisters"	BVC
If I Had a Dozen Hearts—†"Stork Club"	Paramount
I'm Always Chasing Rainbows	Mills
In the Middle of May	Crawford
It Might As Well Be Spring—†"State Fair"	Williamson
It's a Grand Night For Singing—†"State Fair"	Williamson
It's Been a Long, Long Time	Morris
Just a Little Fond Affection—†"Swing Parade of 1946"	Shapiro
Let It Snow	Morris
My Shawl	Marks
Oh What It Seemed To Be	Santly-Joy
Pin Maria	Bel-Air
Some Sunday Morning—†"San Antonio"	Harms
Symphony	Chappell
That Feeling In the Moonlight	Paull
That's For Me—†"State Fair"	Williamson
Wait and See—"Harvey Girls"	Feist
Waitin' For the Train To Come In	‡Block
Walkin' With My Honey	‡Republic

† *Filmusical.* ‡ *Legit Musical.* ‡ *BMI Licensed.*

Krupa's Meadowbrook Date

Gene Krupa goes into Frank Dailey's Meadowbrook, Cedar Grove, N. J., May 18, for four weeks. It's Krupa's first date at the spot with his current band.

Krupa is currently at the Palladium Ballroom, Hollywood.

Cavallaro Cops Biltmore

Carmen Cavallaro's orchestra goes into the Biltmore hotel, N. Y., tomorrow night (Thurs.). Date is for six weeks, with options.

Cavallaro is the biggest name to play the Biltmore in some time. His stature has greatly been increased lately due to Decca recordings.

Frank Loesser
Hollywood, California

Dear George Paxton:—

Thanks for the swelle-gant job you've done with "WAVE TO ME MY LADY" on your recent Majestic record.

Frank Loesser

WAVE TO ME MY LADY

By FRANK LOESSER and WILLIAM STEIN

MAJESTIC RECORD No. 7167 NOW AVAILABLE

Vocals by JOHNNY BOND

FAMOUS MUSIC CORP.

1619 Broadway, New York 19, N. Y.

SIDNEY GOLDSTEIN, Prof. Mgr.

10 Best Sheet Sellers

(Week Ending Jan. 26)

Symphony	Chappell
Let It Snow	Morris
I Can't Begin to Tell You	BVC
Aren't You Glad	Burke
It Might As Well	Williamson
Doctor, Lawyer, Indian	Melrose
Some Sunday Morning	Harms
Waitin' for Train	Block
Chickery Chick	Santly-Joy
Always Chasing Rainbows	Mills

Georgie Auld In Medical Layoff

Georgie Auld, on the advice of his doctors, has temporarily broken up his band. He had been found after an examination to be suffering with a lung ailment peculiar to musicians who play wind instruments. In its early stages the disease, according to Auld's doctors, can be completely arrested by 10 or 12 weeks' rest in Arizona. Hence the leader shoves off for a ranch in that area tomorrow (Thurs.) or the day following.

Meantime, Auld's managers and the WB agency say they are proceeding with bookings, lining up dates starting around May 1, figuring the leader will be back in action by that time. His musicians have been scattered among a handful of top bands, but most of them have promised Auld to return to work under his baton as soon as he's ready to resume work.

While he's out of action, Auld will have a goodly number of recordings perpetuating his band. In recent weeks he stocked up 16 new sides for Musicraft Records, which, combined with others the company bought when it acquired the Guild label last week (Auld formerly cut for Guild)' will keep his name constantly in circulation.

Incidentally, just before Auld learned he wouldn't have use for his saxes for a while, they were stolen from him. Traveling to a one-nighter in Brooklyn last week, his battered car was rifled.

T. DORSEY SET FOR TERRACE ROOM, N'WK

Tommy Dorsey's orchestra definitely will play the Terrace Room, Newark, which his brother, Jimmy Dorsey and band opened several months ago. Tommy Dorsey, at the time his brother was signed, had agreed to play the spot with the privilege of cancelling out if certain other commitments had to be fulfilled. He will open Feb. 19 for two weeks.

Dorsey goes on a theatre and one-nighter tour following his close tonight (Wed.) at the Capitol theatre, N. Y. He moves into the Adams theatre, Newark, tomorrow, then two weeks of one-nighters out to Milwaukee and back. Then the Terrace.

Jerry Wald, Vera Barton Pacted by Sonora Disks

Sonora Records, N. Y., indie disk manufacturers which recently signified an intention of going after pop artists, corraled two recently. First contract sewed up Jerry Wald's orchestra for one year and the second snagged vocalist Vera Barton for three years.

Wald was with Decca at one time and only recently severed connections with Majestic. He had been with Hit Records, which Majestic bought out. Miss Barton did a couple of sides for Bluebird several years back.

Until now, Sonora's efforts were mainly in the direction of jazz and novelty disks, most of the latter using Mark Warnow's orchestra.

Harry Moss Sets Up Own Booking Agency in N.Y.

Harry Moss, who severed connections last week as v.p. of Joe Glaser's Associated Booking Corp., has set up a booking agency of his own in N.Y.

Talent that will be booked by the agency includes Enoch Light's orchestra, Jack Fulmer orchestra, comedian Sammy Walsh, Ann Barrett, Henny Nadell.

On the Upbeat

Sy Baker into Jimmy Dorsey's trumpet section, replacing Jack Doherty, who shifts to brother Tommy Dorsey's band. George Seaberg, sax, returned to latter outfit....John Hammond out of Army....Dick Gabbe to book bands for Dorsey Bros.' Casino Gardens, Ocean Beach, Cal., not Larry Finley.... Art Wanor, pianist-conductor of Leon & Eddie's, N. Y. nitery band, rehearsing 14-piece combo to make first records for new Ace-Plastic Record....Marilyn Kilroy new vocalist with Jimmie Lunceford orchestra....Lionel Hampton ran party backstage at Strand theatre, N. Y., recently, celebrating "sixth anni" of his hit tune, "Flying Home"....Shorty Sherock's orchestra went into New Kenmore hotel, Albany, last week with six ex-members of Clyde Lucas' orchestra, which has been temporarily disbanded due to Lucas' real estate work....Tommy Dorsey studying harmony between and after shows at Capitol theatre, N. Y., under Joe Belasco....Al Gayseley, MCA exec, out of Army....Frank Nichols, former road manager of George Paxton orchestra, joined Crawford Music in N. Y. as contact man.

Alec Fila, formerly with Benny Goodman and Glenn Miller, joins the trumpet section of Elliot Lawrence's orchestra. He replaces Red Rodney, who left to go with Gene Krupa....Tommy Dorsey makes his first appearance in Philadelphia in more than two years when he plays a one-niter at the Broadwood hotel on Jan. 31.

Jimmie Selton replaced Ralph Collyer on drums for Stan Kenton.... Quintones quartet will be known as Blue Flames with Woody Herman's orchestra....Johnny Morris orchestra got release from Music Corp. of America....Peggy Coffey replaced Jean Berkeley as Bobby Byrne, vocalist; Berkeley gal is nicce of Gene Krupa; she goes to Leo Reisman.... Frankie Masters into Stevens hotel, Chi., Feb. 22. Lee Saxton joined band on trumpet, Forest Lane added to vocal staff.

After doing solo piano work at Mercur Music Bar, Pitts., for nearly two years, Harry Walton has been given opportunity by the management to install his own four-piece unit, which debuts this week. He'll be replaced as soloist by Bill Provost....Longest run in history of Hotel Roosevelt's Fiesta Room, Pitts., will come to an end Friday (25) when Dick Averre unit closes an 89-week engagement. Group will be disbanded and leader will head for home in Trenton, N. J., to take a rest before reorganizing. Band will be replaced by new foursome put together by Don Trimarkie, accordionist....Jimmy Joy orch opens at Vogue Terrace, Pittsburgh, on Feb. 1, following current Freddy Schaeffer's all-girl band....Ray Catizone, bass player, out of the Army after more than three years, has rejoined Al Marsico band at the Nixon cafe, Pitts.... Tony Covato, drummer with Mark Lane orch at Villa Madrid in Pittsburgh, has been forced for second time to call it quits because of his health. He'll go west where he plans to open a restaurant....George Welles orch winds up 13-month run end of this week at the Don Metz Rainbow Room, Pitts.

Johnny Mercer Whirls Plugs for Rival Disk Firms on 'St. Louis'

Songwriter Johnny Mercer is currently in an unusual spot. Though he's co-owner of Capitol Records and its music publishing subsidiaries, Capitol Songs and Criterion Music, neither of the firms will publish the music from the show, "St. Louis Woman," which he's now writing with Harold Arlen. On top of that, Mercer now finds himself demonstrating the songs from the show for executives of rival disk companies.

Arlen regularly writes with "Yip" Harburg, for whom the Dreyfus combine sometime ago set up a publishing subsidiary. As a result, the "St. Louis" score will go to that group for marketing. As for the demonstrating, Mercer's a good song salesman.

Irving Mills Sets New Firm for Master Disks

Irving Mills has organized an unusual disk firm, called Independent Record Producers. Function of the outfit will be to cut masters with talent and tunes selected by Mills, which in turn will be resold to existing recording companies for marketing. Mills' firm will not press disks itself.

Mills got into N. Y. last week from California with a batch of his first masters, which he intends displaying to major diskers this week, he says. Among the first group of disks is a Morton Gould album.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY

Bing Crosby Sings

IN THE LAND OF BEGINNING AGAIN

Words by GRANT CLARKE
Music by GEORGE W. MEYER

Featured in RKO's
THE BELLS OF ST. MARY'S

Published by LEO FEIST, INC.

For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

America's Youngest, Foremost, Entertaining Band

BILL TURNER

and his International Boys

Featuring DON SANTORO

Back to Broadway, intact, after three years overseas

Aquarium Restaurant, New York, NOW

EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave. New York 22 PL. 5-5572



Inside story of the DORSEY FEUD

EVER SINCE THEY WERE KIDS on the wrong side of the tracks in a Pennsylvania mining town, Tommy and Jimmy have been at it. But by keeping out of each other's way, they've managed to gross a mere $6,201,000 between them in the past five years. For a blow-by-blow account of their fabulous careers, be sure to read **The Battling Brothers Dorsey** by Richard English in The Saturday Evening Post now on sale.

ALSO IN THIS NEW ISSUE you'll find a wealth of other timely articles, exciting stories, dramatic serials and special features, including cartoons and poems.

AND DID YOU READ these recent articles in the POST? **Magician No. 1,** Maurice Zolotow's story of the great conjurer Harry Blackstone (9/29/45) . . . **An Actor Discovers the Bible** by Florabel Muir, close-up of Charles Laughton (11/24/45) . . . **A Little Crazy, But Wonderful** by Susanne McConnaughey—behind the scenes with the New York Philharmonic (12/15/45) . . . **Screwballs' Secretary,** all about Bea, Girl Friday to Olsen and Johnson—by Maurice Zolotow and Rosanne McVay (12/22/45) . . . **Song Buster,** the lowdown on Abe Burrows, by Pete Martin (1/9/46). More inside stories of the entertainment world are coming in The Saturday Evening Post. Watch for them!

THE SATURDAY EVENING POST

FEBRUARY 2, 1946 10¢

10 Best Sellers on Coin-Machines

1. Symphony (16) (Chappell)	Freddy Martin	Victor
	Bing Crosby	Decca
2. Let It Snow (2) (Morris)	Vaughn Monroe	Victor
	Connee Boswell	Decca
3. I Can't Begin to Tell You (15) (BVC)	Bing Crosby	Decca
	Harry James	Columbia
4. Doctor, Lawyer, Indian (6) (Melrose)	Betty Hutton	Capitol
	Dick Haymes	Decca
5. Might As Well Be Spring (10) (Wm'son)	Margaret Whiting	Capitol
	Sammy Kaye	Victor
6. Chickory Chick (10) (Santly-Joy)	Gene Krupa	Columbia
	Johnny Long	Decca
7. Waiting For Train (6) (Block)	Harry James	Columbia
8. Dig You Later (Hubba) (3) (Robbins)	Perry Como	Victor
	Bing Crosby	Decca
9. Aren't Glad You're You (5) (BVH)	Tommy Dorsey	Victor
	Haymes-Forrest	Decca
10. Some Sunday Morning (2) (Harms)	Hal McIntyre	Victor

WAX WORKS

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Benny Goodman (vocal by Liza Morrow) "Give Me the Simple Life" —"I Wish I Could Tell You" (Columbia 36908). BG has waxed a rhythmically perfect but uninspired disk with "Simple Life," Liza Morrow, comparatively new with the maestro, has been better. The Goodman clarinet, not much is evidence on this side, could have added a few more turns. "I Wish I Could Tell You," on the reverse, is good. BG plays convincingly from the outset, the band sounds precision-perfect, and warm. Miss Morrow, too, improves on the flipped side, and handles the slower beat better.



TOMMY REYNOLDS

and His Orchestra
CURRENTLY AT THE
BAND BOX
CHICAGO
(For 8 Weeks)

Exclusive Management:
Associated Booking Corp.
JOE GLASER, President
745 Fifth Ave., New York 22

Bobby Sherwood "Snap Your Fingers"—"Cotton Tail" (Capitol 231). The maestro, long undiscovered by the big time, has finally found himself a working group of sidemen who play well. Then he kills sales by vocalizing. "Snap Your Fingers," with an accredited voice, would give Bobby Sherwood, an accomplished horn man, an accredited sales record. In its present state it's mediocre. "Cotton Tail," on the reverse, shows the group to better advantage. A bit wild, it nevertheless sounds in the orchestra's favor. Not commercially suitable for dancers, but good for collectors.

Johnny Long (vocal by Dick Robertson) "If I Had a Dozen Hearts"—"In the Middle of May" (Decca 18744A). Johnny Long with a mildly interesting orchestra presents "Dozen Hearts," with Dick Robertson vocalizing. Robertson, with bad phrasing and poor attempts at the upper register, should forget "Hearts." "Middle of May," on the other side, sounds better, for with the shorter beat he runs into less trouble. Francie Lane, the band's femme chirper, enters the disk on the far turns, and, although she has a lot to learn, she has improved considerably. The brass section does an adequate job for Long.

Woody Herman (vocal with orch) "Let It Snow! Let It Snow! Let It Snow!"—"Everybody Knew But Me" (Columbia 36909). So-called "band of the year" shows flashes of it with its side of "Let It Snow." Herman's voice has sounded better. Rhythm good, but sounds as though it were made between theatre dates. Leader-entrance into the second chorus is ragged, and arranging isn't up to par. Connee Boswell's disk is better. On the under turns "Everybody Knew" shows the familiar Herman-vocal style. The sax and rhythm work are excellent. It'll sell to fans.

Nancy Norman (vocal with Enoch Light orch) "Snap Your Fingers"—"Everytime I Give My Heart" (Guild 150). This is Miss Norman's first attempt at singling. Formerly with the Sammy Kaye aggregation, she resigned recently to marry and solo professionally. "Snap Your Fingers," novelty musical turn, is not for her. Won't sell. The Enoch Light crew sounds ragged and unrehearsed. "Everytime," on the other side, shows the essence of Miss Norman's former good work with Kaye. A ballad, it fits better, but Miss Norman still needs work in the phrase department, and her breathing could be improved.

Kate Smith (vocal with Jack Miller orch) "Here Comes Heaven Again"—"Somebody's Walking in My Dreams" (Columbia 36915). From the about-to-be-released pic, "Doll Face," here is Kate Smith's version of "Here Comes Heaven." Handled simply with, a minimum of backing and fine piano, it'll sell. Miss Smith, singing easily for a change of delivery, is good. "Somebody's Walking" fills the opposite turns with a light, rythimic beat. No world-beater, for lyric or music, it'll be listened to. Neat horn passage in middle turns.

RCA Wins Step In Suit Vs. Co!.

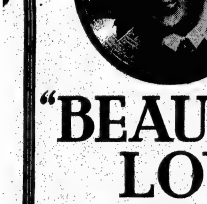
Columbia Recording Corp. failed last week in an attempt to delay the RCA-Victor suit against it over certain recordings made by Xavier Cugat's orchestra. Columbia asked for a stay of proceedings on the ground that Cugat, who is a co-defendant in the suit, had not been served. He is in California.

Justice Benedict Dineen, in Supreme Court, N. Y., denied CRC's motion on the ground that if Cugat continued to absent himself from the state, and therefore avoid the suit, RCA's action against Columbia would be jeopardized. Gist of decision was that RCA is entitled to be able to press the suit, with or without Cugat having been officially made a co-defendant.

Action charged breach of contract against Cugat, alleging that under contracts between RCA and the bandleader, written in 1933 and 1940, the leader agreed not to record for any other record manufacturer eight songs he made for RCA during the tenure of the above agreements. These songs he made recently for Columbia, after having switched to that company. CRC is charged with having full knowledge the disputed songs had been made for Victor, and that Cugat was legally barred from recording them, but went ahead anyway.

CRC's answer denies all allegations, and asserts Cugat's prior pact with Victor was unreasonable and invalid.

BING CROSBY



Sings

"BEAUTIFUL LOVE"

ON DECCA RECORD
No. 18735

"Bing at his Best"

MOVIETONE MUSIC CORPORATION

SAM FOX PUBLISHING COMPANY

European Talent Men Maintain Interest In Buying U.S. Name Bands

While nothing ever came out of the interest in U. S. bands for foreign dates, which started among certain British and continental opportunists immediately after V-E Day, there is still much talk about sending names overseas. Latest is a bid from Norway and Sweden, by a talent buyer here from Oslo. He wants U. S. outfits for six weeks' work in both countries, buying them at lump sums for the period plus transportation both ways. Nothing has been set, however.

In England there is also much talk. According to one talent buyer here now from that country, an effort will soon be made to revise that country's legislation to ease the path of music groups and other talent going in and out of that country. There is said to be no difficulties of like nature with bookings in the Scandinavian countries, however.

JACK ARCHER SEGUES TO BILLY SHAW SPOT

Jack Archer, who for the past six months or so has been booking one-nighters for the Frederick Bros. agency in N. Y., will replace Billy Shaw as head of the William Morris agency one-night department. He'll switch to Morris Feb. 15, leaving Shaw free to move over to take up his spot as executive v.p. of Gale, Inc., in which latter has become a one-third partner.

Morris agency did considerable digging before it came up with Archer, who joined FB after a period in the Army. Prior to that, Archer was manager for the band led by his wife, trumpeter Billie Rogers.

Possibility exists that Joe Marsolais, head of the WM cocktail department, may leave that outfit by the end of this week. Marsolais declared his plans aren't definite.

ASCAP Coast Chiefs In Operation Huddle

Los Angeles, Jan. 29.

Larry Shea summoned ASCAP's western division chiefs to a four-day conference here, starting Jan. 31, to organize a new operational setup in the west and to iron out prevailing problems in the various regions.

Huddling with Shea will be Leland Harris, the concert and classical music aide, and Regional Managers Harry Levinson, San Francisco, and Martin Meltzer, St. Louis.

Meanwhile, it was announced, collections of coin by the local ASCAP office for January are larger than those of any other month in history.

Kreuger, Det. Symp Head, Set for Continental Tour

Detroit, Jan. 29.

Karl Kreuger, conductor of Detroit Symphony Orch, leaves for a tour of the Continent early in February to conduct one-night stands with such famous symphony groups as the Helsinki Symphony Orchestra, the Vienna Philharmonic, the Royal Danish Symphony in Copenhagen, and other leading orchestras of old-world countries.

Tour was promoted by Walter H. Breuer, executive veepee of Riechold Chemicals, Inc., and a brother-in-law of Henry H. Reichhold, president of the Detroit Symphony. Breuer was abroad to survey war damage to his company's foreign holdings.

CAPITOL MOVES INTO TRANSCRIPTION FIELD

Hollywood, Jan. 29.

Following q.t. buildup of a substantial library over the past year, Capitol Records plans expansion into the transcription business early this year. Program is being currently accelerated after noiseless year's buildup in preparation for official embarking upon new venture.

An estimated 2,000 platters have already been made and stored, it was learned by VARIETY, against the day of announcement. Walter Davison will be in charge of sales and Lee Gillette is handling programming. To date nothing has been said nor will any of the new product be sold until operation plans are complete and launching into business is announced.

Only musical programs have been pressed so far. It's stated, however, that Capitol may very likely go into dramatics and other types of shows.

American Artists Bureau, Inc., has been chartered to conduct a management business in New York. (This is old Robbins Artists Bureau, taken over by Howard Redmond and Robbins' son, Buddy).

Finley-MCA Suit Starts on Coast

Los Angeles, Jan. 29.

Larry Finley's $3,000,000 anti-trust suit against Music Corp. of America got started yesterday (28) in Federal court before Judge Paul J. McCormick. Opening session was devoted to selection of a jury and introduction of initial witnesses by attorneys representing Finley from the firm of Dosser, Rau & Christensen.

Finley has subpoenaed as witnesses for his case, Mayor Harley Knox, Councilman Gerald Crary, County Supervisor DeGraf Austin, Police Lt. Bruce Weston and several other San Diego city officials.

Finley's action is based on his claim that, due to an exclusive contract MCA had with Pacific Square Ballroom to supply that spot with top name bands, the Mission Beach Ballroom, which he operated on lease from the city of San Diego, could not get names. MCA has denied all charges.

White Joins Crawford

Elmore White joined Crawford Music last week as manager of the firm, which is a part of the Dreyfus combine. He's under general manager Larry Spier.

White a while back was headed into a new firm of his own, but before it was completely set up, financial backing disappeared.

Top Tunes for Your Books
An All-Time Favorite
I'M IN THE MOOD FOR LOVE
Music by . . .
JIMMY McHUGH
Published by
ROBBINS

HARRY MOSS AGENCY
1697 Broadway
New York—Suite 802
COlumbus 5-7788-89-90
Watch for Further Announcements

AGENTS DON'T LIKE ME!
Really, why should they? I make photo reproductions so cheaply for you there is hardly anything in it for them.
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QUIZ NOTICE
Q. Where does Kitty live? A. KITTY LIVES IN BROOKLYN. Q. Who tells the world? A. The KORN KOBBLERS via the Networks. Q. From where? A. Rogers Corners, New York. . . . Find out about "Kitty."

SANTLY-JOY Standards
MY FATE IS IN YOUR HANDS
By ANDY RAZAF and FATS WALLER
SANTLY-JOY, Inc.
1619 Broadway, New York 19
Tommy Valando, Gen. Prof. Mgr.

Criterion-Embassy Tiff Becomes ASCAP-BMI Battle Over New Tunes

Dispute between Criterion Music and Embassy Music over the similarity of their respective songs, "Riding' on the Gravy Train" and "The Moment I Met You," may turn out to be a wrangle between the American Society of Composers, Authors and Publishers and Broadcast Music, Inc. ASCAP has advised its attorneys to give "full cooperation" to Criterion, which has started infringement proceedings against Embassy, Buck Ram and Elaine Gilbert, co-writers of "Moment," and BMI.

Embassy, when it was served with papers in Criterion suit, had mulled throwing an action of its own back at Criterion and Mickey Golsen, who operates the firm for Capitol Records. So far, however, that has not been done.

Argument over the two songs stems from the claim by Criterion and Ben Homer, writer of the "Gravy" melody, that Ram appropriated the tune as the basis of his "Moment" song, placed with Embassy. Ram had originally submitted the lyric of "Moment" to Homer and Golsen, to be fitted to the former's music. It was rejected, and later he brought the same words out coupled to his own melody.

Miller-Beneke Orch May Play 400 Club; Pact Inked With RCA

There's a possibility that the Glenn Miller-Tex Beneke orchestra of 39 people will temporarily divert from its intention not to play locations. The 400 Club, N. Y., and General Artists, the band's booke'rs, are talking a deal for the band to play that spot as a result of the reception the band drew at the Capitol theatre, N. Y., when it opened last week.

It's possible for the 400 bandstand to handle the number of people in the combination. Tommy Dorsey had almost that many on the club's stand when he played his first date there a year ago. As for money, by doing as good business as Dorsey drew, the Miller-Beneke combo can break even or make a slim profit.

The Miller-Beneke combination, incidentally, has been signed to a term contract by RCA-Victor for recordings. Band will make its initial disks in N. Y. within the next few weeks. Before the war, Miller was under contract to RCA.

Air 'Teentimers' Tie In With Name Bands

"Teentimers" show, on NBC Saturday mornings at 11, will become another traveling commercial, joining with name bands in various cities each week. Show does its initial road program Feb. 23, from a city not yet selected, and using a band not yet set.

Show is sponsored in various cities by clothing retailers. It will be from these towns that the show will emanate.

MUSIC PUBLISHER

Well established and well liked in industry for past 20 years; willing dispose half interest; excellent prospects.

SAM WIGLER
1650 Broadway
New York

MILLSongs in Action

WHO'S SORRY NOW?
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
THE BLOND SAILOR
I'VE GOT THE WORLD ON A STRING

MILLS MUSIC, INC.
1619 B'way, New York 19, N. Y.

Leeds to Plug 'Gypsy' Tune for Maurice in U.S.

Leeds Music has secured the U. S. publication rights to the current English song hit, "Gypsy." Firm will go to work on the tune in the near future. It was secured via deal with Peter Maurice, British publishers.

Jimmie Phillips, general manager of Peter Maurice, is currently en route to the U. S., aiming, incidentally, at setting up publishing deals. He left England by boat Sunday (27).

Dorsey's SEP Yarn

Yarn on the Dorsey Bros., written by Dick English for the Saturday Evening Post, is in the current issue, out today (Wed.). Material for the story was taken from the facts gathered by English as the basis of the film he's scripting on the pair.

Film, to be titled "My Brother Leads a Band," won't go into production until the summer, at least.

Sy Shribman Relapse

Sy Shribman, Boston band manager and promoter, is again very ill. He's in Morton F. Plant hospital, Clearwater, Fla., where he had gone several weeks ago for a rest.

Shribman only a short time ago was discharged from a Hub hospital after a long siege.

L.A. AFM Local Stops Bragging

Los Angeles, Jan. 29.

Los Angeles Local 47 of American Federation of Musicians, second only to New York's 802 in membership, is not bragging about its size any more. Its membership, crowding the 12,000, has become a headache, with jobs for less than 4,000 men. Ever since the end of the war musicians have been crowding into L. A. at the rate of 50 a week under the impression that the town is a promised land with plenty of jobs, high scales and easy living conditions. Influx continues, even though musicians are permitted to take only casual jobs for the first six months and can't work in the studios in less than a year.

Vaughn Monroe Upsets Theory That Band's Age Lessens Its 'Hit' Chances

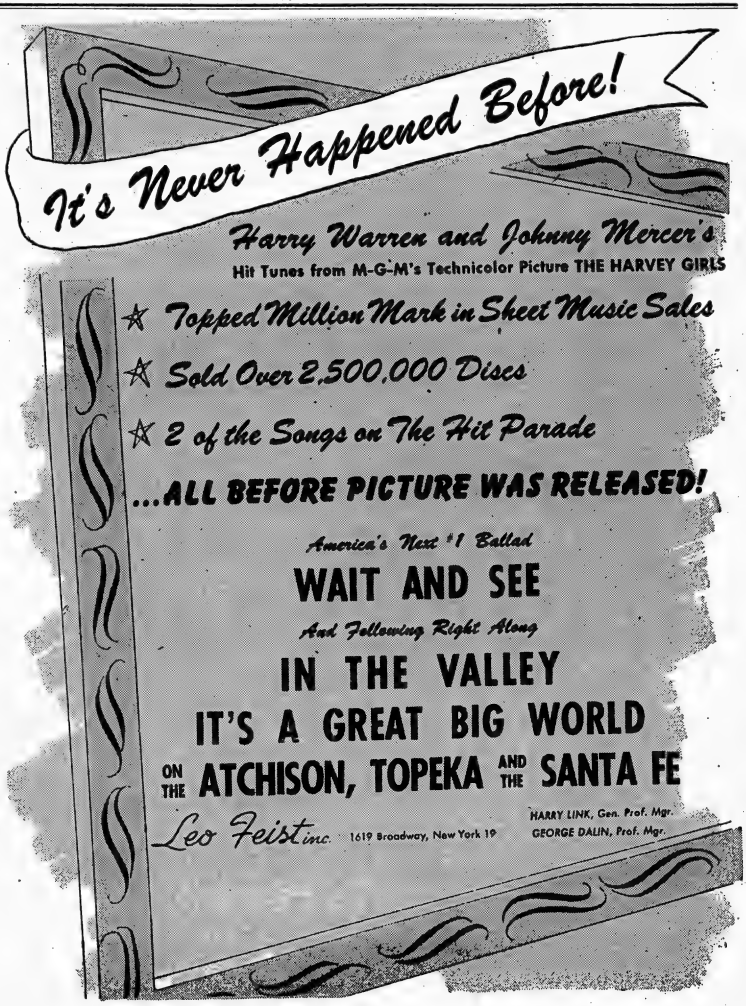
As good an answer as any to band business crystal-ballers is in the current rush up the b.o. ladder by Vaughn Monroe's orchestra. It has frequently been opined by trade know-it-alls that the longer a bandleader hangs around the fringes of the top circle of names the faster his chances of crashing the "charmed group" diminish. They repeatedly assert that this band or that band will never become a Tommy Dorsey or Harry James at the b.o. because he's been around too long and the public is too tired of his band, or style, or phiz, to push up on a pedestal.

Monroe formed his band long before the war. He has recorded for RCA-Victor virtually since he organized. Last summer, he cut a tune titled "There I've Said It Again," which was a big hit. As a result, during the past few months, there has been a tremendous boost in demand for the band, attested to even by bookers with agencies rival to the William Morris agency, which handles Monroe. Recently, Monroe drew over $40,000 at the RKO Boston. That's his home town, it's pointed out. But a week at the same house last year drew only $24,000. Last week he broke a one-niter b.o. record at the Ritz B., Bridgeport, Conn., then drew a smash $44,000 for six days at the Eable theatre, Phila. On the Sunday off at the Earle, the band broke the Stanley theatre, Camden, one-day mark by $1,100.

ASCAP Adds Longhairs And Pops to Its List

American Society of Composers, Authors and Publishers added to its writer and publisher membership again last week. Billy Strayhorn, arranger for Duke Ellington, was admitted in the popular field, along with Emery Heins, Joseph M. Davis, Paul Nero, Milton Orent, F. Dudleigh Venor and George David Weiss.

In the classical field, Aaron Copland, Lucien Caillet, Don Gillis, Arthur Kreutz, William Kroll, Charles H. Marsh and Joseph Wagner joined. One publisher, Alba Music, was admitted.



Inside Orchestras—Music

Santa Fe railroad last week evidenced its gratitude for the exploitation it got out of Johnny Mercer's "Atchison, Topeka & Santa Fe" tune by taking half page ads in N. Y. dailies coincident with the opening of the film, "The Harvey Girls," in which the tune is spotted, at the Capitol theatre, N. Y.

Incidentally, the film debuts nationally with much of the value of the "Atchison" song as added exploitation value already dissipated. Several months ago the tune got away from Feist music's Harry Link, due to ill-timed record releases, and has run its course as a solid sheet and record hit. However, Link currently has pushed the film's ballad, "Wait and See," into a contending position to match the film's release.

Cosmopolitan Records, N. Y., indie, has followed in the footsteps of RCA-Victor in marking taboo all information about songs recorded by various artists. However, whereas the attitude caused either strong peeves or laughs at the "childishness" of the policy, when it was employed by Victor, it's use by Cosmo is not causing much concern among music publishers. Victor no longer takes pains to hide its activity since Eli Oberstein became head of artists and repertoire.

Archive of American Folk Song, Library of Congress, will send a sound-recording equipment truck through the anthracite field this month to record singers who know the old ballads. George Korson, formerly of Wilkes-Barre, will head the field expedition. He is particularly interested in getting original renditions of Con Carbon's "Me Johnny Mitchell Man." Also wanted badly for the archives is "The Avondale Mine Disaster," a ballad describing the deaths of 110 miners in 1869 in the region's worst tragedy.

This sounds like a pa's dream, but it's the truth. Jimmy Dorsey climbed onto the bandstand at the 400 Club, N. Y., last week and for the first set had much trouble with his alto sax. Poking a stick around in the bell he cleared the obstruction—out popped a mouse which scampered across the dance floor and disappeared.

It was Roy Bartels, operator of the Cavalal Ballroom, Dubuque, Ia., who was involved in a suit against the government over social security taxes on musicians, not Tom Archer, who operates one-nighter in Des Moines, Omaha, and other towns in that area.

Infringement Suit Vs. PRC Over 'Danny Boy'

Charging that the tune "Danny Boy" was infringed upon and used in the film of the same name, Boosey & Hawkes, Inc., copyright owners of the tune, filed suit Monday (28) in New York federal court against the Producers Releasing Corp. Suit seeks an injunction and an accounting of profits.

Suit seeks a permanent injunction restraining defendant during pendency of the action from exhibiting the film.

Tune was composed by the late Fr[illegible] E. Weatherly, in 1913.

AFM Meet

Continued from page 28

effective, the union allowed agencies to twist the rule. They were permitted to reduce the regular 20% commission on one-nighters and the 10% on theatres and locations, if they so desired, so as to collect commissions from the top. This procedure was simply to avoid the difficulty of bookkeeping. Sometime back, the union reversed itself and ordered that no deviations were allowed from the original order. This was countermanded again last week, to permit the reduced commissions.

British Best Sheet Sellers

(Week Ending Jan. 18, '46)

London, Jan. 18.

Cruising Down River	Cine.
Been a Long Time	Wood
Under Willow Tree	Macmelodies
I'll Close My Eyes	World-Wide
Two Sweethearts	Dash
I Hope to Die	Connelly
Out of the Night	Southern
Gipsy	Maurice
It's a Grand Night	Chappell
Get That Feeling?	F. D. & H.
Keep It That Way	Gay
Bell Bottom Trousers	Connelly

Metro Mulls New Warren Deal

Hollywood, Jan. 29.

Metro studios and songwriter Harry Warren are currently in the throes of setting up a new deal to follow their current contract. Picture makers have offered the writer, it's said, $2,500 weekly on the basis of 40 weeks per year, but he wants the same financial terms payable 52 weeks per. It would be a two-year contract.

There's talk here, too, of possibility Metro will set up a music publishing firm for Warren's film material. There's nothing definite about it though. Writer already has a publishing firm in his name under the Edwin H. Morris banner. This is for material penned outside his film activities.

Warren has two pictures to make on his current Metro deal, the first probably to be "Ah Wilderness" and second, "Belle of New York."

Oberstein-Sacks Shuttle

Eli Oberstein, head of RCA-Victor artists and repertoire, leaves for the coast Saturday. He'll be gone two weeks, during which he'll record RCA artists in that area.

In traveling westward, Oberstein probably will pass enroute Manie Sacks, Columbia a. & r. head, who's returning east after a disk session in Hollywood.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Current Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	2	1,775	119,975
Tommy Tucker	New Yorker (400; $1-$1.50)	2	1,750	3,850
Les Brown	Pennsylvania (500; $1-$1.50)	6	2,775	17,025
Emil Coleman*	Waldorf (550; $2)	16	3,150	53,000
Art Mooney	Lincoln (275; $1-$1.50)	20	1,000	17,975
Guy Lombardo	Roosevelt (400; $1-$1.50)	14	2,275	42,725
Jimmy Dorsey	400 Club (850; $1-$1.50)	5	2,900	13,500
Hal McIntyre	Commodore (400; $1-$1.50)	3	1,950	5,200

** Asterisks indicate a supporting floor show. New Yorker has ice show. Lexington, all Hawaiian floor show. Waldorf, Hartmans.*

Chicago

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Calloway layout, with Mardoni & Louise, Frank Cook, etc., holding steady at trim 5,000.

Ernie Heckscher (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Tito Guizar-Heckscher in fairish showing with 2,450.

Benny Strong (Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Holding well here with steady 2,900 are Strong, Talla, Paul Rosini, et al.

Ted Weems (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). Everything o.k. here as Weems' outfit, 5 Willys, etc., draw neat 6,200.

Griff Williams (Empire Room, Palmer House; 680; $3-$3.50 min.). Things average here as elsewhere. Williams, Irwin Corey, Dorothy Shay pull a tidy 7,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Clicking along at a merry rate with lines outside on weekends for 4,300 tabs.

Jimmie Grier (Biltmore; 900; $1-$1.50). Business is booming right along with no letups in crowds, hitting 4,300 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Francis Faye, Henny Youngman hypo draw here to a meaty 5,400.

Chuck Foster (Blackhawk; 500; $2-$2.50 min.). Fairish 3,300 for Foster crew, Rufe Davis, et al.

Buddy Shaw (Latin Quarter; 700; $3-$3.50 min.). Willie Howard, Buddy Shaw still dropping; down to mild 4,000 this time.

(Los Angeles)

Gene Krupa (Palladium, B., Hollywood, 5th week). Hiked up again with midweek mobs building up to hit 28,000 admishes.

Jan Garber (Trianon, B., South Gate, 7th week). Beating it out at the same old clip and drawing 8,700 entrants.

Matty Malneck (Slapsy Maxie's, N., Los Angeles, 19th week). No more nor less than standard capacity draw of 4,000.

Russ Morgan (Trocadero, N., Hollywood, 4th and 1st weeks). Morgan and Bobby Ramos' Latin band brings 2,000 tabs.

Desi Arnaz (Ciro's, N., Hollywood, 4th week). Tremendous popular appeal of band maintains hefty 3,250 covers for the frame.

WE LOVE JACK BENNY, LOVE JACK BENNY

BECAUSE—

HE DID SUCH A WONDERFUL JOB

INTRODUCING OUR NEW SONG HIT

ONE-ZY TWO-ZY

(I LOVE YOU-ZY)

On His Program

SUNDAY, JANUARY 27, 1946

MARTIN MUSIC

1515 N. VINE STREET

Hollywood 28, Cal.

AGVA Cracks Down On Guest Nites, Orders Acts Paid, Will Collect Coin

American Guild of Variety Artists, vaude talent union, is again cracking down on cuffo guest-star appearances by its members on "Celebrity Night" programs in niterics in New York and elsewhere. Hereafter the free stuff is completely out and any spot sponsoring such jamborees to hypo biz will have to pay the guest-acts regulation AGVA salaries, according to ruling made this week by Matt Shelvey, AGVA head.

To circumvent any possible maneuvering on such payoffs, union orders that payments for such dates must be sent to AGVA's national headquarters in N. Y. for scrutiny and subsequent relay to acts involved.

Shelvey justifies the union's action in the matter by stating these affairs, which started with a modest few, have since mushroomed to epidemic proportions. He feels the salary bite for guest jobs will effectively curb the practice.

Ukase, as far as New York is concerned, will effect Leon & Eddie's, which has made a weekly practice of "Celebrity Night" shows; La Martinique, Havana-Madrid, Tony Pastor's Uptown, Greenwich Village Inn and Maxim's in the Bronx.

Directive sent out Monday (28) to AGVA-franchised agents and pacted niteries was to effect that the union would hold them responsible for infractions and would penalize them on violations. Performers, also, were bulletined on new ruling and warned that drastic penalties will be imposed on any who play these dates for-free.


RAY
BOURBON
BREAKING RECORDS
CLUB SAVOY
SAN FRANCISCO

Crest Room, N. Y., Plans Name Talent Show Policy

Crest Room, N. Y., an intime east-side spot, is planning use of higher priced talent to draw late patronage. Room operates currently as a straight eatery for dinner, with a show after 10 p.m.

When spot opened last month, had a modest entertainment budget, but management is now shopping around for higher priced acts. Yvette and Dale Belmont are among those who've been approached. So far no deal's been set.

Mo. 'Setup' Niteries Brought Under State Control by New Bill

St. Louis, Jan. 29.

More than 200 "setup" niteries, where customers brought their own liquor but could not make purchases in the spots, last week were placed under the supervision of the Missouri State Liquor Control Department and thus lost an edge they long have enjoyed over other clubs that sold liquor and operated under strict closing rules, etc.

Gov. Donnelly signed the measure, which will automatically become effective 90 days after the adjournment of the State Legislature. Bill was originally introduced by Donnelly, when he was a State Senator, in 1943 and passed the Senate. However, it later was dropped when amendments in the House made it ineffective.

Measure requires licensing of premises where food and beverages are sold and entertainment is provided, if they permit the consumption of liquor on the premises. License of $60 per year is stipulated and cities of more than 20,000 population may add an additional license of not more than $300 per annum and may prescribe additional ordinance regulations.

Billy Stein Back to GAC

Billy Stein, formerly in the theatre department of General Artists Corp., will rejoin that agency upon his expected discharge from the Navy next month.

With Stein's return, normal complement of three men in the department will be maintained. Theatre section is currently minus one man because of last week's resignation of Milton Berger, who went with Matty Rosen and Harry Anger.

800 Club, N.Y., Due

Opening of the New 800 Club, N. Y., has been set for Feb. 13, with a show including Ginger Harmon, Sid Tomack, with other acts still to be signed.

Spot will be operated by Lew Brice, brother of Fannie Brice.

Unit Producers To Be Franchised By New AGVA Orders

American Guild of Variety Artists is setting up machinery for franchising producers of girl lines and vaude units which up to now had not been done by the talent union.

New action was precipitated by the steady growth of such producers within the past few years, but will only affect such producers as those who book lines and talent into niteries as a package, and who are paid directly for that package by operators of spots. Such transactions, according to Matt Shelvey, topper of AGVA, makes the producers the employers of the talent rather than the bistro owners. In such deals from now on the producer, aside from taking out a franchise, will be held responsible for the performers and choristers' salaries instead of the bistro owner, as formerly. He will have to satisfy AGVA as to financial stability before franchises will be issued at $50 per annum, same fee charged independent agents.

If and when producers should group together in a bonafide organization, group franchises would be issued sans fee, such as obtains with recognized agents' organizations.

Conforming to the new regulation, AGVA is inserting a clause to be known as "Rule X" in its standard agency contracts to cover franchising of producers. New rule will also hit producers of revues booked into theatres wherein the producer collects the weekly salary.

Producers previously okayed by AGVA will also have to get franchises, along with newcomers, only advantage for the latter that their applications may clear speedier than those of the newcomers.

ROXY, N.Y., SEEKING SUB FOR RAVAZZA

Roxy theatre, N. Y., would like to install another name band leader as guest conductor of its pit orchestra between now and the time Carl Ravazza returns in the fall. Theatre's bookers assertedly have approached the agencies on the idea, but so far have gotten negative answers. Few leaders whose names have marquee value will even listen to plans that call for giving up their bands for so brief an interval as the Roxy requires.

Ravazza, who did give up his orchestra last spring to go into the Roxy, temporarily retires from the job this month. He'll return late in August or early in September, however, for another six-month stretch.

British Agents Bring Word of Ease Of Curbs on Alien Act Salaries

American acts playing the British Isles will be permitted in the future to take out of those countries full amount of their earnings less taxes and other expenses, according to a ruling handed down by the British government.

This ruling was brought to this country by Val Parnell and Harry Foster, who arrived here last week on talent surveys. Parnell is managing director of the Moss Empire theatres, while Foster is head of the Foster agency, one of the largest talent outfits in Britain, and representative of the William Morris agency there.

Ruling is of utmost importance to acts contemplating playing English dates as no funds will be impounded at the conclusion of their stay. Another important feature of the ruling allows talent to send funds out of the country while working there. However, this is restricted to take care of dependents.

Parnell and Foster declare that they hope to get back to the pre-war conception of variety shows by next August or September. During the war, because of scarcity of acts, variety houses adopted revues with lines and production. At that they were handicapped, since their shows had to be built around available materials and casts. Indicative of the difficulties encountered in wartime production is the fact that overage femmes were used as stagehands.

The war, as in this country, forced repetition of acts about every six or seven months instead of the usual year's layoff. Foreign talent, including American acts, are badly needed in that country, they assert. Foster and Parnell said that under present quotas set up by the Variety Artistes Federation, more than enough importations to fully round out all vaude bills are permitted.

They point out there are at present 52 weeks of vaude per year in the Isles for performers. They're anxious to arrange interchange of contracts and said they have made deals for several.

Foster leaves for Hollywood Sunday (3) to arrangé for purchase of film names, to be used in British films.

Joan Barry Bows Out Of Detroit Nitery After Heckling Re Chaplin

Joan Barry, nitery singer who beat garnishment action instituted by her ex-manager, Don D'Carlo, in Detroit last week cancelled the second week of a two-week contract at Club 805 in that city, and left for the Coast. Former protege of Charlie Chaplin had been signed at $650 per and cancellation was by mutual consent.

According to reports, the singer walked off the floor when some rowdy patrons heckled her about the Chaplin incident. There were also hints that the singer had trouble with other performers at the spot. Her given reason for bowing out was that she wanted to rush back to her baby on the Coast. However, she's due to open at the Brown Derby, Chicago, next week, unless she can move that date back.

Meanwhile the American Guild of Variety Artists, which previously ruled a 50-50 contract held by D'Carlo with Miss Barry void and also ordered agent to adjust a claimed indebtedness of $2,500 to the singer and return wardrobe and special music arrangements he has been holding, has not renewed D'Angelo's agent franchise. Latter is due in New York this week in an attempt to adjust matters with the talent union.

Edwards Rejoins FB

Jack Edwards, recently discharged after two years in the Navy, will rejoin the Frederick Bros. cafe department, Feb. 1.

Joe Rollo, currently in that spot, leaves the office on that date to go to the Coast.

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Most guys and gals use their press notices in their display advertising . . . I should too, I suppose, and would, but mine are all at home in Boston . . . Mom saves them. (Only the good ones). And some are pretty good! . . .
Well, anyhow, I'm at the CAPITOL THEATRE IN NEW YORK again for a RETURN ENGAGEMENT (beginning week January 24th) with a terrific show. (The Glenn Miller Orchestra with Tex Beneke). They say I'm all right, too). And we are BOOKED FOR A HOLDOVER.
Management: M.C.A. ARTISTS, LTD.

Night Club Reviews

Blackhawk, Chi

Chicago, Jan. 23.

Rufe Davis, Jeannette Carrette, Chuck Foster Orch (12) with Mara lyn Paul and Dick Roberts; $2.50-$3.50 minimum.

City folks are overboard for the country cousin again. Following Burl Ives' short but sweet stay at the Blackstone's sedate Mayfair Room, Blackhawk has imported native Rufe Davis from his RKO chores, and the yokel stuff has the crowd in hand and hollering for more.

Foster orch opens pitch with his usual cleaned-up "Roll Me Over" and conny Marilyn Paul follows with an ode of "Pal Joey" tunes, featuring "Whaddaya Think I Am." Curves help to sell a small, but tuneful voice. Tersing Jeannette Carrette favors the Latin tunes, opening with a straight, though unimaginative "Begin the Beguine" which eventually swings into a tap rendition. Act is helped nicely by well-done pseudo cowlie, highlighted by cape-swinging rigolitte.

Davis hasn't changed his material much over the years but smart presentation puts comic over as a real entertainer. Audience liked his original "Sound-Effects Man" song which imitates radio noises. He soundlies odd squeaks and whistles throughout his stint, but so economically that it never becomes annoying. Imitations of motor-boat and airplane sandwich straight country version of "I Ceiss for Cotton." Big crowd-pleaser is "Mama Don't Allow" with comic mouthing imitations of jewsharp, train-whistle, and sundry other quaint sounds. Encore is "Yodelin' Blues" plus a hoedown dance that keeps the folks amazed. Pleasant, easy-going personality had traditionally tough dinner audience completely at ease and bowed off with crowd calling for another encore.

Foster aggregation continues to keep folks crowding the dance floor. With no pretense of either hot swing or sweet, orch angles tunes straight and clean. Good musicianship should mean a long stay. *Tomm.*

Trocadero, Hollywood

Hollywood, Jan. 26.

Bobby Ramos Orch (18); *Russ Morgan Orch* (21); *The Charioteers; cover* $1.50-$2.

Bobby Ramos returned to his old stamping grounds with a hefty turnout of semi-pro childhood dancers, which filled the nitery's enlarged room. Policy of the spot to return to Latin musicrew's got generous response with Ramos' suave charm effecking as well as his neat vocalizings.

New band turns out slick South American renditions and goes into the past for a Society book that surprises. Instead of standards that are played to death, the Ramos musicians bring back memories with songs that made the Hit Parade in yesteryear but are not heard much now. Arrangements and playing couldn't be smoother.

Band's new femme vocalist, Blanca, is a dish of pepper, combining Elvira Rios and Diosa Costello touches for sharp pace changing that is delightful to both eye and ear. Her lachrymose Latinos and bongo bounce are effective in both departments.

Russ Morgan stays on for one more week then closes along with the Charioteers. Morgan is still peddling roughhouse humor well and the Charioteers stop show after show with their lump vocals and brilliant showmanship. *Huts.*

Shangri-La, Philly

Philadelphia, Jan. 23.

Bill Robinson, Baby Hines, Billy Banks, Chocolateers (3), *Jimmy Smith, Smiles & Smiles, Dolores Coleridge, Davis Orch* (16), line (12); *no cover, $1.50 minimum.*

First big-time nitery in Philly to feature segia entertainment in more than five years is Dewey Yesner's Shangri-La and the current offering makes for one of the sprightliest floor shows in town.

Topper is ageless Bojangles Robinson, who is still the master showman. From the time he steps out till the finale he has the diners in the palm of his mit. Musical accompaniment for Robinson's stint comes from Don Rayfield, at the Hammond organ. Robinson has added some new gags to his patter and wraps things up nicely in a duet with one of the line dolls.

Yesner really unleashed the barkroll for the rest of the lineup. Almost taking the joint apart were the Three Chocolateers, a team of hoofologists who are really mad. They knock themselves silly pleasing the customers.

A most entertaining and novel act is that of Jimmy Smith and his

(Continued on page 48)

BRITISH HEADLINER'S IMPRESSIONS OF N.Y.

By GEORGIE WOOD

London.

Outstanding impressions of my New York visit first since 1934:

Pet aversion: the elevators in Rockefeller Center.

Happiest meeting: Belle Baker's enthusiastic welcome.

Sadest sight: the old vaudeville acts playing The Metropole pub on Broadway.

Most acute concern: to keep within the budget permitted me by the British Treasury.

Best helper: VARIETY.

Since I got back we have had the Royal Variety Performance at the Coliseum. This, by the way, is not a command performance. It is a show which the King and Queen honor by their presence. They sat in the box and appeared to enjoy everything.

The newspaper boys went to town on this night of nights as proof that British variety is dead and only American acts can revive the corpse. But here's the laugh. In The Daily Express, Ernest Betts asks what the objection is to the Americans coming over here and then quite seriously answers: "It can't be dollars, surely, because we could make the Americans spend their money over here or leave it in the bank all times were better." He quibbles that the V.A.F. means none but Americans when it refers to "foreign" acts. How stupid. It means, as you do, all who are not of this country.

I agree with him that we need acts from your side. But what inducements can we offer them? A warm welcome; the best vaudeville working conditions in the world; immediate membership to the V.A.F. with all its privileges; the chance to play an important part in British-American relations. Co-operation through the entertainment industry can be a powerful factor in the Peace of the World; the opportunity to be of service to my countrymen who are still taking nearly everything they took during the war years except the bombings and blackout.

I hope to visit you again in February . . . I hope your hotel situation will be easier . . . I hope New York won't be as crowded as it was for Navy week . . . I hope your theatre will have some good new season's plays . . . I hope your actors will stop the every-man-for-himself attitude which seems to have permeated the American theatre, and settle down to teamwork . . . I hope British actors in America will be more like Norah Howard and Edmund Gwenn and not be so confoundedly "thank God we are not as the others" as to make me wish you had a special quota for snobs and admit them as such. . . . I hope once again to hear your returned servicemen saying they "like shabby old Britain and the Britishers" better than they thought they did . . . I hope your night club audiences will give more attention to the acts they are supposed to have paid to see.

Sammy Weisbord Shifts To Morris Coast Office

Sammy Weisbord, executive assistant to Abe Lastfogel, general manager of the William Morris agency, will transfer to the Coast branch of that agency to work in the film department, Weisbord, recently discharged from the Army, will leave sometime next month.

Duties are expected to be divided between Phil Weltman-Harold Dobrow, both of the radio department, and Morris Stoloff, out of the Army since last week, who is comptroller of the agency.

Park Casino, Pitt, Total Loss After $30,000 Blaze

Pittsburgh, Jan. 29.

Park Casino, ace nitery in nearby Monessen, last week burned to the ground with a loss estimated at more than $30,000. Firemen said the blaze started from an overheated furnace and burned rapidly through to the roof of the modernistic structure.

Forty-five members of the Monessen volunteer fire department fought the flames for over three hours in the biting cold. No fire hydrants are near the Casino, which is outside the city limits, and firemen had to string 3,000 ft. of hose from the nearest plug. Place was owned by Joseph Vizza.

Chi Hotel Waiter Is Fined for Refusing 8 Patrons Itemized Tab

Chicago, Jan. 29.

Judge Jay A. Schiller decided in Municipal Court here last week that eight people didn't have $179.36 worth of fun in the American Room of the LaSalle hotel on the night of Jan. 11, when they visited the Loop night spot. He also decided that waiter George Brown had charged them $33 too much, fining Brown $50 and $10 costs for disorderly conduct.

Complaining customers, including Jim Quinn, former ace shotog for the Chi Herald-American and now owner of a photo studio here, charged that Brown, whose defense was that he was "mixed up," refused to give them an itemization of what they'd had to eat and drink, and that they offered to compromise by paying $120—or $22 a couple.

Brown wouldn't cut down, however, so the floorshow halted while the cops came and took the four couples to Central Station, where they said they spent three hours in a vermin-ridden cell.

After Brown was penalized by Judge Schiller, who added a warning to nitery owners to quit gypping the public, the complainants said they'll also sue the hotel for false arrest.

Popping In and Out Of Jail Involves No Magic

Pittsburgh, Jan. 29.

Charles Hunter, nitery magician known as Rajah Punjab Rampole, who just finished serving three years and seven months in an Illinois penitentiary, last week began a two-year sentence in the Allegheny County workhouse.

Hunter was working around here in 1942 but decided that wasn't lucrative enough. So he robbed three Western Union offices, netting $225. Then he went to Chicago and started imposing on the telegraph company there. He was caught, sentenced, served his time and was brought back to Pittsburgh, where he collected another 24 months of free room and board.

When Hunter's released from the local workhouse, Ohio authorities will be waiting to board him a while for a few "tricks" he pulled in that state.

Intra-Union Tiffs On Increase With Artists in Middle

Chicago, Jan. 29.

Radio vets Lulu Belle and Scotty of the "National Barn Dance" show were recently on the receiving end of an incident with James C. Petrillo, American Federation of Musicians czar, which points up the increasing intra-union squabbles.

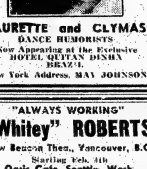
Pair, who belong to Screen Actors' Guild, American Federation of Musicians, and American Federation of Radio Artists, were challenged by an American Guild of Variety Artists rep while appearing at a theatre in Boston recently with the WLS-Barn Dance vaude show.

Couple, who don't hold AGVA cards, said they'd be very happy to join the vaude union, but that they'd have to check with SAG, AFM and AFRA first to see if it was okay. SAG and AFRA said go ahead; Petrillo, however, told them not to. They joined anyway.

Learning of it, the AFM kicked them out, and they had to pay $250 to get back in. During the two-week interim, AFRA let them go on the air, but they had to do it sans their own accomp, with band backing them up instead.

Another incident illustrative of tension between the unions is a recent entanglement involving the Hoosier Hot Shots and AFRA.

Several weeks back, Petrillo's union and AFRA tangled over the employment of musicians who dont hold AFRA cards.



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Battle Brewing Vs. Name Acts And Ops Over 2 or 3-Show Contracts

Battle is developing between operators of top cafes on the question of number of shows names are to do. Seriousness of the situation is evidenced by the fact that the Copacabana's op, Monte Proser, has no name set for show to follow current run of Jerry Lester.

Proser has lost several top name performers because he demands three-show terms written into contracts. He's already lost Sophie Tucker and missed out on buying several other performers because of that point. He even went to the extent of attempting a radical departure in talent policy of the spot by making a $10,000 weekly bid to Spike Jones, but didn't follow through.

Proser declares he is willing to lose every name that ordinarily plays his boite on the three-show point. It's his contention that there are enough stayouts to warrant the 2 ayem performances, and with his generally high nut, he needs that extra display to stay out of the red.

The only other name Proser has definitely signed is Joe E. Lewis for next season. Dieker is on for Lucienne Boyer, who may open late February or March on her first American date since outbreak of the war. Pacting of the French chanteuse is virtually certain. Date has been confirmed by Proser, who is now awaiting word from Mlle. Boyer's manager, Clifford C. Fischer, who is abroad.

On the other hand, La Martinique, seems to be doing well with only two shows nightly. This policy started last year when Harry Richman played there. Sophie Tucker followed on the same basis and now Danny Thomas does two shows the early part of the week and three on Thursday, Friday and Saturday. Third show on weekends may be out by next week. When names do two shows, late performance is virtually a throwaway, but business is generally heavy enough during the first two sessions.

The two show custom is catching on in other parts of the country. It's now the rule in Florida, where the majority of top names are currently concentrated. Talent agencies declare that most names desire to be submitted on a two-show basis.

The custom hasn't as yet spread to Chicago, but occasionally a performer is able to get a two-show contract. Top Hollywood spots do two displays only.

It's predicted that further spread of briefer working hours will force the three-show operators to cough up super salaries or fall in line with the trend.

"WINSTON CHURCHILL
Speaking with the dancers

CAPPELLA
AND
PATRICIA

at the EXCLUSIVE BROOK CLUB after seeing them dance, recalled seeing Cappella at the Embassy Club in London in pre-war days."
Martha Lummus,
Miami Daily News.

"The DELIGHTFUL DANCING PAIR OF CAPPELLA AND PATRICIA HAVE BEEN AGAIN HELD OVER AND STOP THE SHOW. . . ."
George Bourke,
Miami Herald.

"CAPPELLA & PATRICIA HELD OVER FROM PREVIOUS SHOW CONFIRM MANAGEMENT ENTHUSIASM about them. THEIR BALLROOMOLOGY IS OUT OF THE TOP DRAWER. . . . THEY BROUGHT DOWN THE HOUSE."
Larry,
Variety.

Held Over 3rd Time for 2 More Weeks at the EXCLUSIVE BROOK CLUB, MIAMI BEACH

DEAN MARTIN SIGNED TO 1-PIC COL. PACT

Dean Martin, singer, currently heading floorshow at the Havana-Madrid, N. Y., nitery, has been inked by Columbia Pictures and leaves for the Coast upon completion of his current date, about the middle of March.

It's a one pic deal with options.

Dark London Club, N.Y., Problem to Abe Ellis

Abe Ellis, concessionaire who now owns bulk of the London Club, N. Y., assets because of mortgages he held on the spot's chattels, has been shopping around for new tenants.

So far, several deals have been turned down. Latest under consideration is an operation patterned after the Forbidden City, San Francisco, with Chinese entertainers.

Among those who've been approached to run the club are Dan Horowitz, owner of Howie's restaurant, N. Y., to go in on a percentage deal with Carl Ravazza, Roxy theatre, N. Y., bandleader. Xavier Cugat was also reported approached to go into the club on a percentage basis.

Diosa Costello was at one time interested in reopening the site, as was Billy Reed, who was to have gone in with backing from Monte Proser, operator of the Copacabana, N. Y.

Jack Harris, owner of the spot, which originally was La Conga, is reported out of the picture entirely. When club closed shortly before the Christmas holidays, Harris intended to reopen and filed a plea which would allow him to pay creditors in full within a stipulated period. However, club was in the red for a considerable amount and deal never worked out.

Saranac Lake

By Happy Benway

Saranac Lake, Jan. 29.

"Buck" Harris, publicity man ahead of RKO's "Bells of St. Mary's," ogling the colony.

Dr. Henry Leetch, actors' colony medico, off to Tocoa, Ga., for a vacash.

Marty Fisher, ex-burlesquer from the Bronx, who beat the rap and now operates a successful auto agency, never misses a chance to aid the less fortunate.

Joseph Vaughey, ex-Shubert p.a., back in circulation after a two-week battle with the flu. Ditto for musician Albert Cheeseman, who recently checked out of the general hospital.

Jack Pfanning spending a two-week vacash mitting the gang and fishing between his daily check-ups. He was a member of the Eight Blue Devils vaude act.

James McCarthy, formerly assistant manager for RKO in Richmond, N. Y., in to the Rogers as a newcomer. Needs a little rest.

Holiday handouts are still in vogue. Chief medico Wilson of the Rogers gifted Helen Morris, Helen Peleckowitz, Josephina Taus, Valderrama and Rose Hanker with good clinic reports and upped them all for meals.

Jean Lefko in from Philadelphia to chat with her brother Sam at the Hill-Top lodge.

Tootie Emerson visited by her brother, recently discharged from the U. S. Navy. Visits like this peps up the cure.

Dr. Agrippa Roberts, former NVA-Will Rogers medico, is now rated with the leading T.B. specialists of New York State.

Incz Liverpool, who left this colony some time ago, is now continuing the cure in a Boston sanatorium. She is a former chorister of a Boston nitery.

Write to those who are ill.

Lois Andrews to GAC

Lois Andrews is being set for nitery dates in February. Singer, ex-wife of George Jessel, has signed a contract with General Artists Corp.

She's now married to singer David Street.

Philly Calls Retired Vauders to Entertain Wounded Service Vets

Philadelphia, Jan. 29.

Retired thesps and vaudevillians are being asked to get back into harness to help entertain GI's in hospitals in the Philly area.

Call is being issued by the Hospital Entertainment Canteen, successor to the Stage Door Canteen, which is handling the chore of getting shows to bedridden patients at Army and Navy hospitals near here.

Auditions for those who enlist for the "Purple Heart" circuit will be held each Monday at the Canteen starting Feb. 11. They will be in charge of Mrs. Stanley Broza, wife of the WCAU program director, who is chairman of the entertainment committee, and Lynn Arnold, mistress of ceremonies at the canteen.

Shadowland Reopens

San Antonio, Jan. 29.

Shuttered for over a year the Shadowland Night Club is skedded to reopen here on Friday under the management of James W. Leathy. Besides food and dancing, spot will offer a revue headed by Emile Parra and featuring Marion Selcer and Rita Meade.

Band will be conducted by Jesse Gonzales.

AGVA Begins Survey on Financial Stability of Clubs to Protect Talent

American Guild of Variety Artists has ordered its branch offices and field men to make a drastic survey of nitery operations in key cities and throughout the country to check financial stability of operators, mostly newcomers. Survey will determine which spots will be required to post cash security covering performers' salaries and which may be permitted to operate on "a letter of credit basis."

This was one of several important matters threshed out at the recent convention of AGVA branch heads held at headquarters in New York.

Move, according to Matt Shelvey, head of AGVA, is being made now to prevent future strandings should nitery biz, especially in outlaying districts, take a dive when and if the lush spending era peters out. Thus far, according to Shelvey, there is more than $180,000 in cash security posted at AGVA headquarters, which covers many of the spots, aside from letters of security.

Reps of 25 field offices were brought into N. Y. by Shelvey for a 10-night session (meetings were held at close of each day, so as not to impede regular union business) and given thorough insight into how national office and N. Y. local operates, as a pattern of procedure to be adopted by them in their own territories.

Among other things, Shelvey urged better policing of territories, claiming that some operators are violating the six-day week agreement for choristers and are either working girls seven days weekly, or deducting a day's pay when they work six days.

Cliff Hall Files 50G Suit For Injuries in Cafe Brawl

Cliff Hall, vaude and radio actor, filed suit for $50,000 damages against Patrick J. Finn, owner of a bar and grill on West 44th street, N. Y., Monday (28), in New York supreme court.

Suit was disclosed when Finn moved for an order to have Charles O'Connor, now in Auburn prison, produced as a witness in the suit.

Hall charges he suffered complete loss of vision of one eye, which has impaired his earning power as a result of a beating he received in June, 1942, from O'Connor, while both were in Finn's cafe. Hall attributes the injuries to the negligence of the defendant, as a result of the assault by O'Connor, who was intoxicated.

Palace, Cleve., Reopens Vaude With Count Basie

Palace theatre, Cleveland, which had its first stageshow last week after running as a straight filmery since November, grossed a little over $29,500 with Count Basie's orch. With this take, Basie exceeded the figure on which he was to have drawn overages.

House is now using talent on a spot basis only after taking a financial beating when it ran vaude as a steady diet.

THE CASE OF THE PEOPLE VS.
CARL RAVAZZA



1. Came to New York as a fugitive from his triumphs in the West and Midwest.
2. Sentenced to six months at hard labor at the smart night spot, La Martinique, because of his success.
3. Next—Completed a six-months term at the Roxy, yesterday, where his popularity got him a further sentence of six months to start next fall.
4. Begins a limited bit on Wednesday, February 6th, at the Macombo, Miami, where he is wanted for stealing loads of applause
5. May have to take the rap in a musical comedy, due to his being charged with numerous demands for his voice and personality.
6. Subject to indictment everywhere for the crimes committed by "Pedro from Chihuahua," his little alter ego.

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Thanks Mr. A. J. Balaban
for My Pleasant Stay at the Roxy, New York.
Best Wishes—C. R.

Night Club Reviews

Continued from page 46

Shangri-La, Philly

xylophonic gadget. He tap dances atop this contraption getting real music out of it. When caught he tapped out "Begin the Beguine" and "Star Dust." It's good hoofing as well as okay musically.

Baby Hines, hefty songselling mama, gets lots of laughs from her rendition of "I'm the Laziest Gal in Town." Also does a boff arrangement on "Heaven Is a Thing Called Joe."

Smiles and Smiles are okay in the dance department, with Dolores, a svelte Puerto Rican beauty, rounding out this phase of the bill with a cootch dance that's different.

Billy Banks handles the m.c. chore in addition to several vocal stints at the mike, best of which is a Gershwin medley.

House line is above average in looks, and production. Music also above par as purveyed by Coleridge Davis' aggregation.

Room was almost capacity (600) filled when caught. *Shal.*

Colosimo's, Chi

Chicago, Jan. 23.

N. T. G. (Nils Thor Granlund), Candy Candido, Jan & Inga Zerby, Jean Forenaru, Dolores Barry, Line (12), *Mel Cole Orch* (8); $2.50-$3.50 *min.*

N. T. G.'s oomphy gals are throwing their hips all over Colosimo's these nights. It's a good deal for the furniture conventioneers and others who are pouring into town these days.

In his first stand here in seven years, the mainstay of Hollywood's Florentine Gardens doesn't have any names to help things along, and he goes overboard in trying to give it all a sorely needed comedy hypo with his own brand of humor. However, the customers love it, especially when allowed to throw their weight around the floor with the chorines.

It's too bad the production numbers don't live up to the gals' good looks. Opener, in which they come out as "Fleur de Lys," "Lady of Pearls," "Mlle. Modiste" and "Marguerite Lady," etc., are strictly from the days of "A Pretty Girl Is Like a Melody." Same goes for the closer, a Latin thumbsmudation that has some of the ringsiders groping to see if their celluloid collars are on fire. In between is an Oriental number to "Pale Hands I Love." Which should give an idea.

Wishal N. Ritz, G.'s good-natured heckling ("I love this joint—every table has an emcee," etc.) is appreciated by those who like it rough. Jean Foreman is a very pretty tapstress; Dolores Barry sings "Come to Baby Do" and "Glad to Be You" fairly well; Jan and Inga Zerby put flash into a pair of wan ballroom stints—"Mood Indigo" and "With Plenty of Money and You"—and Candy Candido does his slide from falsetto to bass on such oldies as "One Meat Ball," "Three Trees" and "Dangerous Dan McGrew."

Miss Foreman leads the closing Latin number, inexplicably described as an "Argentine Salute," to "Cleo from Rio," which brings the customers up for a boomps-a-daisy or two. Mel Cole and orch are okay. *Mike.*

Normandie Roof, Mont'l

Montreal, Jan. 24.

Glover & LaMae, Edward Roecker, Shea & Raymond, Buddy Clarke Orch (14) *with Dee Saunders, Ernie Ardie Quintet;* $1.50 *minimum.*

It takes plenty of ability to sell staid Normandie roofers on singers, the room's awkward layout being what it is. But to say that Ed Roecker is a showstopper is putting it mildly. He's got a smooth, voluminous baritone that, as far as the payees are concerned, is terrific. And what's more, he's practical enough to know what is and what isn't commercial.

Shea and Raymond click in their knockabout comedy stint. They do take-offs on the tango, rug-cutters, and other danceology. It's all nonsense done in pants.

Glover and LaMae are okay in their ballroomology.

New vocalist with Buddy Clarke's orch is Dee Saunders, a smart-phrasing warbler with nice salesmanship. Also added is Ernie Ardie relief quintet. He was formerly with Sammy Kaye. Arrangements are smart. Clarke's show biz and personality helps considerably in selling the show. *Laza.*

Kitty Davis', Miami

Miami Beach, Jan. 23.

Jack Carter, Jerri Blanchard, Ollie Franks, Jo Ann Whitney, Line, Johnny Silvers Orch (7); *min.* $3.

Competing with big name draws around town is a problem for the bistros with smaller talent budgets. Kitty Davis's case is pointed. Despite lack of "attractions" she follows up policy of using tyros or locally popular acts and does all right.

New among comics here is Jack Carter. He uses more gags in five minutes than most comics use in an entire stint. Works so fast many of his lines are thrown away. Audience is too busy laughing to keep up with him. If lad slowed up, he could get more out of his material, which is fresh, and punched over in an effectively effervescent style. Tops his turn with a howl bringing series of Hollywood impreshes, with the Barry Fitzgerald takeoff a show stopper. Encores with a zany satire on horror pix and newsreels to wrap things up.

Jerri Blanchard returns to this intimate spot in which she clicked last season and again proves she fits the room. She purveys special tunes for all there including her boy friends on the make, and garners a good share of laughs. Works without a mike and is smartly gowned.

Ollie Franks, small, pert blonde, is dynamic. Works fast and furious to get over material. Special material is good, especially her "Egyptian Hep Cat."

Jo Ann Whitney does a good job with her hoofery. Taps three routines, all of them skillfully done.

Johnny Silvers' band is back up show nicely and provide the dansapation. *Lary.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, Jan. 22.

Howard Nichols, Consolo & Melba, Hild Dancers (10), *Preston Lambert, Sonya Sujira* (4) *& Harry Brandon Orch* (17), *with Earl Randall, Margie Little;* $3-$3.50 *minimum.*

New Dorothy Hild layout is example of what smart handling can do with routine material. Backed by new Brandon orch (see Band Review) show runs off smoothly.

Opener is "Tampico," chorus number by Hild Dancers, duked out for fast samba in U. S. conception by Brazilian terpsichore duds. Vocals by Preston Lambert and Song Stylists in background add up to good production number.

Consolo and Melba have brushed up and added to terp pattern that entertained NYC crowd for 31 months. While not sensational, finesse in waltzing "Zigeuner" and "Estrellita" bring sturdy hand. Follow-up "Dancing in the Straw" then "Zing Went the Strings of My Heart" with some fancy low twirls of the gal by Consolo. Act is plenty fun.

Maestro is featured in Grieg's "Piano Concerto in A Minor" for rousing applause line. Is a classics who remember Brandon's stint as relieffer in same room. Encore is shorty, "Lovely Night." Caught in the Rain." Brandon pianoing is competent.

Emcee Nichols was orry-eyed at the magic of Howard Nichols. Operating entirely with the red and silver circles Nichols pulls out all the stops, tossing three, four and five hoops over his back while balancing two on his head, twirling a couple on each arm, and doing a few step meanwhile. Yet vaude dead-pans it throughout. Finis involves multiple tepee, with Nichols revolves controlling the wheels around and into the front door, all done with proper spin.

Line climaxes package with "Magic Garden" number, olio of spring tunes, "Suddenly It's Spring," "June Is Busting Out All Over," and "Magic Garden" all sung by Lambert and Song Stylists. Line has cute gimmick with bunches of flowers which stick to floor upright when tossed by gals.

Brandon's smooth dansapation marks him as a comer. *Tomm.*

Nitery Follow-ups

Jean Sablon, back from South America, is a returnee at the Waldorf-Astoria's Wedgwood Room, and are the dames happy! The "French Crosby" knows how to get the gals, especially those past the 40-mark, with those varied French songs. And one doesn't have to understand a word of it all to understand why the distaffers go for him the way they do. He's got 'em eating out of his hand from the first note. It doesn't matter that one may question the calibre of his voice. A casual Gallic charm—that's it.

Rest of this bill is comprised of the novel "dancing manequins," Andre, Andree and Bonnie, two femmes and a male, with their neat ballroom stuff. Leo Reisman, for the show and the customer dancing, is still tops in that field, and Mischa Borr's rhythms are ditto for the Latin hoof stuff. *Kahn.*

Vivacinas and personality-laden warbler Elaine Jordan is back at the El Morocco, Montreal, and judging by opening night reception, her selling ability is as good as ever. She packs plenty of punch into her delivery and it pays off. Her "Tico, Tico" goes over big, also the smart arrangement of "Mizaloo."

Ernie Hayden's tapstering is okay.

Three Wiles are clever in their panto stint, going over big in their takeoffs on movie patrons. Toy Soldier routine also gets sock returns.

Hal Hartley's band is up to par in backgrounding show and for dansapation. Curley Reed's relief trio is also okay. New line is nice to watch but it's still the same routines to new music. *Laza.*

Mary Jane Walsh who's been in many legit musicals and now making one of her infrequent nitery appearances at the Madison Cafe, N. Y., is a performer with class and savvy, along with a good personal following which will help hypo the take during her run.

Miss Walsh, working sans mike, gets her numbers across effectively. Collection is culled from musicals mainly, with clever lyrics as a chief requisite. She's to order for smart patronage. Sole drawback is her dated references. Some of her numbers, written during the war, have long outgrown their timeliness. Numbers could still be used with some re-editing. Nonetheless, she's a hit here.

Clifford Newdahl, a robust tenor, is on for brief turns. On his own, he handles "Sympathy" and "Beautiful Morning," for good results. However, it detracts from his mien to have the management assign him to make announcements about Sunday food specials in the room. He makes those speeches in an embarrassed manner.

Piano fills are by Helen Hadley and Don C. Hayes. *Jose.*

Bill Miller in making amendments to hit opening show at the Embassy Club, N. Y., appears to be still groping for a policy. He's wisely eschewing names so that he won't be caught in the middle of murderous competition with the well-heeled Copacabana and La Martinque. Besides, his 350 seating capacity won't permit that kind of indulgence.

However, he appears to be on the right track. Miller has decided upon using faces comparatively fresh to New York with talent and a degree of class befitting eastsiderites as a prime requisite. As such, Jackie Green, Fanchon, and Barbara Leeds, fit into his scheme of things.

Green and Fanchon have been around for some time, but they've appeared mainly in the Chicago area and consequently this spot provides them with their first major eastside showcase. Green is a lively and personable impressionist who loses no time in conning an audience into liking him. His Jolson and Richman are commendably mild, but once he does his Durante, anything he offers gets top response.

Fanchon has a mongrelized form of ballet terps that's highly effective. Dancing defies classification in any particular category, but it's a commercial blend of various schools of thought on the subject, well projected and nicely received. Her spins help reap huge mitts.

Barbara Leeds, seen last season at Cafe Society Downtown, registers with a trio of songs. She's long on pipes and delivery and rates audience attention.

Rest of the show has been there since spot's opening. Greb and Lober, Darlene Zito, Jack Spano and the Donn Arden-produced line still on tap. *Jose.*

Mildred Bailey is back at the Blue Angel, N. Y., without, apparently, having changed at all. And not needing to, either. For two decades now Miss Bailey has been gooling 'em with her great blues voice, and time hasn't tempered her voice nor her sense of values.

Mme. Claude Alphand is another returnee to the Angel, and the French chanteuse is still dishing out the Gaelic charm along with her French tunes. And getting over, too.

Johnny Pineda and Jerry Bergon complete the bill, the latter being particularly funny with his double-talk and business with the gal, though his stuff seems out of sorts in this chi-chi atmosphere. Payne is a rather weird type of pianist, muttering under his breath and generally conducting himself like a drunk on a binge. He's not in his proper metier in this spot. Herman Chittison's excellent instrumental trio remains one of the better small combos. *Kahn.*

Senor Wences, sharing the headline assignment at the Cotillion Room of the Hotel Pierre, N. Y., with Renee De Marco, remains one of the top ventriloquists with his great novelty act, whatever the medium, vaudeville or cafes. Wences is one of those performers who not only has the technical aspect of the ventro down pat, but his talk is right out of the top drawer also. And he has a neat personality that sells from the start.

Miss De Marco, nouists with singling, has all the grace and assurance that marked her performance with Tony De Marco, when they were the De Marcos, and she manages to a considerable extent to overcome the handicap that goes with being a single-o dancer. Being the latter requires unusual staging and a distinct personality. Miss De Marco has the latter but, unfortunately, not the former.

Stanley Melba's orch is still one of the finer outfits around for both the show accomp and the customer dancing. *Kahn.*

Imogene Coca is doing what appears to be some new material at Cafe Society Uptown, N. Y., and while the comedienne is still getting over on delivery, that cafe takeoff needs to be plenty sharpened, if not eliminated. For the rest, she's still sock, particularly that opener, in which she satirizes the yesteryear film stars.

Mary Lou Williams, with her jive pounding on the keys, and Susan Reed's folk songs are still nifties for this spot, while Larry Winters, Negro concert baritone, has a good voice but needs to unbend a little from that stiff posture, at least for nitery work. Mouse, only other act on the bill, is reviewed under New Acts. *Kahn.*

New Act

MOUNE
Songs
Miss.
Cafe Society Uptown, N. Y.

Moune is a pretty, colored girl who is being publicized as an importation from France. This is her first American date.

A pianist-warbler, Moune has considerable personality that she projects while self-accompanying in her French chanties, but she's still feeling her way, apparently. She's okay for intimate spots without being anything special. *Kahn.*



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Capitol, N. Y.

Glenn Miller Orch, conducted by Tex Beneke, with Murray Cain, Crew Chiefs; Ladd Lyon, Paul Regan; "The Harvey Girls" (M-G), reviewed in VARIETY, *Jan. 2, '46.*

This is the first major date by the orchestra carrying the name of the late Major Glenn Miller, conducted by Tex Beneke, former sax sideman with the former's pre-war band and himself an ex-servicemen. And it proves a swell job, from both a musical and entertaining standpoint. There's a lot of talent incorporated in the outfit, which contains 24 of the men who played in the Air Force band Miller conducted.

There's a lot of speculation currently as to this band's future. It's openly stated the band will play only theatres, no locations or one-nighters because of its size. That seems to indicate that the combo will go once around the theatre circuit on the strength of Miller's name and then probably will be transferred to Beneke's sole title. This idea kills two birds with one stone. It keeps Miller's estate a lot of coin and helps build Beneke's name. By that time, too, the latter will have overcome his evident shortcomings as leader. At the moment, he handles himself easily enough, but there are rough edges.

Another angle that will tend to take the Miller tag off this band soon enough is the cumulative effect on audiences of a band carrying the name of a man who has passed on. The band business has never been able to perpetuate a band under such circumstances.

As cited above, at the Cap the band puts on a real show. It is smartly paced, opening with "In the Mood," one of the items that originally put Miller in business, and smoothly coordinates more of the same, plus current pops, for maximum results. In the 75 minutes a couple of good entertainers pop up from within the four trumpet, four trombone, one French horn, five sax, four rhythm, 12 string combination.

First is Artie Malvin, from the Crew Chiefs, vocal quartet. He does "Let It Snow" and "Might As Well Be Spring," rendering good solo ability in spite of fact that on the latter he needed more rehearsal. Murray Cain, also from the Chiefs, comes on later with a comedy routine put over solidly with a delivery that indicates the guy would have a future if he stuck to the field. As part of the Chiefs, who include Lillian Lane, they also do neat work.

As for the band, it performs superbly. Down the line it uses outstanding arrangements of such things as "Holiday for Strings" and pops and standards grouped under Miller's "Something Old, New, Borrowed and Blue" medley and "18th Century Drawing Room," "Personality," "Stompin' At Savoy" and "Rhapsody in Blue" come under that heading. Beneke occasionally plays adequate tenor out front.

Both accompanying acts are good. First is Ladd Lyon, who's been around for some time. His balancing and acro routine, during which he drags in an audience stooge, who turns out to be his brother, is well done and earns both a solid hand.

On next to the closing "Chattanooga Choo-Choo" comes Paul Regan, whose impersonations of dozens of stars (it seems) are not always accurate, but always delivered in a way guaranteeing maximum audience salting. He wisely doesn't dwell too long on one character and splices them all with good material. One of his best is an impersonation of ex-Mayor LaGuardia reading the comics to kids, on the air. *Wood.*

Oriental, Chi

Chicago, Jan. 24.

Donald, Gwen & Patsy O'Connor; 3 Swifts; The Kennys; Betty Lee; Ray Lang Orch (13); with Harry Taylor; "Abilene Town" (UA).

A strong, well-balanced variety bill, this, with good draw on the marquee. Boff power of the Donald O'Connor name helps.

Opener is xylophone stint by Betty Lee on "Let It Snow" and "Symphony." Fine hand brings encores of "Alexander's Ragtime Band," "You Are My Sunshine," and an olio of Victor Herbert show tunes. Femme is fine instrumentalist and shines in boogie finale.

Kemmys do competent comic acrobatic and dance act built around guy refusing to be without hat, which continues to fall off while he carries gal around in the standard odd positions. Some good pickups and headholds draw good hand.

Ray Lang orch features Harry Taylor, former CBS piano man and vocalist, who does history of "Old Susannah," starting with African piano in a low minor. European opera arrangement is followed then by Liszt concerto style, with wind-up in symphonic jazz. Taylor uses pleasant tenor to good effect in stint.

Three Swifts keep crowd cringing as they fling Indian clubs at each other with wild abandon. Act hasn't changed over the years but the boys are experts at the trade and the audience knows it. Fat applause for this one.

O'Connor stanza opens with sister Patsy singing "Gotta Be This Or That." Chick has nice presentation and voice is good while toned down in "I'm in the Mood for Love." Pipes a little coarse in the jump tunes. Sweet songs draw socko hand.

Donald O'Connor, appearing in Army PFC uniform while on 15-day leave, is big draw for fans remembering "Mr. Big," "Merry Monahans," etc., and shows well as vaude gagger. Deadpan kidding of Army career and stateside duty, in Hope fashion, goes well with crowd. Sinatrizing of "Some Sunday Morning" not so sharp. Pretty good hoofing on "Tea for Two" is followed by double stint with wife Gwen. Ancient routine of murder of unseen bartender and trial by invisible judge rather well done. Kids are good comics. *Tomm.*

State, N. Y.

Edmund Lowe, Gus Van, George Gwynn, Coley Worth, The Modernaires (4) with Paula Kelly, Caudillo Sisters (4), Ruby Zwerling's House Orch; "Up Goes Maisie" (M-G), reviewed in VARIETY, *Jan. 2, '46.*

Edmund Lowe, screen star, is topping the current stanza at the State. Surrounding bill is sufficiently diversified to keep it zinging along for pleasant results.

Caudillo Sister's, Mex acro troupe, tee off with crackerjack acro feats, tumbling and pyramiding that grabs a swell hand. George Guest follows and clicks with marimba playing which includes "Tico Tico," "Flight of the Bumble Bee" and "Honkey Tonk Town," a torrid boogie arrangement that nets him several bows.

Lowe, aided by an unbilled sexy blonde, is on next. It's strictly a case of the star clicking on personality and delivery. He has weak material. Format is somewhat similar to that which he did some seasons back with Ann Dvorak. He comes on stating he'll be at a loss for sort of act he could do for vaude, then segues into chatter with gal on proper approach and technique in "making" a dame. Selling is better than the material and duo is off to appreciative response.

Gus Van, distinct songster, takes it from there and lifts things appreciably with a solid song stanza, composing "I Love the Lilt of Love," "McNamara's Band," "Angelina," all giving the singer scope for interlarding the dialects that have come to be synonymous with him through the years. Off to a solid hand.

Coley Worth, zany comic, clicks as usual with his pseudo fiddling on split instrument and general clowning antics that keeps 'em humorously refreshed.

The Modernaires, male foursome with Paula Kelly, score neatly with close harmony on such items as "Come to Baby, Do," "Symphony," "Jukebox Saturday Night," "If I Don't Know," travesty on Ink Spots' "If I Didn't Care" and "Coffee and Doughnuts."

Ruby Zwerling's pitcrew turns in a neat job, as usual, in backgrounding acts. *Edba.*

Keith's, Indpls.

Indianapolis, Jan. 26.

Jack Pepper & Tommy Mack, Irma & Rio, June Hart, Jack Leonard, Del-Martins; "The Gay Senorita" (Col).

Keith's having succeeded in rounding up two comedy acts for one and the same bill, is in very good standing with its customers this week. They break up the novelty splurge which has become almost routine at the house. With a pair of running Jacks, Leonard and Pepper, on the funny side, the bill is balanced nicely by a musical turn and cycling and acrobatic-adagio acts to fill out.

Leonard, a hefty 300-pounder, handles his weight well in the emcee assignment. His routine is snappy, but he isn't stuck with it, finding plenty of opportunity for extra laughs in ad libs.

Pepper works from a good script, springing some lively repartee with Tommy Mack and registering nicely with his songs in the Irish tenor style. June Hart displays a flexible versatility in her musical turn, getting close attention for warbling of a semi-classical version of "Poet and Peasant" overture and her vocal and tap double on "I Like Mountain Music."

The Del-Martins are one of the best physical culture acts. Their stuff is graceful and expert. In finale, girl does a backbend on shoulders of one partner while other does a hand stand on her hips. There's also complicated stuff that keeps 'em watching closely in the unlevele and unsupported ladder act of Irma and Rio. Latter balances on top rung of his ladder. Irma stands on his shoulders with small dog sitting on her head for finish.

Biz average when caught. *Corb.*

Strand, N. Y.

Orrin Tucker Orch (16) with Quintones; Bobby Lane & Claire, Peter Lind Hayes, "My Reputation" (WB), reviewed in VARIETY, *Jan. 9, '46.*

This new Strand show is as good as any the theatre has had lately and better than most. It's abundant work is supplied by Orrin Tucker's orchestra and Peter Lind Hayes, who recently graduated from undergrounder to them is a dance act, Bobby Lane and Claire, that rounds out a sock bill.

This is Tucker's first major showing since his band was reformed about seven weeks ago. It's a combination that's been well rehearsed in its singing, instrumental and terp does and one that's plainly a valuable buy for any theatre. As for its musicality, its musical performance here soundly indicates strength in that department, too.

Tucker hasn't discarded the old sweet style he employed pre-war. He has wisely combined that with a light swing helping and has added some intelligent stage tricks. A smooth and likeable personality up front, Tucker himself contributes largely to the overall feeling the band generates. He sings well, plays tenor and handles the mic spot in neat fashion. He also has done a masterful job in reorganizing.

Starting out with the old gag of introducing band men in the band, maestro makes the play stick by the manner in which he handles the chore. Personal gab by Tucker and the swell performances of "Symphony," vocals by Tucker of "It Might As Well Be Spring," "You Don't Wanna," etc., plus a Cole Porter medley of "I Get a Kick Out of You," "What Is This Thing Called Love," "I Love Fence Me In," "Night and Day," "Begin Beguine," etc. He has the Quintones with the band group goes to "Moody Afternoon" soon as Blues Flames) and they also do neat work on "Chinatown," "Paper Moon," and "Let It Snow."

Bobby Lane & Claire, dance-acro act, adds flavor to the forepart of the show. Latter is the real impression they make being due to the charm and s.a. of the gal. Theirs is an act that's positive and with two routines they clean up.

Peter Lind Hayes is no newcomer. But he's now in position of being a star performer. He can't miss. The son of ex-star Grace Hayes, he has an imposition of a travel short announcer, acting out what might be seen on visits to various Russian Hawaiian settings, winding up with Hank with Cab Calloway. He does an hilarious takeoff on commercial radio spielers, and a drunk bit that is swell speaking and singing voice, too. *Wood.*

Tower, K. C.

Kansas City, Jan. 25.

Morris & Ryan, Bruce Morgan, Young & Lucky, Lovey Stacey, Tower Orch with Don Tiff and Nell Shelton; "Hit the Deck" (Col) and "Gay Senorita" (Col).

Plenty of comedy on tap at the Tower this week, highlighting a fastpaced show that packs high on entertainment values.

Show gets underway as Tower orch plays "Let It Snow," with Nell Shelton, thrush, vocalist, stepping out for pleasing vocal.

Young and Lucky, tapsters, follow with comedy clearwork. They give way to Bruce Morgan, ventriloquist, who clicks with his comedy gabfest.

Lovey Stacey, contortionist, takes over next-to-closing for a routine which includes many okay backbends, spirals and other stunts.

Morris and Ryan are standout in window spot with their standard clowning. Girl works at a front mike, while partner heckles her from a chair downstage. Pair get laughs with their tomfoolery to register big. *Earl.*

Orpheum, L. A.

Los Angeles, Jan. 24.

Eddie Heywood Orch (7), Gerald Wilson Orch (18), Leonard Reed, Valaida Snow, Bob Parrish; "Prison Ship" (Col).

Reprise of VARIETY review Dec 19, 1945, on these two bands wouldn't be amiss. Outfits played this house week of Dec. 11 and are back in less than two months. Both are well-liked and should do bigger on this date than previous stand.

Eddie Heywood's smaller combo of seven pieces rings well with "Found a New Baby," "I Didn't Know About You," "Along the Alamo," "Loch Lomond" and special version of "Begin the Beguine." All are clicks with "Beguine" the topper. Heywood's piano-playing is outfit's feature, but rhythm section, trombones, trumpet, bass and drums come through strong.

Gerald Wilson, comparatively new band that has been impressing on Coast, features intricate arrangements without forgetting basic melody. Eighteen-piece outfit, enlarged by guitar since last date here, features both blues and swing, doing smooth selling on each type. Outfit opens with "Cruisin' with Cab," then moves into "Symphony." Next out is "Blue Skies," with vocal quintet. Wilson takes trumpet solo on "Come Sunday" and then band goes into swing gear with "Groovin' High."

Leonard Reed's comedy chatter and eccentric dancing click. Comic also mixes in some emcee chores for other acts. Bob Parrish, baritone, does well by "Just the Way You Look" and "When Your Lover Is Gone," but his rough, blue version of "Princess Papouli" at show caught was in bad taste. Valaida Snow does swell selling bob vocaling dramatic "Chloe" version and "St. Louis Blues." *Brog.*

Earle, Philly

Philadelphia, Jan. 25.

Jimmy Lunceford Orch (16), The Zephyrs (2), Bill Bailey, Bob Wallace, Rhy.hm Boys (4), Nick Brooks, Marilyn Kilroy; "The House of Dracula," (U).

Jimmy Lunceford, his band and unit, put on a Harlem style revue that's standing them up at the Earle this week. The sepia baton swinger lends off with two zingy band tunes before introducing his ace vocalist, Nick Brooks. The velvet-voiced crooner gets a wham hand for his dulcet delivery of "I'm Homesick" and "It's Up to You Now."

Name band imitations (including a takeoff on a Lunceford jive sesh) by one-man band Bob Wallace are expertly done but audience seems to prefer the real thing.

The Zephyrs, two gaudily-attired zoot-sufters, turn in a boffo comedy dance act with a terps pantomime of a crap game from slow motion that brings the house down. Rhythm Boys, four smooth harmonizers, click with "Baby, Are You Kidding Me?" and "The Honey Drippers." Latter number sets the kids squealing happily.

Only femme appeal in the lineup is provided by Marlyn Kilroy, attractive sepia singer, whose big selections "Symphony" and "I'll Buy That Dream") aren't groovy enough for the toe-tapping crowd. Gal is fairly pleasing, however.

Hoofer Bill Bailey rounds out the program with his familiar novelty tapping but really stops the bell with his easy line of chatter.

Specialty numbers by the band include "Whap" and "Meditation" from "Thais" which get socko handling with accent on the brass. *Shal.*

RKO, Boston

Boston, Jan. 26.

Randy Brooks Orch, Kitty Kallen, Bud Sweeney, Deval, Merle & Lee; "Scarlet Street" (U).

Randy Brooks has nice smooth band with style, poise and finish, and gets a lusty reception as anchor for this layout.

Band does "Undecided," "Thunder Rock," a medley offering "Star Dust," and another number and is solid without flash and sweet without syrup. Brooks does a couple trumpet takes and mc's evenly, getting good tone for the show. Kitty Kallen as featured vocalist does "Blue Skies," "I'll Buy That Dream" and "Personality" and draws good hand for her hep warbling.

Bud Sweeney is the comedy spot achieves a good light style and finishes big with patter stuff, while Deval, Merle and Lee, in standard turvy acro dancing wow in the ace spot. Show is nicely paced with emphasis on listenable music and good singing and stacks up well against about any previous band shows.

Biz very big at opener with "Scarlet Street" rep probably largely responsible. *Ellie.*

THE THEATRES OF THE STARS

Marcus LOEW BOOKING AGENCY

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GENERAL MANAGER
JESSE KAYE
BOOKING MANAGER

Follies Bergeres

(MEXICO CITY)

Mexico City, Jan. 22.

Ruloff Trio, Stuart Morgan Dancers, William Lamb & Marionettes, George Roches, Yolanda Reyes, Pallenberg's Bears, Gautier's Dogs; $6 (Mex.) top.

This oldline vaude-revue hall is packing them in with its policy of blending socked foreign, mostly U.S., and Mexican acts. New high top, $6 (Mex.)—$1.35—is eagerly paid by customers for a sellout at every show.

Topping bill is the Ruloff Trio (Ruloff, Tanya and Biagi), two men and gal, who score with their polite rough house and conventional ballroomology.

Stuart Morgan Dancers, mixed trio, get good response with their adagio. Though billed as dancers, they are really acrobats, with a neat, brief act, which is along conventional lines.

William Lamb pleases with his luminous marionettes. Act features dancing dolls and goes over nicely.

Leonard Gautier and his troupe of slick canines is the best animal act seen here in some time. Em'l Pallenberg and his bicycling bears, dallying here from the Great American Circus that played the town for a month last winter, also goes over big.

Mexican section is topped by Yolanda Reyes, young gal thrusher who stops the show with her Spanish songs, done to own guitar accompaniment. Voice not strong, neither sweet nor strong. Sells her act much on her personality and showmanship. George Roches contributes a neat tap routine to good returns. *Grah.*

National, Louisville

Louisville, Jan. 24.

Earl Carroll's "Vanities," with Ray Mayer, Grace & Nicco, Lee Davis, Park & Clifford, Rex Weber, Alphance Bernye, Karen Parker; "Song of Sarong" (U).

Nice production unit, with emphasis on pretty girls, colorful costumes, and specialty acts which work smoothly. Chorus line numbers 14 gals, all lookers, and costumes are scanty enough to give baldheads their money's worth.

Opening numbers brandish the gals on with pink fans, and principals joins with the rest of the company, all carrying batons, which makes a pretty effect when the stage is blacked out and the luminous batons are swung in circles. Gals' second appearance is in coolie costumes with four-decker hats, plenty attractive, though reverse effect with the phosphorescent treatment. A Spanish number, with chumba chumba, is likewise easy on the eyes, and finale is a patriotic motif with "Stars and Stripes Forever" the theme song. Line closes the show a nice closing, and rousing sendoff.

Specialties are headed by Rex Weber, who works in a couple skits as comic, and does plenty okay. Then goes into his trick ventro act, which he winds up by "I Love Again," doing the trick stuff, and then gives out with straight vocaling of a semi-classical show number "You Are Missing," with interpolation of "Boy of Mine." Off to swell hand.

Grace and Nicco, stress comedy in their dance efforts. Their satirical Spanish dance bow stops proceedings with just the right amount of chatter. Does a monolog on his own, hand. (Continued on page 54)

Variety Bills

WEEK OF JAN. 31

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (12)
Glenn Miller Ore
Tex Beneke
Paul Regan
Ladd Lyon
State (21)
Camillo Sis
George Cieset
Gus Van
Edmund Lowe
Modernaires
Marjorie Hillis
WASHINGTON
Capitol (31)
Modernaires
Paula Kelly
Edmund Lowe
Modernaires
Paula Kelly
WASHINGTON
Capitol (31)
Camillo Sis
Vaughn Monroe Ore
Fred Sanborn Co
The Gargoles
Norton Sis
MIAMI
Olympia (25)
Ravinoux
John Gallos
Frank Jacobs
Viola Layne
Accomadaires

W & G Ahern
Stevens & Big Boy
Adele Pumish
R. & M. Norman
PATERSON
Majestic (31-3)
The Bertellis
Senor Coroso
Stelling & Miles
Al Sobenik
2 Lindy Hops
(4-6)
Sammy Kaye Ore
Rolando & Sofia
Bunny Lewis
(two to fill)
PHILADELPHIA
Carman (31)
Harry Rose
The Cossos
Eleanor Donnes
The Sons
PROVIDENCE
Metropolitan (1-2)
Randy Brooks Ore

Kitty Kallen
Lewis & Van
Dick Leslie
ROCKFORD
Palace (1)
Bud & Hollis
Wolf & Vanessi
Ann Suter
Georgie Goebel
(two to fill)
SPRINGFIELD
Court Sq. (31-3)
Roy Douglas
T. & H. Waters
Ben Beri
Don Rico
Harry Sis
St. Clair Martin
WORCESTER
Plymouth (28-30)
Bob Eberly
George & Murphy
Ben Beri
3 Little Sis
Don Rico
St Clair & Martin

Paramount

NEW YORK CITY
Paramount (30)
Woody Herman Ord
Bobby Lester
Jennie Keller
ATLANTA
Paramount (31)
Sammy Kaye Ord
Cy Reeves
R. & H. Ambrose
CHICAGO
Chicago (30)
Victor Borge
Cyd Charisse Pets
Count & Dresden
Regal (1)
Cab Calloway Ore

Peters Sis
3 Flows
Motte & Duke

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Elliot Gilbert
Charles Friedland
Jack Ryan
Harold Gilbert
Hinda Barnes
Ben Bernie
Gay 90's Quartette
Blue Angel
Jerry Bergen
Hiram Terry 3
Lillian Daniels
Claude Abbott
Cafe Society (Downtown)
Jack White
Holmes Martin
Jerry Newton
Gerry Morton and
Jackson
Jeff Jackson
Cafe Society

Marjorie Knapp
Merlin Bernabe
El Morocco
Hal Kemp Ore
Hotel Commodore
Hal Kemp Ore
Hotel Pierre
Al Trace Ore
Hotel Edison
Gloria Parker Ore
Essex House
Dick Himber Ore
Hotel Lexington
Monal Kai
Tuon Kuan
Elissa
Maile
Hualiana
J Pineapple Ore
Hotel Astor
Art Mooney Ore
Hotel New Yorker
Tommy Tucker Ore
Three-two Timers

RKO

BOSTON
Boston (31)
Ray Bloch Ore
Furr & Estes
Paul Winchell
Blue Stewart 3
Sally Band
Andriol Bros
Don Cummings
4 Kirby Sis
COLUMBUS
Palace (4-6)
Sonny Dunham Ore

Warner

NEW YORK CITY
Strand (1)
Orrin Tucker Ore
Peter Lind Hayes
Lane & Claire
PHILADELPHIA
Earle (1)
June Havoc
Joey Adams
Tony Canzoneri
Dick Shawn
Betty Nyman
2 Kings

(Uptown)
Susan Reed
Hodes
Jeanette Cocq
Harry & Williams
Edmund Hall Ore
Gene Fields
Carabal
Martha Raye
T-N-D Huffman
Charlatnni Troupe
Les Four Singers
Walter John
Miriam LaVelle
Clayton & Rea
Carousel
Dana Dale
Johnny Eastman
Jules Deslyle
Patricia Bruce
Club Sudan
Babe Wallace
Willie Bryant
Teddy Meltive Ore
Ray Pearl & Toy
Jackie Britt
Sudan Ettes
Hurb, Frank, Jerry
Concebana
Jerry Lester
Jack Leonard
Lucille Ivans
Chandra Kaly
Rene Harvey
Dick Wesley Ore
Chaves Ore
Jack Cathcart Ore
Susan Vaughn
Ethyl Landon
Nero Morales Ore
Marcella Hendricks
Joe E Howard
Diane Kaye
Watson Sis
Frank Libuse
Ann Pennington
Willie Sadar
Jacqueline Hurley
Edward Elliott
Bill Acorn
Rinna Francis
Richard Bruce
Jimmy Allison
Bill Moore
Four Rockets
Vincent Travers Or
Morty Redl Ore
Embassy Club
Jackie Green
Freedom
Cook & Lober
Barbara Lewis
Darlene Zito
Jack Cuna
Joel Heyen Ore
Jose Sucs Ore
400 Restaurant
Jimmy Dorsey Or
Greenwich Village Inn
Jean Parker
Johnny & George
Wynn Sellers
Rose Carr Ore
Havana-Madrid
Jose Melis Ore
Irene Martins
The Berrueces
Jack Fields
Lucy Chapin Ore
Sambalaya Ore
Hotel Ambassador
Jules Lenner Ore
Julio Landis Ore
Hotel Astor
Jose Morand Ore
Hotel Belmont-Plaza
Lucy Monroe Ore
Hotel Biltmore
Bob Grant Ore
Jack Smith
Don Brown
Serwin Somerville
Billie Dee
Hotel Transylvania
Bobby Byron Ore
Hotel Pierre
Renee De Marco
Rose Wenzel
Artini & Consuelo
Bobby Hacker
Rasha Rodel
Stanley Melnick Ore
Hotel Plaza
Hildegarde
Arthur Ravel Ore
Mark Monte Ore
Hotel Roosevelt
Guy Lombardo Ore
Hotel St. Regis
Dorothy Shay
George Koch
Whitney Sis
Lewis Ore
George Arnold
Al & Lee
Bess & Roger White
Jeanne Bell
Brinkman Sis
Wendy Sparks
Theodora Brooks
Hotel Taft
Vincent Lopez Ore
Hotel Waldorf-Astoria
Jean Sablon
Lee Reisman Ore
Andre, Arpad & Ireland
Danny Thomas
3 Kings
Lucille Ball
Lon Martin Ore
Beverly Hillbillies
Savannah Churchill
Bill Gooden
Teddy Qualles
Busby
Ann Hallow
Vickie Cummer Trio
La Martinique
Danny Thomas
Toni Carl
Phil Wayne Ore
Harry Saxon
Latin Quarter
Ann Pennington
Lorraine Rogman
Harry Saxon
Vincent Travers Or
Carmen & Vahdah
Don Saxon
Jerry Lee Vale
Penny Diamonds
Merry Macs Ore
Buddy Bregove Ore
Leon & Eddie's
Billie Davis
Lill Sis, Cec
Perkins & Tremaine
Seerbert & Dale
Tom Andre
George Nicolls
V & H Hilton
Marcelle Poirier
Art Waner
Madison Cafe
Mary Ann Mobley
Clifford Needell
Helen Hadley
Don Hayes
Ernie Holst Ore
Monte Carlo
Ray Benson Ore
Don d'Arcy
Lady Anne
Dawn Richards
Old Romanian
Jacola Fletcher
Peggy Lewis
Nedda & Parvis
Sadie Banks
Mimi Kalkenian
3 Chaps Sis
Rainbow Room
Helen Dooer
Joe La Rocca
Ruban Bleu
Doulins Wayner
Daphine Hyman
Hank Hankins
Jack Smith

Zeb Carver
Village Vanguard
Josef Marais
Marie Bryant
Linda Keene
Don Fry
Hank Ibsnan Trio
Wiwi
Lee Ross
Merle Reynolds
3 Cavalls
Sylvia Rae
Bruce Horton Ore
Zanzibar
Cootie Williams Or
Maurice Rocco
Ray Sneed Jr
Ink Spots
Ella Fitzgerald
Coke & Poke
Darnell & Bowser
Ralph Brown
Pee Wee Marquette
Claude Hopkins Or
Zimmerman's
Rene Kardos Ore
Al & J Hirsh
Wayne Thompson
Adrienne Parker
Bein Zalka

Independent

NEW YORK CITY
Music Hall (31)
Patricia Bowman
Rudolph Kreutzer
The Briants
Margaret Ormos
Olive Bonnelli
Shelley De Neel
Roxy (29)
T & S De Marco
Rosina & Toy Boys
Carl Ravazza
Paul Winchell
Foster Brothers
Flatbush (1-3)
Jackie Wilson
3 Jays
Curt Sis
(two to fill)
Jamaica (1-3)
Tuesday Cream
Charlotte Payne
Hani Drake
Pittello & Trio
Whitey Sands
(28-30)
Grent Hibbert
Jean Dawn
Greene & Dooley
Nichols & Penny
Morey & Eaton
Lunchtime
CHICAGO
Oriental (31)
Donald O'Connor
The Kennys (2)
Betty Lee
3 Swifts
ELIZABETH
Liberty (31-3)
Great Hubert
Jean Bruce
Bobby Rollins
Marcella Hendricks
Grandma Perkins
HARTFORD
State (1-3)
Bob Eberly
Leonard Roberts
George & Murphy
3 Marks
Peggy Taylor 2
Whitey Sands
HOLYOKE
Valley Opera (2)
Mokeland One

THE CHORDS

WELCOME AMERICA

Just returned with "Radio City Music Hall" show for U.S.O.

Mgt.: EDDIE SMITH
1501 Broadway ... New York

2 Cabs
Marcelle Hendricks
Jackie Wilson
Palace (10)
Augusta Horrors
BALTIMORE
Hippodrome (1)
Gay 90's Revue
State (1-2)
Flanagan Co
Jean Ackers
Randy Brooks
The Verplanckers
(2-6)
Walt Coolidge
Hal Monroe
(two to fill)
BOUND BROOK
Brook (3-5)
Helen Nate
Curt Sis
Vic Leroy
(two to fill)
CAMDEN
Towers (1-3)
Eileen, Jean & Dot

George Priests
Al Sexton
(three to fill)
INDIANAPOLIS
Keith's (1)
Maxine Barrymore
B & J Mack
Al Gerney
Hanlon & Clark
Hibbs, Byrd & Leily
Willie Jammond
Circle (31)
Frankie Carle Ore
Hanlon & Linde
Wiggy & Agy
KANSAS CITY
Tower (1)
Gwynne Major Sho
NEWARK
Adams (1)
Buddy Rich Ore
Marie Desmond
Willie & Dare
Edwards Sis
NEW ORLEANS
St. Charles (30)
Barry Wood

Muriel Gale
Day Dawn & Dusk
Cedric Wallace Trio
Ross Kretchma
Blanka
Basil Vernon
Sara Gorbi
Mischa Cadanoff
Irene Feodora
Dana Bliss
Rosemarie
Spivy's Roof
Spivy
Stork Club
Morales Ore
Tony Pastor
Steve Murray
Gene Baylos
Gaye Dixon
Hilde Simonds
G Andrews Sis
Florida Wayne
Versailles
Freight Train
Lloyd Reese Ore
Pepita Lopez Ore
Village Barn
Bert Stone
Peter Lane

Stratelevision

Continued from page 1

gible can be announced. With winter weather hampering their activities with the balloons, the technicians have reportedly abandoned their research until spring.

Plan is reportedly similar to the Westinghouse stratovision system, which has yet to be tested, and along the lines of experiments carried out by the Army Signal Corps during the war. Stratovision system involves the use of planes as large as the B-29 Superfortress, which would pick up television programs originated on the ground and then transmit the images from the planes to ground receiving sets and point-to-point to the next plane in the string.

According to Westinghouse engineers, a plane flying at 20,000 feet could transmit a signal over a 211-mile radius, with only about 1/50th of the power output required for ground station transmission. Latter process blueprint plans, each plane would carry five FM and four video transmitters, each transmitter capable of carrying a different program. Westinghouse's combined with the system would cut down the incidence of distortion of the video images by at least one-quarter, and that stratovision, if perfected, would render obsolete both the coaxial cable and radio relay network systems.

All power necessary for transmission of the microwaves under the stratovision system would come from the aircraft's motor. Use of motorless captive balloons would necessitate the use of some other type of power output. With weather having stymied the GE experiments, it's likely too that Mother Nature would also figure in the success of such a system.

BIRTHS

Mr. and Mrs. E. T. "Bud" Bechtold, daughter, Hollywood, Jan. 21. Father operates eatery in Hollywood.

Mr. and Mrs. Frank McCormick, son, Pittsburgh, 21. Mother is Marjorie Thoma, who writes "Dream Weaver" program on KDKA and is copy-writer for Pitt radio agency.

Mr. and Mrs. Les Kelton, daughter, Pittsburgh, Jan. 20. Father has staff director on WWSW.

Mr. and Mrs. George T. Case, son, San Antonio, Jan. 22. Father is program director of KABC there.

Mr. and Mrs. Jack Taylor, son, San Antonio, Jan. 22. Father is head of the accounting dept. of KABC there.

Mr. and Mrs. Les Kaufman, daughter, Santa Monica, Jan. 23. Father is publicity director at Republic.

Mr. and Mrs. Tom Price, daughter, Pittsburgh, Jan. 23. Father is sales manager of Station WWSW.

Lt. (jg) and Mrs. C. E. Langston, son, N. Y., Jan. 23. Father is executive secy of Ballet Theatre; mother is Alicia Nicholson, is stage mgr. for Howard Richardson-William Berney.

Mr. and Mrs. Ralph S. Butler, Jr., daughter, Jan. 25, in Bronxville, N. Y. Father is production director of the Henry Souvaine radio office.

Mr. and Mrs. A. Stronach, Jr., daughter, Jan. 19, in New York. Father is radio talent director of Young & Rubicam.

Mr. and Mrs. Gene Barry, son, New York, Jan. 20. Father is featured in "Would-Be Gentleman" (Booth, N. Y.); wife, Betty Kalb, is legit actress.

Mr. and Mrs. Lionel J. Toll, son, New York, Jan. 22. Father is editor of the Independent, film trade sheet.

Miguelito Valdes has been signed for the State theatre, N. Y., Feb. 14 as playoff for the engagement several months ago when he became ill after one day's work.

OBITUARIES

BERT LEE

Bert Lee, 65, British composer of popular songs and scores for English musical comedies and revues, died in North Wales, Jan. 23. He is reputed to have written more than 2,000 songs, mostly in collaboration with the late R. P. Weston. In recent years he had been writing comedy material for British radio shows.

Among Lee's popular songs were "Joshu-ah," "Somebody Would Shout Out," "Shop," "The Gypsy Warned Me," "Could Lloyd George Do It?" "How Time Flies," "A Couple o' Ducks," "The Body in the Bag," "Don't Let 'Em Scrap the British Navy," "The Rich Man Rides By in His Carriage and Pair" and "Samoa."

Also in collaboration with Weston he contributed songs to "Cheep," "U. S.," "Back Again," "Cinderella," "Puss-Puss," "Pot Luck" and "A to Z." He contributed scenes to "Round in Fifty" "Brighter London" and "Leap Year."

He was also part-author with Weston of "Rations," "Any Lady," "Ciro's Frolics," "Crystals," "Black-Bottom Days," "The Follies of 1919," "The Whirl of Today," "The Follies of 1920," "The Scrap Book," "Listening In," "Sunshine and Laughter," "The Virgin Queen," "Better Than Ever" and "Belle Blanche."

Also "Lightning," "Stars of 1923," "Yes, We Have," "Trilly," "You'd Be Surprised," "22 Carat," "Revelations," "Running Riot," "Mr. Ickle, M. P.," "Bubbly Boy," "Flyaway Peter," "Playtime Treasures," "Turned-Up," "Hullo, George." "The Merry-Go-Round. "Tom Arnold's Follies," "King Rags," "Hit the Deck" and "Love and Money."

OTTO BROWER

Otto Brower, 55, motion-picture director, died on Jan. 23 in Hollywood. Death was ascribed to heart failure induced by a toxic condition. Only two weeks ago he returned from filmed backgrounds for the 20th-Fox picture, "Carnival in Costa Rica."

Starting in show business with Robert Mantell's Shakespearean troupe, Brower moved to Hollywood in 1917 and became an actor and later became an assistant director. Rising to full dictatorship in 1927, he piloted outdoor pictures for such stars as Gary Cooper, Wallace Beery and Richard Barthelmess. His outdoor filming career carried him to Alaska, Africa, India, South America and the South Sea Islands.

Surviving are his widow, Doris, and two daughters.

BERT CAPMAN

Bert Capman, 58, dancer in vaudeville and musical comedy, died in Kings Park, L. I., Jan. 24.

Upon retirement from show biz some years ago he had been a member of the male dancing team of Capman & Conway, which had been a standard act on vaude circuits for a number of years. Act also was featured in several musical shows, including George M. Cohan's "The O'Brien Girl." It was to that he was part of the team of Powder and Capman. He was the brother of Harry and Peppe Capman, who also did a vaude act as the Capman Boys.

Besides brothers, he is survived by widow, son and a sister.

VAL SALATA

Val Salata, pianist-leader for the USO-Camp Shows edition of the "Roxy Revue" which returned from the Pacific on Dec. 9, it was revealed last week by Camp Show execs. No details on the circumstances surrounding his death were available at Camp Shows.

Salata was pianist for several troupes at various times and entertained throughout the world. He at one time served in a similar capacity with Bob Hope.

He was a resident of Los Angeles and worked various cafes and vaude houses in that area before going to USO.

WILLIAM JOSEPH McQUINN

William Joseph (Bill) McQuinn, 70, veteran minstrel and vaudeo performer, died in Toronto Jan. 25.

He began trouping at 15 when he joined the William H. West Jubilee Minstrels. He later sang with Guy Brothers Minstrels and the J. H. Coburn troupe. About 30 years ago he and his six children toured the United States and Canada for nine seasons as a family.

Survived by widow, two sons, four daughters.

J. BERTRAM FOX

J. Bertram Fox, 64, pianist and composer and one time aide of Victor Herbert, died in N. Y., Jan. 24. He had been conducting a music school at time of death.

During his association with Herbert, he trained choral groups for the composer-maestro and at times accompanied the singers on concert tours. His own compositions include "Strings in the Earth," "Wonder" and "Eventide."

Survived by son, two daughters and a brother.

WILHELM VON BRINCKEN

Wilhelm Von Brincken, 64, former film director, died in Los Angeles, Jan. 18, following a ruptured artery.

Von Brincken entered film work after his detention here as a German national in 1921, having been close to Franz Von Papen during World War I. He worked under the name of Roger Beckwith and served as technical director on over 20 films during his career. He had renounced his title of baron and had become an American citizen.

RAPHAEL DUFLOS

Raphael Duflos, 88, reputedly one of the oldest and most popular figures of the Comedie Francaise, died in Paris, Jan. 21.

Duflos, who later taught such stars as Charles Boyer and Madeleine Renaud, started his theatrical career in 1881. Upon retirement from stage in 1923, he became a drama instructor.

ERNEST G. CROONEY

Ernest G. Crooney, music director and film actor, died Jan. 20 in Hollywood.

Crooney worked on many early sound films at Warners and for a time was music director on the Orpheum Circuit. In later years he became an actor, portraying musicians on the screen.

ISADOR MILGRAM

Isador Milgram, 58, former theatre operator in Philly, died in Atlantic City Jan. 22. He built the Broadwyn, now one of Stanley-Warner key nabes in South Philly. He also headed the syndicate which erected the Warwick hotel in Philly.

HARRY GROHS

Harry Grohs, former vaudeville agent, died Monday (28) in New York, after a lengthy illness. He had been in retirement for several years.

Benjamin F. Hanby, 82, grandfather of Kate Smith, radio songstress, died in Washington, D. C., Jan. 23. He had been a former newspaperman and one time Washington correspondent for the Baltimore Sun.

Philip Carr Snow, 68, president of the Globe Ticket Co., which prints most of the nation's theatre tickets, died in Philadelphia, Jan. 27. He had been with the company 50 years.

Bess Owens, 38, wife of orchestra leader Harry Owens, died in Los Angeles, Jan. 27, following a long illness. She leaves, in addition to husband, a daughter and son.

Mrs. Luella A. Moore Richey, 69, mother of M. M. Richey, ABC exec, died Jan. 28 in Auburn, Ind. Richey is director of exhibitor relations and sales-promotion manager for Metro.

Mother, 66, of Ann Sheridan, screen star, died in Fort Worth, Texas, Jan. 27.

Mother, 80, of Irving Pichel, film director, died Jan. 20 in Hollywood.

MARRIAGES

June Webber to Cay Claridge, Chicago, Jan. 15. Groom is bandleader at Chez Paree, Chi.

Madeline L'Engle to Hugh Franklin, Chicago, Jan. 26. Bride is understudy and groom is in cast of "The Voice of Season."

Ann Evans to Seton I. Miller, Montecito, Cal., Jan. 26. Bride is a film actress; groom a producer at Paramount.

Midge Winters to Jack E. Sherwood, Los Angeles, Jan. 19. Bride and groom are publicists.

Mrs. Eleanor de Llagre Labrot to Brian Aherne, New York, Jan. 27. Bride is sister of Alfred de Liagre, Jr., legit producer; groom is stage and screen star.

Arthur Fisher AGENCY
"The Outstanding Agency"
1926-1946
Booking for the Most Discriminating of Independent Theatre Owners
1501 Broadway-Paramount Bldg.
New York BRyant 9-6352-3-4

SAN FRANCISCO
Golden Gate (30)
Burns Tim & Evyln
Ina Ray Hutton Or
Jean Correll
Collie Miller

Warner

June Havoc
Joey Adams
Tony Canzoneri
Dick Shawn
Betty Nyman
2 Kings

Independent

Greene & Dooley
Nichols & Penny
Morey & Eaton
Lunchtime

CHICAGO
Oriental (31)
Donald O'Connor
The Kennys (2)
Betty Lee
3 Swifts

ELIZABETH
Liberty (31-3)
Great Hubert
Jean Bruce
Bobby Rollins
Marcella Hendricks
Grandma Perkins

HARTFORD
State (1-3)
Bob Eberly
Leonard Roberts
George & Murphy
3 Marks
Peggy Taylor 2
Whitey Sands

HOLYOKE
Valley Opera (2)
Mokeland One

$80,000 Refunded on 'Oklahoma!', 30G on Ballet in St. Loo Strike

The truckmen's strike in St. Louis, which affected the entire city, was costly not only to the attractions booked there but dented the season for the American theatre. Understood that $80,000 was refunded on the frustrated two-week date of "Oklahoma!" Reported, too, that around $30,000 was refunded on the Ballet Theatre, and pickets refused to permit the dancers to enter the baggage car to remove their personal effects. "Carmen Jones" was to have started a two-week date at the American Monday (28), but when the strike was settled last Thursday (24) the "Jones" date had already been cancelled, it being felt that not enough time to develop an advance sale remained.

"Life With Father" was playing when the strike started. Unable to move the production out of the house, Harry Kline, general manager for Oscar Serlin, whose show it is, hastily arranged to play the show at the Royal Alexandra, Toronto, using the house settings. Truckers' union didn't know it, but the actors, under instructions, were supplied with suitcases in which they placed their costumes, then made the jump to Toronto. "Father" is current in Montreal this week at His Majesty's. Prior to the Canadian dates "Father" had been forced to cancel Toledo and other stands. It was the show's fourth visit to Toronto.

"Oklahoma!" production had not been taken from the baggage cars, and again an emergency booking was made, cars being backed out of the yards and sent to Minneapolis. Date was announced by radio, and when the theatre opened a week ago last week the snowfiller was stormed, despite bitter cold. House management opened the theatre for patrons because of the weather.

Under strike conditions it has been Equity's rule that players be allowed $5 per day after the fifth day but the managements of "Father" and "Jones" allowed the companies the same amount of support money every day of the enforced layoffs.

"Jones" Out

St. Louis, Jan. 29.

Sudden termination of the 18-day strike of the AFL Teamsters and Chauffeurs Union, Local 600, Thursday (24) came after Manager Paul Beisman of the American theatre, sole legiter here, cancelled the skedded two-week stand of Billy Rose's "Carmen Jones" that was to have teed off at the American last night (Monday). While the strike was in progress and little likelihood of a settlement, Beisman made a hurried trip to New York, and after pow-wow Rose decided he didn't want to take a chance of the piece being hit by the local turmoil.

During the strike four performances of the Russian ballet were cancelled because the props and scenery could not be moved through the teamsters' picket line, the skedded two-week stand of "Oklahoma!" was washed off the boards for the same reason and the "Life With Father" could not move out of the city because the props could not be moved from the stage of the American.

A one-night p.a. of the Chicago symph orch also ran into a bit of stormy weather Tuesday (22) when, because of the refusal of the Teamsters' Union to move heavy instruments, the Windy-City tooters were forced to borrow such music-makers from the local symph. The Chicago visit was sponsored by the Civic Music League.

"Father" in Toronto

Toronto, Jan. 29.

With the assurance that "if you send me the actors we will provide the production," Ernest Rawley, manager of the Royal Alexandra, was able to ring up the curtain last week for the fourth visit here of "Life With Father" and prevent at least an additional two-week projected layoff for the company.

Burst of speed was necessitated when Rawley was advised by the Oscar Serlin office in New York that the trucking strike prevented transportation of set, properties and costumes from St. Louis to Toronto. Rawley in telephonic talks with Serlin office promised a production and was given the green light.

Royal's staff immediately commenced building the stage set from memory while Norm Murphy, house property man, commenced scouring the city for Victorian furniture, etc. Starting early Friday morning and working through to 4 a.m. Sunday, set complete with staircase and sliding doors was built under the supervision of Jack Koster and painted by George Clarke.

'Jones' Quick Shift

Pittsburgh, Jan. 29.

Truckers' strike in St. Louis resulted in cancellation of Billy Rose's "Carmen Jones" this week and rerouted show into Pittsburgh six weeks ahead of schedule. Nixon would otherwise have been dark. "Jones" opened here last night (28) for a fortnight; originally it had been booked to play here weeks of March 4 and 11.

"Jones" booking replaced "St. Lazare's Pharmacy" which remains in Chicago.

New L'ville Stock

Louisville, Jan. 29.

A new winter stock venture, the Bluegrass theatre, with a 10-week season in prospect, is set to open Feb. 28. Heading the producing company will be Bill Hodapp, recently discharged from service, after serving as Public Relations Officer at Bowman Field, and overseas in France, Germany and Italy as head of Book and Magazine section, War Dept. Bureau of Public Relations. Business manager is Col. George P. Johnson (retired), Hodapp's commanding officer at Bowman Field. Toplige Broadway plays are in the agenda.

Negotiations are under way to obtain the National, 2,400-seat house, now showing pix and occasional vaude.

Quicker Jr. to Sr. Mulled by Equity

Equity is considering proposed changes in its rules whereby junior members may become seniors more promptly than under present regulations. Latter stipulate that juniors must play 50 weeks on the professional stage before being eligible for senior rating. Also stipulated that new members cannot leave the junior class until two years after joining the association. Idea for that is that youngsters cannot absorb the principles of Equity in a shorter period. There is no difference in minimum pay between the two classifications, but juniors are not permitted to vote.

Question has been posed as to what constitutes 50 weeks of professional appearances. Contended that because quite a number of Equityites more or less frequently switch to radio, if not commercial films and cabarets, such appearances should be to their credit so far as Equity's classifications are concerned. Equity officials are apparently not in accord with that theory and it's indicated that the question will not be settled without due deliberation.

'ON TOWN' BLOWS TOWN AFTER ALL

"On the Town" exits from the Beck Saturday (2) after playing a year and two months on Broadway. Although it had originally been announced to tour on that date, there was a change of plans late last week and the show was supposed to remain another month or more. "Town" was to be billed in Baltimore at Ford's, to open next Monday (4), and a strong protest to the United Booking Office was registered against the proposed cancellation by the theatre management. UBO thereupon advised Paul Feigay and Oliver Smith, who produced the musical, that they faced a bill for damages unless the show opened on schedule.

Nancy Walker is solely starred in "Town," she getting that billing when Sono Osato withdrew from the show. Betty Comden and Adolph Green, who wrote the book, had been out of the cast, occupied with "Billion Dollar Baby," Alvin, which they also wrote. Duo returned to the show Monday (28) but whether both will tour with "Town" is not definite.

Waxman May Next Do Ballet Musical

A. P. Waxman, whose production of "The Duchess Misbehaves" is currently trying out in Philadelphia, may next do "May and December," a musical comedy with a ballet theme, with book, lyrics and music by Tom Johnstone. He's dickering with Eunice Healey for the lead.

Dancer, currently at the Copacabana, N. Y., is also mulling some picture deals.

Jelin Takes Back Belasco, N. Y.

Max J. Jelin was voluntarily given possession of the Belasco, N.Y., Monday (29) by the owners, who had taken over last season by dispossess. Those proceedings were upset by the appellate division of the N.Y. supreme court, which last Friday (25) denied an application of the owners to take the case to the court of appeals. It was felt that Jelin, whose hectic management of the house attracted no little attention, could have obtained a court order directing the sheriff to install him as manager on the basis of the appellate ruling. It is believed certain, however, that the house and tenant will be involved in further proceedings.

Before turning over the theatre to Jelin, a New Brunswick, N. J., film exhibitor, Herbert Levien, an attorney, who has an interest in the property and who has been general manager of the Belasco, cancelled all protective wage bonds required by the various stage unions. How far Jelin will be able to act on his own with the house is speculative. It is expected that attorneys representing him, and those acting for creditors in bankruptcy proceedings, will set up a virtual trust fund and, if so, the interests of "Home of the Brave," playing the Belasco, will be protected. David F. Cohen is counsel for the petitioning creditors, Menin & Herzog, acting for Jelin who was represented by Greenbaum, Wolff & Ernst in the dispossess actions.

Listed claims against Jelin amount to around $60,000. Indicated that his attorneys and those for the creditors will pass on all deals he may enter into in connection with the theatre. It will be necessary for Jelin to secure a transfer of the theatre's license, since he would not be permitted to operate with the present one, issued to the Belasco Theatre Corp. Last year a transfer of the license was held up, when "Trio" was ousted from the house, until all the actual production for the show had been removed from the building. Controversy over "Trio" started an anti-censorship movement. Controversial drama was forced to suspend by Paul Moss, license commissioner. Broadway managers aim to amend the Wales Act, stipulating that questionable shows cannot be closed unless there be a trial by jury and conviction, similar clause in a city ordinance will also be sought.

Moss retires from the license bureau Thursday (31) and will have his office in the City Center. He's managing director of the municipally operated theatre. Following day Benjamin Fielding, 38, will become the license commissioner, an appointee of New York's new Mayor O'Dwyer.

Lindsay-Crouse To Coast on 'Father,' 'Union' Film Setups

Howard Lindsay and Russel Crouse left for the Coast Friday (25) for huddles in connection with the Warner filming of their play, "Life With Father," and also to dispose of screen rights for "State of the Union," their current hit at the Hudson, N. Y.

"Union" was produced by Leland Hayward, but Lindsay and Crouse, as the authors, are expected to handle the picture deal. Reported that eight film companies have put in bids for the screen rights, including two indie producers. Playwrights will sit in on setting and casting conferences for "Father."

Engagements

Oscar Karlweis and Bert Lytell, "I Like It Here."

Jo Ann Dolan, Irene Dailey, Dudley Sadler, John Sweet, Kevin McCarthy and Frank Overton, "Truckline Cafe."

New York Stagehands and Managers Compromise With 15% Wage Increases

It was a 50-50 settlement between the managers and New York stage hands in the union's demand for a 30% wage increase. After one session that failed, showmen comprising the League of New York Theatres offered a 15% tilt which was accepted.

Prompt agreement reached yesterday (29) eliminates any chance of a strike on Broadway in the midst of a prosperous season. After agreement was reached union delegation said that more than 200 picket signs had been ordered in the expectation of an impasse with the managers.

Heads of departments will get $112.70 weekly, which boosts their pay $14.70. Grips and clearers will now be paid $74.72, or $9.72 more than the present. Flymen and curtain men are to get increases too. While the boost is an overall lift, men in production shops are to receive 30 cents per hour and double time for overtime. Contract will extend for two years.

At a negotiation session last Friday (25), to consider the union's demand the showmen offered an 8% tilt, which would have upped department heads' pay from $96 to $103 weekly. Deckhands' executive committee immediately rejected the offer and was backed up at the union's membership meeting Sunday (27).

Contract expires Thursday (1), and if the situation had not been clarified, trouble was anticipated. Union people did not mention "strike," but at least one labor head in another field provoked such a situation by ordering his people not to enter certain properties unless protected by contract.

In addition to the wage increases, the deckhands feinted for a seven-man crew for one-set shows, a similar demand last season not being obtained but they withdrew that idea when the 15% boost came. It's customary for one-set shows to use a crew of four, consisting of carpenter, electrician and property man, who are the department heads in all shows, plus a curtainman. How three more men could be used the union didn't say.

Subject to negotiation, too, was the right of dismissals. The expiring contract (which was never signatured by either faction anyhow) provides that department heads shall be retained for the two-year life of the pact, unless proven to be incompetent, intoxicated, or to have committed theft. At yesterday's session the managers also conceded that no replacements be made without "due cause," all personal reasons being ruled out.

Local One is a tight union and few deckhands are admitted. Recalled that when "I Remember Mama" opened at the Music Box, N. Y., last season the union could not supply enough stagehands, in that instance the union permitted nonmembers to help out, one being a doorman who helped in clearing the settings. However, that didn't make them eligible for membership.

Shows in Rehearsal

"One Shoe Off" ("One Holy Day," "Plus Fours")—George Abbott.

"Second Guesser" (in Chicago)—Bradley-Carlin Productions.

"Jeb"—Herman Shumlin.

"Flamingo Road"—Rowland Stebbins.

"Little Brown Jug"—Courtney Burr.

"Truckline Cafe"—Harold Clurman and Elia Kazan.

"I Like It Here"—William Cahan.

"Dearly Beloved"—Howard Lang.

"St. Louis Woman" — Edward Gross.

"Three to Get Ready"—Stanley Gilkey and Barbara Payne.

"State of the Union" (road)—Lindsay and Crouse.

"He Who Gets Slapped"—Theatre Guild.

"Charley's Aunt" (road)—Michael Stewart.

'Pharmacy' Doing A 'Menagerie'?

Chicago, Jan. 29.

History appears to be repeating itself in the case of "St. Lazare's Pharmacy," legiter starring Miriam Hopkins and Fridolin, and produced by Eddie Dowling and Louis Singer.

Like "Glass Menagerie" last year, which was produced by the same team, "Pharmacy" got off to a bad start, but is now perking up to such a degree that booking of "You Touched Me!," by Donald Windham and Tennessee Williams (latter also wrote "Menagerie"), which was skedded to follow "Dear Ruth" into the Harris Feb. 3, has been cancelled, with "Pharmacy" moving into that theatre from the Studebaker.

It'll be recalled that "Menagerie," which finally started prospering here after a few bad weeks, moved to N. Y. and mopped up a few prizes.

"Blossom Time" follows "Pharmacy" into the Studebaker Feb. 2.

Clarify Understudy's Absence

Reason why Joy LeFleur, French-Canadian actress, was absent when Miriam Hopkins was taken ill and the show went dark two nights in Chicago has been clarified. Miss LeFleur sent a statement to Equity explaining that she had not been dismissed and had written permission from the management to visit Montreal on personal business. However, Equity contends that the actors should not be penalized for her absence, because she had been especially engaged to understudy the star and would have gone on had she been in Chi, a claim for two-eighths salary pends, also another one-eighth for a dress rehearsal on the afternoon of the Studebaker start. Management contends the right to deduct because of the illness of the star, there being such provision in standard Equity contracts.

Any difference between Miss Hopkins and the management appears to have been disposed. There was a complaint that she wasn't following direction, but now Equity says the matter has been dropped.

PREMINGER'S O.O. FOR LEGIT PRODUCTIONS

Otto Preminger, while in New York currently on a three-week vacation from his 20th-Fox chores, is looking around for vehicles for two legit productions he is permitted under his new six-year pact with the studio. Preminger's deal with 20th is a four-way producer-director-writer-actor affair, but he said he'll probably stick principally to producing-directing.

Having just completed two films, "Centennial Summer" and "Fallen Angel," Preminger's agenda calls for filming four novels for 20th. Charles Boyer is set for "Any Number Can Play," first on sked. Other works are "Daisy Kenyon," "The Dark Wood," and "Methinks the Lady."

CAMP SHOWS CURBED BY LACK OF PLAYS

Finding new legit plays for use on USO-Camp Shows Circuit is becoming an increasingly acute problem for Camp Shows execs. Because of Army censorship problems, along with restrictions by legit producers, number of plays available to the GI circuit is extremely limited, and it's legit department is finding that it's repeating itself in every part of the world.

As it now stands there are five companies of "Blithe Spirit," three each of "Junior Miss," "Late Christopher Bean," "Night of Jan. 16," and "Ten Little Indians," and four of "What a Life." There are also multiple companies of "George Washington Slept Here," "Kempy," "Petticoat Fever," "Village Green" and "Kiss and Tell."

Camp Shows execs would like to expand the list but find itself stymied by the fact that many plays can't play the circuit because of forthcoming filming releases of the same legiters, Army rejection of controversial themes and risque situations. Many plays have been rejected, too, on the ground that subject matter may be above the tastes of the average GIs.

Plays on Broadway

The Magnificent Yankee

Arthur Hopkins production of comedy-drama in three acts (seven scenes) by Emmet Lavery. Features Louis Calhern and Dorothy Gish. Staged by Hopkins; settings and costumes, Woodman Thompson; opened, Jan. 29, opening Jan. 22, '46; $3.50 top (80 opening night).

Tyson	Mason Curry
Mr. Justice Holmes	Louis Calhern
Fanny Dyrell Holmes	Dorothy Gish
Henry Adams	Fleming Ward
Cyrus Holt	Theodore Jaw's
Moody	Nicholas Saunders
Mary	Grayce Scayne
Mr. Palmer	William Roerich
Owen Wister	Ernest Graham
Harrison	Philip Tonge
Hamilton	Theodore Hecht
Mr. Justice Brandeis	Edgar Barrier
Mugs	Alex Sadkin
Bonzo	Edward Hudson
Jackson	Edwin Whitney
Dalhedan	Bruce Bradford

There has been considerable speculation of recent years on the advisability of doing a play on Broadway about the late Justice Oliver Wendell Holmes, but it wasn't until last week that a drama about the Great Dissenter finally reached the Main Stem. "The Magnificent Yankee" is notable for two excellent performances by Louis Calhern, in the title role, and Dorothy Gish, as Fanny Holmes. Its boxoffice prospects, because of the two featured performers, are for a moderate run.

Characterizations of the two leads achieve the play's major interest. As a play, "Yankee" is too frequently talkative without activating the play's motivation to be too slow trying to gain a homely spirit of the jurist without suggesting enough of his deeds on the bench. Occasionally it becomes—with apologies to Lindsay and Crouse—a "Life With Oliver."

Produced by Arthur Hopkins in one of his occasional returns to Broadway, "Yankee," authored by Emmet Lavery, is shoddily done, but, again despite its too-talkative mood. The Royale theatre's opening-night audience applauded heartily, but, by and large, it is the performance of the two principals that carries this play, and it was they whom the audience greeted.

"Yankee" achieves the Holmes feel for humanity throughout the three acts, which start with his arrival in Washington, in 1902, to take his place on the Supreme Court bench. The play bridges the gap of the two presidents in the White House—Theodore at the opening, with the final curtain seeing Holmes, at 90-odd, awaiting the honor of a visit from the newly-elected President Franklin Delano Roosevelt.

There are a couple of scenes of lrsting poignancy, as the producer has directed them. Not in the least of these is the powerful soliloquy, in particular, of Holmes championing Louis Brandeis for the bench, and his championing of the latter in general. The long parade of Holmes' male secretaries—his son-by-law, as he was wont to call them, since he did not have any children of his own—is another touching note, but in between these are insufficient moments of action, or dialog suggesting action, to warrant this drama being, of more than occasional interest when it might well have been of pro'ound and lasting significance.

Fleming Ward is Henry Adams, Sherlock Grove is Owen Wister, and they are outstanding among the supporting players. Woodman Thompson has devised o livingroom-library that is in its proper juridical setting. *Kahn.*

O Mistress Mine

The Theatre Guild and John C. Wilson production of three-act comedy (two scenes) by Terence Rattigan. Stars Alfred Lunt and Lynn Fontanne. Staged by Lunt; setting, Helen Pinchon; opened at Empire, N. Y., Jan. 23, '46; $4.84 top ($7.20 opening night).

Olivia Brown	Lynn Fontanne
Viola	Mary Manse
Miss Bell	Esther Mitchell
Sir Toby Fletcher	Alfred Lunt
Michael Brown	Nick Van Patten
Diana Fletcher	Ann Lee
Ella Wentworth	Doris Paxton

The Lunts have been making love on the stage for 20 years or more, and it's always been good theatre. They are doing it again in "O Mistress Mine," known in England as "Love in Idleness." It's a laughable comedy in the hands of the most notable man and wife duo on the stage. It can't miss.

Lunt also directed the play, and there isn't a dull moment, though "Mistress" is no wonder script. Miss Fontanne is amusing right from the rise of the curtain. Between them they make middle-age romance very attractive.

Miss Fontanne is Olivia Brown, a widow with a son, Michael, who is nearing 18. Lunt is Sir John Fletcher, in the British war ministry, where he's expediting the manufacture of tanks for the army. They are living happily together in his Westminster mansion; he would divorce his wife Diana, to wed Olivia but for the gossip it would create.

Along comes Michael, and the bliss of the lovers goes bloocy. The boy has been schooled in Canada and has picked up plenty of British phrases so is definitely opposed to the capitalism that Lunt stands for. Michael vigorously opposes Mother's plan to continue living. The boy makes Olivia move out of the fashionable house into a flat six flights up on the other side of town, although retaining the job at the ministry which John has provided. There John humorously proceeds to revise some of the young man's ideas.

In act three the scene between Lunt and Nick Van Patten, who died so well in "On Borrowed Time" not so many years ago, and is definitely on his way up, is one of the funniest in the play. The kid and star have that part of the show to themselves. Another comic scene has Lunt describing just what busses one must take to reach a modest eating place called Uncle Jim, a joint Michael selects, having turned down John's invitation to dine at the Savoy.

Balance of the cast has small parts. Ann Lee looks very pretty as Diana, who married John for his money. Margery Maude is the cook who wouldn't think of working in a place where behavior was not correct. Doris Paxton as a dinner guest is only on once, as is Miss Lee.

Opening-night some of the lines were inaudible to those in the back rows, but that's a fault that could be easily corrected. *Ibee.*

A Young American

Blackfriars production of comedy-drama in three acts (one set) by Edwin M. Bronner. Staged by Bernie Carney; at Blackfriars Guild Playhouse, N. Y., Jan. 17, '46; $1.80 top.

Mrs. Hastings	Joan Field
Jacob Gebhner	Howard Swaine
Alexander Cortell	Bernie Carney
Lynn Cortell	Martha Jean Steven Willoughby
William Farrell	Louis Peterson, Jr
Sophie Bohner	Hope Cameron
Professor Arnold Harmon	Harry Gerard

The Blackfriars Guild has come up with its sturdiest entrant thus far this season in Edwin M. Bronner's play, "A Young American." While not sufficiently sturdy by Broadway standards for reproduction downtown, it is, however, both in subject and playing, the nearest approach to professionalism this semi-pro group has projected since "Career Angel," which was reproduced for a brief Broadway run a season or so back. With a professional production it might do on the main stem.

The play, reputedly the initial effort of the author, who is currently head of the music dept., and drama critic of radio station WWRL, is a poignant plea for racial tolerance, adeptly handled in context and admirably enacted by the competent cast under nifty directorial guidance of Dennis Gurney.

Story concerns a young and brilliant music student from a southern university, who has succeeded in unfinished symphony to a famous orchestra conductor who is so intrigued by his melodic sounds that the young composer to be his house guest in N. Y. while giving it the finishing touches. When the young man arrives a chill of resentment encompasses the household. He's revealed as a Negro. The maestro, however, tries to adapt himself to the situation and make the young man feel at home. The tension sets in when the maid quits, stating "She will not wait on a negger." Further complications set in when the race-prejudiced suitor of the musician's daughter objects to his presence in the household and treats him shabbily at every chance. The Negro, reared in an orphanage, going directly to the university, had been shielded from the brunt of racial prejudice until now and is greatly confused by the treatment. Play ends on a note of hope.

Louis Peterson, Jr., plays the Negro with restraint and poise. Alex Wilson gives good account for the maestro while Martha Jean is charming and talented as the daughter of the musician who attempts to cushion some of the Negro's hard knocks. Harry Gerard is happily cast as the professor. Howard Swaine does okay as the bibulous manager. Neat performances are also turned in by Joan Field, Murray C. Stewart and Hazel Thomas. *Edba.*

Legit Follow-Up

"DEEP ARE THE ROOTS"
(Shubert, New Haven)

New Haven, Jan. 26.

Kermit Bloomgarden and George Heller, sponsors of this powerful-theme drama, can rest assured that they have placed its road exhibition in competent hands. Initial company, headed for a Chicago run, got off to a good start here. An enthusiastic audience response indicated to producer the play's few weaknesses in favor of its absorbing timeliness, as well as its dramatic capacities. The house that applauded individual speeches and actions in 10-20-30 frame did everything but bliss the villain.

As with the original, Elia Kazan has directed this troupe and in them he presents a well-cast, nicely-welded group which completes its chores forcefully.

Edwin Phillips, Theodore Newton and Robert Harrison are featured and come through creditably. Miss Streater is excellent as the adventurizing daughter who is about to marry the northern writer. As the scribe-lover, Weldon Stevens is quite sistently good. Although Harrison's sonorous tones are a bit difficult to decipher at times, he gives a fine interpretation of the diehard southern senator is first rate.

Playing the Barbara Bel Geddes Broadway company role is Frances Waller, who gives it extremely sensitive,

Chi Nifty; 'Dark Moon' Solid 17G, 'Pharmacy' 15G, 'Joyous'-'Ruth' Big

Chicago, Jan. 29.

Chi situation well in hand, with steady flow into the legit mill. Advance sales off with some slowdown but grosser take is enough to keep everybody happy. "Dark of the Moon," which opened at the Blackstone last week (21), brought rave notices from the local critics, but Theatre Guild subscribers will occupy most of the house seats for a while.

"Dear Ruth" hits the road Feb. 2, and "St. Lazare's Pharmacy" comes into that house from the Studebaker, to make room for "Blossom Time," opening the same day. "Laffing Room Only" seems set for long stay. "You Touched Me" originally scheded to open at the Harris Feb. 4, is cancelled out. Others still on their way are "Second Guesser," set for Opera House Feb. 18; "Late George Apley," Erlanger, March 4.

Estimates for Last Week

"Anna Lucasta," Civic (18th week) (900; $3.60). Just short of absolute capacity: $17,750 (capacity—$17,800).

"Dark of the Moon," Blackstone (1st week) (1,300; $3.60). Solid subscriptions brought solid $17,300.

"Dear Ruth," Harris (41st week) (1,000; $3.60). Business picking up with here part $16,000.

"Laffing Room Only," Shubert (19th week) (2,162; $4.80). Big grosser has brought best week since mid-November husky $41,000.

"St. Lazare's Pharmacy," Studebaker (5th week) (1,246; $3.80). Good columnist breaks in local dailies continue to hypo upbeat with smart $15,000.

"The Joyous Season," Selwyn (2nd week) (1,000; $3.60). Still showing momentum with sharp $17,000.

"The Passing Show," Erlanger (3rd week) (1,468; $4.80). Holding steady with $20,000.

'OKLA.' CAPACITY 44G IN WEEK AT MPLS.

Minneapolis, Jan. 29.

Although brought in virtually cold, with newspaper ads appearing for the first time two days before its opening and only one day's advance sale, "Oklahoma!" played to capacity in the 2,100-seat Lyceum at $4.20 top nights and $3.60 matinees last week. Switched here from St. Louis at the 11th hour, show chalked up stunning gross of $44,000 for five nights and three matinees.

Mail orders running into the thousands of dollars were received and the entire seat sale being conducted at the two boxoffices. It's estimated more would have been away than saw the show, which will return next fall for regularly scheduled engagement.

'Roots' Hefty $9,200 In Break-in 4 at N. H.

New Haven, Jan. 29.

"Deep Are the Roots" broke in its "national" company here last weekend (24-26) and Shubert playgoers brought out their usual support in grand. Result was a hefty, estimated $9,200 on four shows at $3 (tax included) top.

This week has present of "Questionable Ladies," all-femme whodunit, for three days (30-Feb. 2) and week "Life With Father" plays a repeat stand (7-9) and following stanza brings break-in of "Lily Turner Woman" (14-16). Road troupe of "State of the Union" unfurls here Feb. 21-23.

Other pencilled attractions including premiere of "Annie Oakley," indicate solid bookings through March. "Ice-Capades" at Arena currently (25-3) to healthy biz.

'Blossom' 9½, K. C.

Kansas City, Jan. 29.

Continuing popularity of "Blossom Time" again was indicated by a sweet $9,500, which topped the week's performances and one matinee of the Sigmund Romberg opus grossed at the Music Hall. The Municipal Auditorium last Friday and Saturday (25-26). The 2,572-seat house was scaled to $3.

With the house completely sold out for all shows, "Oklahoma!" comes in tomorrow (30) for five night performances and three matinees. Several thousand mail orders have been returned unfilled. To take for the five-day engagement is setting a new all-time record for Kayceo.

'ANGEL ST.' 3½G, INDPLS.

Indianapolis, Jan. 29.

"Angel Street," first dramatic show in house in many years, grossed thin $3,500 in five performances at Murat (1,900) Jan. 23-26 at $3 top, second time in town. Larry Adler and Paul Draper grossed $1,500 in single at $2.60 top in same house Sunday night (27).

Advance is good for "Carmen Jones," here Feb. 10-13, also at Murat. English remains dark.

Current Road Shows

(Period Covering Jan. 28-Feb. 9)

"Anna Lucasta"—Civic, Chi. (28-9).

"Antigone and the Tyrant"—Hanna, Cleve. (28-2); Wilbur, Bost. (4-9).

"Apple of His Eye" — Walnut, Philly (28-2).

"Blackouts of 1945"—El Capitan, Hollywood (28-9).

Blackstone — Shubert - Lafayette, Det. (28-9).

"Blossom Time"—Orpheum, Sioux C. (28); Coliseum, Sioux Falls (29); Shrine Aud., Des Moines (30); Iowa, Cedar Rapids (31); Orpheum, Davenport (1-2); Studebaker, Chi. (2-9).

"Born Yesterday" - Locust St., Philly (28-2).

"Carmen Jones"—Nixon, Pitt. (26-9).

"Crescendo"—Wilbur, Bost. (28-2); Playhouse, Newark (4-9).

"Dark of the Moon"—Blackstone, Chi. (28-9).

"Dear Ruth"—Harris, Chi. (21-2); Mosque, Peoria (4); Orpheum, Springfield (5); Lincoln, Decatur (6); Palace, So. Bend (7); Keith's, Gr. Rapids (8-9).

"Dear Ruth" (2d Co.)—Mayfair, Portland (28-31); Metro., Seattle (4-9).

"Deep Are the Roots"—Colonial, Bost. (28-9).

"Foolish Notion"—Curran, Frisco (28-2); Biltmore, L. A. (4-9).

"Harvey"—Geary, Frisco (28-9).

"Hasty Heart" — Bijou, Battle Creek (28); Michigan, Jackson (29); Town Hall, Toledo (30-2); Natl, Wash. (4-9).

"He Who Gets Slapped" — McCarter, Princeton (2-3).

"Jet"—Locust, Philly (7-9).

"Joyous Season" — Selwyn, Chi. (28-2).

"Laffing Room Only" — Shubert, Chi. (28-9).

"Late George Apley"—Cass, Det. (28-9).

"Life With Father"—His Majesty's, Montreal (28-2); Erie, Schenectady (4-5); Court Sq., Springfield (6); Shubert, N. Haven (7-9).

"Late Song" — Shubert, Boston (28-2).

"Oklahoma!"—Mus. H., Kansas C. (29-2); Curran, San Francisco (7-9).

"On the Town"—Ford's, Balto. (4-9).

"Polonaise" — Opera House, Bost. (28-9).

"Questionable Ladies" — Shubert, N. Haven (31-2); Walnut, Philly (4-9).

"Rose Marie" — Forrest, Philly (28-2).

San Carlo Opera Co.—Criterion, Medford (4); Aud., Eugene (5); C. Aud., Portland (6-9).

"St. Lazare's Pharmacy"—Studebaker, Chi. (28-2); Harris, Chi. (4-9).

"School for Brides"—Royal Alex., Toronto (28-2); Shea's, Jamestown (3); Colonial, Akron (6); Opera House, New Phila. (7); Aud., Newark (8); Hippodrome, Marietta (9).

"Student Prince"—Metro., Seattle (28-2); Temple, Tacoma (3); Capitol, Yakima (5); Fox, Spokane (6-8); Wilma, Missoula (7); Fox, Butte (8); Marlow, Helena (9).

"Seeds in Your Eye"—Gt. Northern, Chi. (28-9).

"Ten Little Indians" — Capitol, Wilkes-Barre (28); Masonic Temple, Scranton (29); Capitol, Binghamton (30); Strand, Ithaca (31); Erie, Schenectady (1-2); Royal Alexandra, Toronto (4-9).

"The Duchess Misbehaves"—Shubert, Philly (28-9).

"The Passing Show" — Erlanger, Chi. (28-9).

"There to Make Ready"—Shubert, Bost. (4-9).

"Two Mrs. Carrolls"—Biltmore, L. A. (28-2); Aud., Long Beach (4); Aud., Stockton (6); White, Fresno (7); Aud., Sacramento (8-9).

"You Touched Me"—Ford's, Balto. (28-2).

"Voice of the Turtle"— Lyceum, Minn. (28-30); Aud., St. Paul (31-2).

"Voice of the Turtle" (2d Co.)— Plymouth, Bost. (28-9).

"Windy Hill"—Natl, Wash. (28-2); Aud., Hartford (4-5); Metro, Pawtucket (6); Plymouth, Worcester (7); Lawlor, Greenfield (8); Aud., Northampton (9).

'APLEY' 10G, BUFFALO

Buffalo, Jan. 29.

"Late George Apley," in four days at the Erlanger last week, beat satisfactory $10,000 at $3 top.

'School for Brides' Okay 13G in Pittsburgh

Pittsburgh, Jan. 29.

Nixon got back into the win column last week after couple of droopy stanzas, "School for Brides" turning the trick. Show, playing to lowest top of the season, $2.40 (including tax), got almost $13,000, which is plenty of moola both for attraction and house.

Notices were of indirect help for "Brides," although all three dailies gave it a panning, they pointed up the dirtiness and burlesquishness of the show, and that lured a lot of coin. In fact, play got biggest current window sale of the season at the Nixon. That was due in part to nature of entertainment as well as to fact that mail orders were minor because of fact that show was hauled in hastily to replace cancelled "Born Yesterday."

'Lute' Great 28G To Pace Boston

Boston, Jan. 29.

"Lute Song" finished its Theatre Guild subscription last week near the top of its possible gross at scale, and continues this week on its own with nice advance and should finish better, despite some difference of opinion on show's merits. "January Thaw" gained a little, but didn't extend, and "Voice Turtle" remained strong enough to stay here another six or eight weeks without trouble.

Only opener last week was "Crescendo," which got it hard from all quarters and should finish poorly without much hope of gaining more friends. "Deep Are the Roots" opened last night at the Colonial with "Polonaise" at the Opera House, both with satisfactory advances.

Ahead are "Antigone and the Tyrant" (Wilbur, Feb. 4), "Three to Make Ready" (Shubert, Feb. 7), followed by "He Who Gets Slapped," Rose Marie" (Opera House Jul), "St. Louis Woman," "I Like It Here," "The Merry Widow," "State of the Union" Flamingo Road," and "Annie Oakley."

Estimates for Last Week

"Crescendo," Wilbur (1,200; $4). Short run forces Guild fans, this meller failed to catch on and was lucky to get estimated $5,000. Final week current.

"January Thaw," Colonial (1,300; $3). Got by an estimated $12,000, but this one figures to finish right on its toes. "Deep Are the Roots" here now.

"Lute Song," Shubert (1,500; $4.20). Star plus Guild subscribers will be mellet failed to catch on and was lucky to get estimated $5,000. Final week current.

"January Thaw," Colonial (1,300; $3). Got by an estimated $12,000, but this one figures to finish right on its toes. "Deep Are the Roots" here now.

"Lute Song," Shubert (1,500; $4.20). Star plus Guild subscribers will be generally favorable reaction brought this one to about $28,000 at Guild scale, great, with mild advance in current week indicating better gross.

"Voice of the Turtle," Plymouth (1,200; $3). Steady as she goes at estimated $17,500, very handy for fifth week.

'Carrolls' Collects Wow 26G in 2nd L.A. Week

Los Angeles, Jan. 29.

"Two Mrs' Carrolls" romped into a tremendous second week at the Biltmore to wow business and set the pace for legit biz last week. "Blackouts of 1946" at El Capitan went through the 186th stanza to currently $15,400 and put in two weeks.

Shuttering after a nice run of five weeks, Lanin revue, "A Night in Hawaii," at the Hollywood Palladium did $8,000 on the frame and totaled $41,000 for the stand. Musart's attraction of "Hats Off to Ice" is in its fourth canto, rating $3,200 for the 25th stretch. "Maid in the Ozarks," put up the night light and closed at the Belasco with a nice $2,500 for the ninth week. Show got $2,500 for the run.

'Father' $14,300, Tor nto

Toronto, Jan. 29.

At $2.50 top, "Life With Father" grossed $14,300 at the Royal Alexandra (1,525), highest figure of five engagements here.

Buffalo's Legit Dates

Buffalo, Jan. 29.

Coming legit dates for the Erlanger here include "Polonaise," week of Feb. 11; "Carmen Jones," Feb. 21-24; "Deep Are the Roots," Feb. 25-26; "Dear Ruth," March 13-16, and "Song of Bernadette," March 25.

'Carrolls' 15G, Hefty $13,500 in Cincy

Cincinnati, Jan. 29.

"Two Mrs. Carrolls" is the only legit show in town this week and is doing a fine business at the Shubert. Estimated $13,500 is expected for the first week. Show opened Monday (28) and will remain for a full week.

Next week's lineup includes "Dear Ruth" at the Shubert, "Blossom Time" at the Taft and "Oklahoma!" at the Cox.

Hefty B'way Biz Continues; 'Mistress' Capacity $19,000 in 1st 7, Looks Big

Broadway's heavy-grossing pace held to form last week except in some instances, several run attractions easing off.

Seems just as difficult to obtain hotel, restaurant streams of income's replacing departures pronto, thus enhancing legit biz. Two of last week's new straight plays were added to the $4.80 group, they being "O Mistress Mine" and "The Magnificent Yankee."

"Mistress" hit capacity immediately and got around $19,000 in the first seven performances. "Nellie Bly," latest musical, was rated around $32,000 with the aid of a $9,000 debut and strong advance sale, but questionable if that gait will hold up. "Yankee" drew sharply divided notices, but registered excellent starting pace of $17,200.

Estimates for Last Week

(Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Anna Lucasta," Mansfield (74th week) (CD-1,093; $3.60). Went up further and got around $19,000, great pace for colored-cast drama at this point in the run. Sunday's big.

"Are You With It?" Century (121th week) (M-1,712; $4.80). Except for some matinees this musical generally sells out at last week's pace around $35,000.

"Billion Dollar Baby," Alvin (6th week) (M-1,357; $6). Slated for run; another of the season's successful musicals; up last week to $36,500.

"Blossom Time," Shubert (70th week) (M-1,382; $5.40). Eased off slightly in the count last week, approached $27,000 as top musical.

"Carousel," Majestic (41st week) (M-1,693; $6). Stays around $49,000 to last the limit; a matter of how many standees are drawn.

"Day Before Spring," National (19th week) (M-1,164; $6). One of the musicals that has some matinee weakness but making money; rated around $26,000.

"Dear Ruth, Miller (59th week) (C-904; $4.20). Some improvement here; last week being quoted around $15,000, strong for long stayer.

"Deep Are the Roots," Fulton (17th week) (D-983; $4.20). Except for some performances early in week, is selling out; quoted close to $19,500.

"Dream Girl," Coronet (7th week) (C-1,099; $4.20). Only parties change the figures; around $24,000; a contender for straight-show leadership.

"Follow the Girls," Broadhurst (94th week) (M-1,160; $4.80). Consistently profitable; run musical cut $25,500 last week.

"Harvey," 48th Street (65th week) (C-925; $4.20). Cleaning up here and on the road and figures to hold capacity pace into another summer; $19,300.

"Hamlet," Columbus Circle (7th week) (1,173; $4.80). GI version of Shakespearean classic drawing great attendance; around $25,000.

"Hats Off to Ice," Center (81st week) (R-2,994; $1.80). Rink revue in Radio City another consistent money-maker; over $24,000.

"Home of the Brave," Belasco (5th week) (D-1,077; $4.20). Organizations advocating tolerance help us this shows grosses; around $15,000 clicking.

"I Remember Mama," Music Box (68th week) (CD-979; $4.20). Holding remarkably well to get excellent attendance and the pace approximates $30,500.

"Life With Father," Bijou (321st week) (C-614; $3.60). Run leader holds to around $10,000, sometimes topping that figure; profitable right along.

"Nellie Bly," Adelphi (1st week) (M-1,434; $5.40). Helped by advance sale and sell-out parties; approximated $32,000; two favorable notices only; passibility notice posted.

"O Mistress Mine," Empire (1st week) (CD-1,682; $4.20). Got $19,000 in first seven, including one night before preem; drew 100% favorable press and looks like a click for run.

"Present Laughter," St. James (14th week) (M-1,509; $4.80). Variation in number of standees but nearly capacity count, topping $30,500.

"On the Town," Beck (M-1,509; $4.80). Left town last week; around $21,000; made good run of it.

"Song of Norway," Imperial (75th week) (M-1,417; $6). Likely to continue into another summer; business big but not capacity; nearly $36,000.

"State of the Union," Hudson (11th week) (CD-1,094; $4.80). Standees at all performances; straight-play leader now has contenders; quoted close to $25,000.

"The Glass Menagerie," Playhouse (43rd week) (CD-865; $4.20). Getting all the house will hold at scale; gross quoted at $18,600.

"The Magnificent Yankee," Royale (1st week) (CD-986; $4.20). Drew mixed notices but indications are for a stay; first seven times bettered $17,200.

"The Voice of the Turtle," Morosco (95th week) (C-930; $3.60). Little variation for three-person comedy, which was rated around $17,000 last week.

"The Would-Be Gentleman," Booth (3rd week) (C-712; $4.80). New laugh show faring excellently and standees in most times; rated around $16,500 last week.

"Up in Central Park," Broadway (52nd week) (M-1,900; $8). Big-capacity house permits considerable variation in takings; perked up since holidays; $30,000.

REVIVALS

"Show Boat," Ziegfeld (3rd week) (M-1,826; $6). Long lines at boxoffice daily, and with parties finished the gross went up to $43,000.

"The Red Mill," 46th St. (14th week) (M-1,319; $4.80). Playing to standee attendance, with gross rated over $37,000.

"Pygmalion," Barrymore (4th week) (C-1,115; $4.80). Another smash revival that is selling out, with gross quoted at $26,500.

"The Desert Song," City Center (3rd week) (O-1,683; $2.40). Jumped smartly; first full week rated around $29,000; like "Red Mill," is from Coast.

"The Winter's Tale," Cort (2nd week) (CD-1,046; $4.20). Engagement limited; first week's gross estimated around $16,500; "Antigone and the Tyrant," due soon.

'Yesterday' Big $30,100 in Philly

Philadelphia, Jan. 29.

Legit biz continued on high tide last week with yet very little dent from previous week's record total figures.

"Born Yesterday," as predicted, was the big show with a terrific $30,100, virtual capacity for its second full week at the Locust, amazing figure considering lack of marquee names. Notices must be given part of credit but word-of-mouth was undoubtedly laudatory.

Virtually on a par with "Yesterday," but not so unusual because it was a holdover with a $27,000 as opposed to other's $3.72, was "Polonaise," in second and final week at the Forrest. Latter also passed the 30-grand mark, but in this case it was in the face of either tepid or lukewarm notices.

"The Duchess Misbehaves" suffered from a weak mid-week matinee but otherwise continued to post trade in its second full week at the Shubert; $26,000 was reported. Show hasn't yet received the very necessary kind of fizzing and fattening expected.

"Apple of His Eye," last week's lone opener, got a robust $18,000 in its first week at the Walnut. Jed Harris production with Walter Huston is getting good notices.

"Born Yesterday" is now in its 3d and final week at the Locust; "The Duchess Misbehaves" winds up its last fortnight at the Shubert (a week having been added), and "Apple" is in the middle stanza at the Walnut. Last night's (28) only opening was the Shubert's operetta revival, "Rose Marie," at the Forrest. It plays the entire week and shares next week with "The Merry Widow," latter being the Opera House's Tuesday (5) Wednesday nights and Wednesday matinee. Next Monday brings "Questionable Ladies" in the Walnut, and on Thursday "Jet" preems at the Locust.

Gwenn-'Touched' $13,500 in Washington

Washington, Jan. 29.

Edmund Gwenn in "You Touched Me" ran up $13,500 in eight performances at the National theatre last week.

Ina Francis in "Windy Hill" has a sizable advance in ticket sales.

"The Feisty Heart" comes in as a Lindsey-Crouse attraction Feb. 4. It will wind up here Feb. 16. "The Desert Song" was added to the February list, coming in Feb. 18. "He Who Gets Slapped" is due here March 4.

Blackstone 15G, Balto

Baltimore, Jan. 29.

Blackstone's magic show got a quick booking here following last week's replacement for "The Magnificent Yankee," switched out on short notice, and is getting from the tieoff to a sellout on latter part of week, with a rousing $15,000 the final answer. At $2 top, magico drew all house could hold.

"You Touched Me," is in currently as the fourth of five American Theatre Society-Guild subscription entries.

Cleve Crix Do Dry Runs, Niteries Gag Funnies, As Press Walk Goes On

Despite current strike by press operators in Cleveland, critics who cover amusements for the three shuttered daily newspapers there aren't taking any vacations. Like their city-room colleagues who are still working full time (with pay), Cleveland's drama and film reviewers are covering every new show and turning in a column per day, although the type is automatically filed in the overset stacks.

It's all pretty discouraging, the theatrical byliners admit, but there's a definite purpose behind the apparent madness of the setup. When the strike breaks — it's now entering the fourth week — the Plain Dealer, News, and Press intend to hit the streets with the biggest editions in their history, capsuling all the import news events of the past month for the benefit of news-starved Clevelanders.

One veteran newspaper critic, W. Ward Marsh, is preparing for that deadline day by writing a running summary of every film released in January. Every day he's adding a short review, or bulletinizing news reports about Hollywood or Broadway, to his overset column. To date it's about three inches long and growing rapidly. In another two weeks, Marsh cracked, it may reach book-size.

Hearing of the stunt, Ed Fisher, p.a. for Loew's houses, asked the scribbler for a galley proof of his write-up on "Spellbound." Flack blew it up to a 40 x 80-inch poster and displayed it in Loew's State lobby with this label: "This review has not been published yet, due to the present strike, but it is brought to you through the courtesy of W. Ward Marsh of the Plain Dealer and Loew's State."

Eye-catching ballyhoo got a terrific play from pedestrians, most of whom haven't read a movie column for almost a month. Out-of-town papers have been as scarce in Cleveland as new automobiles or radios, and selling at premium figures.

Followers of comic strips, which they sorely missed, have been bombarding papers with so many complaints that the Cleveland publishers are planning to run flash-back scenario summaries to bring cartoons up to date. Nitery emcees are taking advantage of the situation by gagging up the adventures of Orphan Annie for the benefit of crowds, with socco reactions.

No picket lines have been placed around the three dark newspapers by strikers, although all other crafts are reporting for work daily. Prezzmen's union is demanding weekly raises of $14.64 for day shift and $15.64 for night trick. Publishers, who countered with an offer of $10.68 weekly raise, claim the issue broke an arbitration clause in its last contract, although union retorted that the time limit in this clause had lapsed.

Coupled with the steelmen's walkout, the Cleveland strike situation has sliced business so alarmingly in some quarters that the Hanna Playing dark for two more weeks after Katharine Cornell's current "Antigone and the Tyrant." Movie houses and niteries are also beginning to feel the pinch, and town's czar predicted it will grow worse if the strikes last another month.

Guild Pacts 5 N.Y. Dailies

The N.Y. Newspaper Guild has negotiated new contracts with five metropolitan dailies which call for a general pay boost. Agreement with the newspapers was reached on Saturday (26) and will go before Guild units this week for approval. Dailies consenting to wage increases are the Journal-American, Daily Mirror, Daily News, World-Telegram and the Times.

Under new pacts, journeyreporters, copy readers and editorial writers are to be lumped into one group with a minimum of $90 weekly after three years' experience. Outside this classification, the general wage structure is upped some 20%. Old contracts expired Dec. 1 and pay boosts are retroactive to Dec. 13. The Times' contract is for one year, all others, two years, with a proviso that wage scales can be renegotiated after the first year.

Hollywood Comic Strip

McNaught Syndicate is out to crack the countrywide editorial allergy to Hollywood comic strips and its opening gun is called "Hollywood Johnnie." New strip, the work of Rennie McEvoy and Jim Pabian, has already been contracted as a Sunday feature by the L. A. Times.

Peg Murray's "Seeing Stars" was about the only film biz cartoon which held its own in pre-war years and, strictly speaking, that was not a comic strip. The McEvoy-Pabian strip runs more to a male "Alice in Wonderland." Between writing strips, McEvoy acts for Par, being under contract to Cecil B. deMille. Previous to "Johnnie" he has been writing the continuity of "Dixie Dugan," creation of his father, J. P. McEvoy, and John Striebel. It is believed that Striebel's daughter now does much of the art work for "Dixie," first example of a second generation carrying on as a comic strip team.

Walter Reade's Daily Debuts

The Asbury Park (N. J.) Sun, newest newspaper in the east, started publication last Thursday (24). Owners are Walter Reade, Jersey's largest picture exhibitor, and John J. Quinn, former district attorney of Monmouth County. It's an afternoon paper in opposition to the Press, also a p.m. sheet published by Lyle Kinmouth. Press maintains a conservative policy, sans any columnar features, while the new Sun has syndicated service of a flock of metropolitan byliners. Reade was opposed by Kinmouth's paper when running for commissioner of Asbury Park, with the result that the exhibitor withdrew the advertising of his various picture houses. Sun is a normal size paper with H. M. Tamadge the publisher and general manager, and Morris Mogelever being editor. Both are former Newark newspapermen, latter being the political expert for the Star Ledger in the city, while the former edited the late Paul Block's Star Eagle.

Sun's first edition had four sections of 12 pages each. There were extra space complimentary insertions from leading film producers and the text included congratulatory telegrams from Hollywood names. Featured are detailed race charts. Quinn was formerly interested in the Red Bank Standard, this being Reade's debut in the publication field.

20G Promotion Campaign on "Arch"

"Arch of Triumph," Erich Maria Remarque's new book, is getting one of the heaviest promotion campaigns —in amount of coin being spent—in bookselling annals. Between Appleton-Century, the publisher; Book-of-the-Month Club and the Charles Einfield-David Loew-David Lewis film unit, which owns the screen rights, promotion campaign is expected to hit almost $200,000.

In addition to Book-of-the-Month circulation, novel is to be published in 22 languages. Distribution is currently estimated at 1,600,000, worldwide.

Likewise getting heavy plugging is Anya Seaton's "The Turquoise," published by Houghton-Mifflin. Warner Bros. owns screen rights, having paid $125,000, with escalator to $175,000 ceiling.

CHATTER

Helen Colton doing features regularly for Toronto Star.

Rip Hanson got $500 for a short story from Esquire, his first.

Gerry Lane, RKO's mag contact, sold a fiction story to McCall's.

Teresa Hyde Phillips, wow of Coles Phillips, has become Mrs. C. S. Hart.

Suzanne Roquere, French fan mag editor, in Hollywood to make studio contacts.

International Digest of Canada now paying $150 for pieces, they absorbing all taxes.

Joe Reddy quitting mag writing to script "Bride and Groom," daily radio wedding from Hollywood.

Ideal Publications installing telephoto equipment in Hollywood with New York on the receiving end.

Steve Fisher's short story, "Goodbye Hanna," will be incorporated in Ellery Queen's new, "World's Best Detective Stories" tome.

Oliver Jensen, motion picture editor for Life mag, hosted by the Society of Independent Motion Picture Producers in Beverly Hills.

Idwal Jones, whose tale of chefs, "High Bonnet," goes into another printing, is writing a book on the natural history of California.

Vern Myers, after three years in the Army Air Corps, checked in as West Coast advertising manager for Look mag, with Gayne Roberts as his assistant.

Jo Rosenthal, Associated Press war photographer who achieved fame and the Pulitzer Prize with his picture of the flag-raising at Iwo Jima, has joined the photography staff on the San Francisco Chronicle.

Cedric Belfrage, released from educating Krauts on a free press, is back in Crotons as correspondent for the London Express. He was the amusement ed of the Sunday Express for years before becoming an American citizen.

House Reviews

Continued from page 49

National, L'ville

with well-worn material, but they like him.

Johnnie Berge proves a treat for the ladies. Guy is deft at draping models with a single piece of material. Dolls them up in just a few seconds with modish gowns, and drapes five models, all in different material, in just a matter of seconds.

Park and Clifford, hand balancers, are two chaps who have perfected muscular control to a fine art. Lads work atop of platform, and their lifts and balancing are on the sensational side. Caught well hand.

Opening show was off schedule, due to difficulty in handling the set. Layout was crowded and tight, and subsequent performances ran smoothly. Biz good at show caught Thursday (24). *Hold.*

Majestic, Dallas

Dallas, Jan. 24.

Henry Busse Orch (19) with Rosita, Kenny Sargent, Glenn West; Keaton & Armfield, Cocoa Steve Eddy, The Murtah Sisters (3); "That Night With You" (U).

Interstate has reverted to name band policy this week with the first stage show set over the circuit in many months. Built around Henry Busse and his band, show is clicking solidly. The 60-minute show opens with Busse throne song "Red Lips" and interwoven is the three acts as well as several vocalists and soloists from the band. The Busse band at this hearing is one of the best the maestro has had, composed of three trumpets, five saxophones, three trombones, four trumpets and four rhythm.

The band is solid and has fine tone and rhythm although the brass section is far too loud in several spots. It's heard to good effect in swell arrangement of Gordy Wall of the Mountain Kings" with a spotlight on the trombone, sax and trumpet sections, as original. "The Bee Bounce" and a medley of tunes from "Carousel" including "Spring Is Makin' Out, All Over" and "If I Loved You."

Featured femme vocalist is Roberta, who does "Put That Ring On My Finger" in nice style and comes back for nice chirping on "But I Did." Male vocalist is Kenny Bell, but out of his rhymes. Bell has a nice appearance and voice but lacks confidence and is a bit too stiff. He pleases with his "Restless" and "I Can't Begin to Tell You." Is heard with the band as a choir background in "What Is Done" which had the audience with him all the way. Comedy singer is the band's guitarist, Glenn West, who gives out with "Cecelia" and "Middle of May" for top results.

Murtah Sisters add vocals and comedy in nice style with their versions "Hawaiian War Chant" and "Pistol Packin' Mamma."

Keaton and Armfield have a nice routine with Miss Armfield taking top honors as she goes from a rube to a top beauty on the stage via a mild striptease.

Coco, Steve and Eddy have a fastmoving bit of comersaults and tumbling with plenty of laughs.

Busse is m.c. and keeps the show moving at a nice pace.

Capacity biz at supper show opening day. *Andy.*

SEARS

Continued from page 3

himself as highly grateful for the good care UA took of him during his illness.

Two men most generally spoken of for the spot should Sears and the board determine on a divorcement are Neil Agnew and George J. Schaefer. Agnew, former v.p. in charge of distribution for Paramount and now v.p. and general sales manager for David O. Selznick, is undecided, however, as to his being interested in the job. He is a member of the UA board.

Schaefer held the UA post once before, from 1936 to 1938. He went from there to the presidency of RKO. He is now active in film financing with a combo deal for indie producers of not only providing coin but sales representation.

SCULLY'S SCRAPBOOK

By Frank Scully

Breneman Pass, Jan. 25.

Costing by far the least dough and likely to make the most among recent pictures glorifying America's gilded beaneries, Tom Breneman's "Breakfast in Hollywood" will probably need the most explaining to overseas customers. They may not know the luxury of places like "The Stork Club," or rootin', tootin' railroad chop houses like "The Harvey Girls," but abroad they simply will never believe that old people can work up such hilarity after traveling miles for breakfast unless somebody whose word is rated higher than government bonds tells them it is true. I can assure them that every foot of "Breakfast In Hollywood" could have happened here.

The facts if anything are underplayed, and certainly Tom Breneman is. With incredible innocence, this brash boy friend of love-starved octogenarians and farm widows lets the Hollywood scripticians move in on him with a self-effacing story that nearly moves him out of his own first starring vehicle.

Somebody sold him the idea that he couldn't carry a picture, so they piled Billie Burke, ZaSu Pitts, Bonita Granville, Beulah Bondi, Andy Russell, Spike Jones, the King Cole Trio, the mothers of Gary Cooper and Joan Crawford and Hedda LaHopper (in person) on top of poor old Tom. Nevertheless, he manages to emerge now and then, and when he does he photographs well, acts well and never contributes a dull moment. That's more than can be said for Bonita Granville, Eddie Ryan or LaHop.

In Your Hat—or Hedda's

LaHop is permitted to move in with her hats and even move ZaSu out. The hats aren't that good. Or even that bad. But the picture as a picture is a big, human and warming thing, and will take the modern boniface's beanery out of the red. He threw a party after the preview in Hollywood and it was packed with man-eating celebs. People who want to know what Hollywood really looks like between the dark and the daylight will get a faithful picture from "Breakfast In Hollywood." I have personally attended these milkmen specials and even shilled for them. They're nice clean fun.

In the picture you miss the half-hour warmup which Breneman spends hopping up these five-and-dime dowagers from Davenport to the point where their laughter will become suffering, infectious to lighten the housework of wives across the country. You miss, too, the fine frenzy he shows in his work while on the air and that authentic sweat he works up with his ad libbed comical spiels, as he trails a long cable and a hand mike all over the dining room, quizzing one likely old gal after another. But in the middle the picture is a delightful production of a very living and vital issue in the lives of 7,000,000 femmes all over America. His bellylaugh, whenever a grand old lady pulls a nifty, was played down at the preview, but it's there, and the sweet old things who stimulate it and share it are there, too. Beulah Bondi plays the most outstanding of these and does an Academy prize-winning job.

Quote Me

Being allowed by the OPA only three unqualified plugs a year, I hate to start out so early using up one-third of my annual quota. But the Brenemans are nice people inside and out and I am not one who can look on Mona Lisa and wonder if she was always that good. Breneman, however, shares one weakness with Irish entertainers in Hollywood. He will pull a preview on a Friday and he will serve anything but fish to those who come to break bread with him after the peek.

Years ago Messrs. Crosby and O'Brien, figuring to get some publicity for their newly opened Del Mar track (which gets a dubious plug in Breneman's picture), lured the press to see "Sing You Sinners," in which Crawz was being starred for about the first time. The train en route from L. A. to Del Mar, a 100-mile jump, dripped with liquors of all sorts, and the menu at the track had everything from pheasants to peasants. But you couldn't find a piece of lox or a cheese sandwich short of San Diego, and considering that it was a Friday many of us had a fast day, which is more than could be said for Crosby's horses either in the picture or on the track.

Then I seem to remember a terrific feast Metro put on at Culver City for "Men of Boys Town." In honor of Father Flanagan the studio put on a chicken dinner that was luscious enough to tempt all the martyrs since the days of St. Lawrence to break their fast and prayed invited. Several forgot it was Friday and ate some white meat before they remembered and dropped their forks. It is no sin to forget.

10 Points Toward a Discharge

Unless priorities on good resolutions are exhausted as far into the future as 1950, vote for the elimination of these gags in radio in 1946:

Comics who brag about relatives in prison.
Gap-gags, usually sexy, where audiences are expected to supply the missing parts.
Penuriousness of chief comics, even if Scotch.
Comics who hee-haw after they tell a joke.
Comics who hee-haw before they tell a joke.
Baron Munchausen stories, without the dialect, and even longer.
Blue gags, introductions by blues singers and accompanied by wolf whistles.
All references to turtleneck sweaters, pieces of lutrine, necks or sweaters.
Singing commercials about otherwise unmentionable subjects.
Introductory buildups with the comic's name shouted at the climax.

Add: History Is Made at Night

Once I suggested to several Hollywood historians that they take true tales which couldn't be published during the lifetime of those involved and seal them in the cornerstone of a building that would be likely to last a century. That was before the A-bomb.

I ran into one of these recently. It concerns why a best-seller, bought by a major studio for a fancy figure, is still on the shelves and may stay there for years.

It seems the author, while delving through original source material, discovered that his hero had had two unrecorded children by a New York prostitute. The biographer thought this item would spice up his book. He decided to include it.

I don't know why every time one of those illegits begin going the rounds there are always two children. Maybe, like French cops, vice has to travel in pairs.

What followed was a lesson in morality for all authors. The producers having bought the best-seller, their attorneys proceeded to clear releases of invasion of personal privacy and ran into plenty. The family of the hero and the family of the two little so-and-so's both put the finger on producer and threatened to end to top it they gave a little indie producer the green light to do another version of the biography. He was wrestling with 77B at the time and even had to borrow $4,000 to finish the film. It cleaned up. The moral is: don't bother with scandal unless it's deader than Henry the Eighth.

Add Yank Saga

"Yank, the GI Story of the War," will be published in May by Duell, Sloan and Pearce, being a running account of the war through GI eyes culled from material in Yank, the Army weekly. Book will differ from the straight anthology of Yank material, "Best From Yank," published previously by Dutton, in having a definite theme — the war's progress.

Rinehart Schedule

Rinehart & Co., formerly Farrar & Rinehart, has begun life under its new imprimature with publication of a snappy promotion piece outlining the firm's history and plans, and thumbnailing the current staff.

The spring publications program announces 13 fiction titles, 11 non-fiction, 4 mysteries, 3 juves, 20 college texts, and 6 technical studies.

Broadway

Lee Shubert, who has been quite ill, to Florida.

The Bill Perlberys east Sat. (26) for three weeks.

Rube Bernstein is general manager of musical, "St. Louis Woman."

Wilella Waldorf, Post drama critic, out all last week sick. Vernon Rice subbing.

Ben Stein out of hospital after operation, but with nurse in attendance.

Isadora Bennett to write full report on American Theatre Wing's war service.

Buddy DeSylva coming east to write Broadway legit musical; also to produce it.

Jack Whiting replaces Michael O'Shea in "The Red Mill," 46th Street, next Monday (4).

Robert Byrne appointed assistant to Fred Marshall, business agent for United Scenic Artists Local 829.

William L. Laurence of the Times staff, will explain the atomic bomb at Banshees luncheon tomorrow at Waldorf-Astoria.

Jane Pickens follows Jean Sablon as the headliner at the Wedgwood Room of the Waldorf in late February or early March.

Joe Schenck got off to Florida by plane Saturday (26) and returns to New York next Monday (4) before returning to the Coast.

Sam Nixon, who sold his interest in the Nixon, Pittsburgh's lone legiter, which he managed, in town arranging a new connection.

Charles M. McDonald, division theatre manager for RKO, back on the job following eye infection which laid him up for several weeks.

Members of Radio City Music Hall's USO-Camp Shows unit hosted by M. H. director Guy Rysell at a "welcome home" reception Monday (28).

William Cahn's "I Like It Here," A. B. Shiffrin's comedy featuring Oscar Karlweis and Bert Lytell, into rehearsal last week. Opens Boston Feb. 18.

At Philly tryout of "The Duchess Misbehaves" Audrey Christie's two tots sit nightly in box and point out their mother on stage to everybody sitting nearby.

Frank Rosenberg arrived in New York Monday (28) to take his family back to the Coast next week. He recently took over studio publicity spot at Columbia.

Justin Gilbert, Broadway reporter for the Mirror, now writing night-club and stage-screen interviews for the Police Gazette in addition to his Mirror chores.

Morton Gerber, member of the Warner publicity department for years, married Friday (25) to Joan the Lichtman circuit in Washington, D. C., in a publicity-advertising capacity.

Mike Todd tossed party backstage at the Broadway Sunday (27) celebrating completion of year's stay of "Up in Central Park," recalling first at the Tavern on The Green night the show opened.

By Daab, of the David O. Selznick studio publicity and advertising department, to New York for conference with Neil Agnew, Selznick sales chief, and other execs of the company. After the parleys, Daab will depart by clipper for England, where he will embark upon a special promotion and exploitation campaign, first on "Spellbound."

San Francisco

By Ted Friend

Johnny Lavery in town.

Binnie Barnes and Mike Frankovitch here for a few days.

Henry Busse to Friday Del Courtney into Palace hotel Feb. 14.

Joe Shea, pressagenting "Harvey," planting rabbit footprints all over town.

George Milner, Fox West-Coast exec, and frau Rita off to Sacramento.

Joaquin Garay, Copacabana owner, to Palm Springs to cure bad case of laryngitis.

Archie Loveland back at the Mark Hopkins following three years of Navy duty.

KGW president R. R. Brunton and vice-president C. L. McCarthy in Los Angeles on business.

Griff Williams, out of the Navy, will replace Henry King at the Mark Hopkins in early spring.

Lawrence Welk's Aragon Ballroom, southern California, Feb. 2, following St. Francis hotel engagement.

Manuel Lopez, Afro-Cuban singer at La Fiesta, to Hollywood next week to cut four sides for Exclusive records.

John W. Elwood, general manager of KPO, elected executive vice-president and director of Down Town Association.

Carol Levene and Bob Mullen, writing and producing team, offering Lois Moran in "Turning Point," to local radio moguls.

Robert J. McAndrews here for a week, prior to leaving for Hollywood to resume post of NBC Western Division sales promotion manager.

Cliff Sundin, composer of "Stars and Stripes on Two Jima" to platter "I Got Drunk With a Skunk," with Ray Wade's orchestra and Marcia Sheldron thrushing.

O. B. Hanson, vice-president and chief engineer for NBC, and A. H. Saxton, western division engineer, are due in this week to inspect FM and Television sites.

Minneapolis

By Les Rees

Berger circuit managers here for convention.

Don Alexander, Minnesota Amus. Co. flack, bedded by flu.

Hotel Nicollet Minnesota Terrace holding over Dean Murphy.

Chuck Noodleman out of service and back on RKO sales staff.

Borrah Minevitch Harmonica Rascals into Hotel Radisson Flame Room.

"Lost Weekend" finally set into State here and St. Paul Paramount Feb. 14.

Duke Ellington concert drew capacity audience of 5,000 to Auditorium bowl.

Don O'Neil back as Minnesota Amus. Co. booker after two years in armed services.

Minneapolis Symphony orch opened annual 9,000-mile tour in Milwaukee this week.

Byron Calhoun, Hotel Radisson managing director, in Chicago booking acts for the Flame Room.

Ev Seibel, Minnesota Amus. Co. publicity man, still in hospital in serious condition after operation.

Crystal theatre, Snow Lake, Minn., wrecked by series of explosions of unknown cause prior to start of show.

Ben Blotcky, Paramount branch manager, and Dick Scheinbaum and C. Mathison, assistants, to Chicago for division sales meeting.

Parents of two boys, nine and seven years old, abandoned in Franklin, neighborhood theatgs, arrested on 90 days on workhouse.

Bill Sears, co-chairman of industry's "March of Dimes" drive, sent out special appeal to exhibitors for cooperation when total number of pledged theatres ran behind last year.

20th-Fox office threw party for Paul Lundquist, who resigned as booker after 23 years with company to affiliate with Frank Mantzke buying and booking combine in same capacity.

Northwest Variety Club raised $971 and $680, respectively, through collections at boxing and wrestling bouts last week for building and equipping $325,000 heart hospital on University of Minnesota campus as charity project. Previously $65,000 was garnered from theatre collections, and balance will come from individual pledges.

Link Warners

Continued from page 1

Trust proxy, is a member of the WB board.

With the position held by RCA, parent company of NBC, in the field of communications, the merger, if consummated, would afford the most important tieup to date of tele-pix interests.

With the possibility that video might offer definite competition to motion pictures still a bugaboo in the minds of film reps, Royal's statement in Washington caused considerable consternation when no parallel major studio would go to further television promotion. Royal's declaration followed closely the statement of Dr. Allen B. DuMont to the effect that Paramount, principal stockholder in the DuMont video interests, was investing heavily in television because it feared the new medium might take over the entertainment field and wanted insurance against that contingency.

Before shoving off for the Coast, Royal explained that he desired to line up Hollywood facilities for the production of shorts, documentaries and newsreels. NBC exec expressed no preference for 16mm or 35mm pix, declaring NBC would use whichever was better for the purpose and would "follow the trend of the industry" in the matter.

Film-industry officials point out that there is nothing to prohibit pix personnel from doing work in television. Deal to appear on video shows or films for tele would rest on the individual contract between the star or director and his studio, just as radio rights are now controlled.

Reported deal would mark Warners entry into the television field. Company now has an application pending before the FCC for a commercial license in Hollywood, while NBC is waiting to begin commercial television production next door in Los Angeles.

London

Sam Smith, former head of British Lion Films and director of Republic Pictures, who died recently, left $372,000.

Stuart Hibberd, ace news announcer with 21 years service with the BBC, to take a month's vacation on doctor's orders.

Mona Inglesby, director and principal ballerina of the International Ballet, will shortly marry Major E. George Derrington.

Max Thorpe, general manager and head of sales Columbia Pictures (England), left on six weeks' trip to New York on the Queen Elizabeth Jan. 28.

Roy Rich, popular broadcaster who was a flight lieutenant during the war, married actress Brenda Bruce, Jan. 16. Bride is appearing in "While the Sun Shines."

Although Lady Yule is giving up the chairmanship of British National Films and National Film Studios in favor of Sir Henry Richardson she will still remain a director of both companies.

Tommy Trinder out of London Palladium show "Happy and Glorious," due to flu, with four acts substituting for him. They are Oliver Wakefield, Issy Bonn, Mooney & King and Peter Brough.

Eve Becke, English radio player, who married Count Caneva Di Robilant in 1935, quitting show biz and settling in Italy, has returned, her husband having died two years ago. She intends to return to the stage.

Chicago

Betty Garrett out of "Laffing Room Only" for rehearsals of Melvyn Douglas' "Call Me Mister."

Take a quick look at "Harvey Girls" and you'll see Byron Harvey, Jr., weeding out the Harvey System, playing the part of a brakeman.

Victor Borge pinchhitting at Execs Club meeting for Stu Symington, Air Force general because of latter's new job as Assistant Secretary of War.

Nearby Mackinac Island, fave Chi summer resort, has local screen star Metro's Esther Williams - Xavier Cugat-Jose Iturbi pic, "This Time for Keeps."

Pumproomers last week included Bing Crosby, Spencer Tracy, Margaret Sullavan and Leland Hayward, Eugene Dantine, Doris Dowling, Vera Vague.

Eight members of Sharon Rogers' octet, which was dumped in the Pacific Ocean after a plane crash during their USO-CS flight last week, are from Chi, including Miss Rogers.

Hugh Hefner stole scrapbooks containing clippings covering career of world-heavyweight champ Joe Louis from Joe's wife, Mary Trotter, nitery songstress. She told cops they were worth $25,000.

Les Lear inked to succeed Dave Morris as gen. mgr. for Olsen & Johnson when "Laffing Room Only" closes here, with Murray leaving for Eagle Lion to supervise a film on new lighting system for theatres.

Ray Brock, of N. Y. Times, here to celebrate his three-months' wedding anniversary. Miriam Hopkins, subbed for her as Rosemary Wayne's guestar last week when Miss Hopkins suffered an overdose of sunlamp.

Miami

By Larry Solloway

Henny Youngman opens at Club Bali, 31.

Benny Davis planning autoblog on years in show biz.

Water shows at larger hotels a Sunday afternoon draw.

Del Casino a click at new Chez Paree and being held over.

Milton Berle in town for vacash (he says) and visiting in-laws.

Mam'selle Rendezvous Fisher partied at Terrace Club Sunday night (27).

Billy Vine and entire show held over at Jack Goldman's Clover Club.

Lou Holtz at Roney Plaza, awaiting his opening at Ned Schuyler's Beachcomber Feb. 28.

Al Nemets opening his Rendezvous on site of old Carrousel in Town House, this week.

Dorothy Ross joined Bee Kalmus and Donald Novis at Benny Gaines' Blackamoor Room.

Jack Robbins at debut of Manichito orch at preview opening of Jennie Grossinger's Pancoast hotel.

Georgie Price opened at Mocamba Club (26) for two weeks. Goes into swank Boca Raton following that date.

Leo Durocher partied at Arthur Brown's Club 22 Wed. (23) with Joe E. Lewis, Jackie Miles, Charlie Farrell and Stan Fisher participating.

National Cardiac Home luncheon benefit at $100 a plate jammed Copacabana Sunday (27).

Sammy Kaye farewell partied by Joe E. Lewis at Copacabana Tuesday (22) with place jammed with autograph hunters. Murray Weinger, owner of spot, debuting a holdover on Lewis to March 1, instead of planned closing date, Feb. 19. Ritz Bros. follow, along with Gracie Barrie.

5 - Man

Continued from page 2

York Times and former deputy director of OWI.

"UNESCO must seek to enlist the full cooperation of the press, radio and motion pictures," said Benton in a statement," if it is to succeed in its purpose of getting the peoples of the world behind the peace.

"I am calling on five men who have had long experience with mass media in the private industry. Those man have been cooperating with the Dept. since my own appointment. They will assist the Dept. in outlining a practical program through which radio, motion pictures and publications may cooperate with UNESCO in strengthening the foundations of world peace.

"It is my hope that this group during the next few months will meet with representatives of the various media of communications and will explore with them the most constructive activities for UNESCO in the field of motion pictures, radio and publications."

Crosby

Continued from page 1

ing. There's a report that if Texaco is successful in landing the star for its Sunday night CBS spot, the payoff won't be all in cash. To get its earnings into the capital-gains column, for tax purposes, he would be given interests in oil wells by the Texas Co., a new trend recently developed by Helen Hayes accepting Textron stock from her sponsors, etc. (Crosby's main gripe with the Kraft deal was that he could keep little of what he made because of the tax situation.)

One of the terms of the Crosby-Kraft settlement is a two-year agreement that he won't appear on any show opposite Kraft Music Hall, and he's steddied to do two guest shots on the KMH program next season.

During his 13-week Kraft semester Crosby will be joined by the show's regulars, Frank Sinatra and Eddy Duchin, making it one of the costliest talent layouts riding the kilycocycles.

B'way Talent

Continued from page 1

servicemen has strengthened the pic companies' hand. In the future only names like Barbara Bel Geddes, of "Deep are the Roots" (Film, N. Y.), who are in position to pit film outfits and independent producers against each other, will be able to call anything like their own tune.

In wrapping up N. Y. legit talent this season, Metro's activity has been exceptional to the general lull. Company has garnered Richard Hart ("Dark of the Moon"), John Raitt ("Carousel"), Montgomery Clift ("You Touched Me"), Patricia Marshall ("The Day Before Spring") and Jan Clayton ("Show Boat"). RKO recently inked Luba Malina ("Marinka") and Paramount contracted Harold Vermilyea ("Deep Are the Roots"). Otherwise, there's been very little activity.

Talent departments of all the screen companies are counting on a happy hunting season during the anticipated theatre boom this year. Summer stock, which deteriorated badly due to wartime gas rationing and travel restrictions, is expected to come back strong.

Record Take

Continued from page 2

drive got off to a hot start Wednesday (23) with Joseph Cotten and other entertainers doing the pitch work. Group of showgirls from "Are You With It" collected from the crowd and also rode the ferris wheel for pictures and newsreels.

Roosevelt Memorial Concert at the Waldorf-Astoria tonight (Wednesday) marks the formal closing of the N. Y. drive, with show biz officials and prexy Basil O'Connor of the National Foundation for Infantile Paralysis steddied to make their reports at the time.

In Washington today a number of festivities is scheduled in which Hollywood stars are taking a prominent part.

Hollywood

Martha Tilton laid up with bronchitis.

Sam Wood hospitalized with intestinal flu.

Maureen O'Hara became an American citizen.

Fred Astaire recovering from appendectomy.

Harry Davenport celebrated his 80th birthday.

Frank Pedelford recovering from major surgery.

Victor Mature soaking up sunlight at Palm Springs.

Curt G. Lowing in from Argentina for studio huddles.

Joseph Mankiewicz to Palm Springs for a month.

Marjorie Ramey and George E. Stone to marry Feb. 3.

Lou Smith appointed publicity director of Liberty Films.

Nancy Guild to Tucson for vacation on her parents' ranch.

James Craig hopped off for a vacation in Southern Mexico.

Jimmy Durante to Palm Springs for two weeks of sun baths.

Suba, New Yorker mag staff artist, in town to sketch film biggies.

Osa Massen in town after a visit to the home folks in Denmark.

Lisa Holland, actress, divorced Frederick Hollander, composer.

Spencer Tracy trained in from New York to resume film work.

Tex Ritter and his steed to Houston, Tex., to start another theatre tour.

William Elliott to Baton Rouge, La., as guest star in a three-day rodeo.

Marilyn Maxwell checked in from New York to resume film work at Metro.

Gayne Dexter, Warners' British publicity chief, in town for studio huddles.

Catherine Turney recuperating from major surgery in a Pasadena hospital.

Evelyn Keyes' illness delaying work on "The Story of Jolson" at Columbia.

Anne Baxter's illness caused shooting to halt on "Angel On My Shoulder."

Leonard Goldenson in town for Paramount huddles about theatre operations.

Douglas Fairbanks, Jr., a luncheon guest of the Hollywood Women's Press Club.

Carlos Couret, Spanish film exec, in from Madrid for huddles with Paramount.

Elliott Nugent in from New York to direct a Bob Hope picture at Paramount.

Anne Baxter laid up with flu between "It" and "Mr. Satan" shoots around her.

George Seaton resumed his directorial chores at 20th-Fox after a siege of pneumonia.

Irving Pichel lecturing before the Paramount Radio Club Forum on film technique.

George Jessel returned from New York where he emceed the Al Smith memorial dinner.

Ilya Lopert in town to discuss foreign film purchases for Metro release in the U.S.A.

Barney McDevitt checked out as press agent for the Larry Finley dancehall interests.

Maxie Rosenbloom and Max Baer open in a February at Kitty Davis' Club, Miami.

William Pine back in town after supervising a Pine-Thomas filming crew in Mississippi.

Arvo Tamminen, Finnish film exec, studying American production technique at Metro.

Irving Fein shifted from Warners to become Frank P. Rosenberg's assistant at Columbia.

Gene Autry to Ft. Worth, Texas, to sign for an appearance at the annual Fat Stock Show and Rodeo.

Arline Judge trained in from the east for film confabs with William Cagney and Hunt Stromberg.

William Lundigan, former Marine, arranged a cancellation of his Warner ticket with Metro.

Charlie Daggett resigned as advertising and publicity director for William Cagney Productions.

Thomasina Mix Matthews filed suit for separate maintenance against Bernard J. Matthews.

Bing Crosby in from New York to start work in his next Paramount picture, "The Emperor's Waltz."

Bette Davis cited by the War Shipping Administration for her work in behalf of U. S. Maritime Servicemen.

Cecil Barker, five years in the Army, resumed his old chore as production assistant to David O. Selznick.

Dennis Morgan draws an honorary degree ticket from Army Air Force alma mammy, Carroll College, in Wisconsin.

Dr. Leroy M. Deering, formerly with Eastman, joined the Technicolor staff for research work on Monopack.

Floyd C. Henry leaves this week for Shanghai as Paramount district manager for China, Japan and the Philippines.

Blake McVeigh pinch-hitting as head flack for Hunt Stromberg while Bernie Williams is vacationing for a month at Palm Springs.

Legion of Merit has been awarded in New York by the War Dept. to Hollywood scripter Don Ettinger for his work while in the Army on the Army-Navy Screen Magazine.

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